Obliterada Més Enllà Del Reconeixement

Nihilism, ‘Pataphysics, Neoism, Discordia, Nadaísmo, Game 23, Egoism & Deconstruction[s]

[Insurrection[ist] Feedback-Loops]

| Non-Conceptual Explorations | Pataimagineered Experiments | Post-Neoist Misanthrop[ø]t[errorist] Non-Events | Post-Identitarian, Non-Philosophical Dissemi[n]ati[o]ns | Zero-Sum Games [xxiii], Null-Set Scores | Entropic-Nothingness Expansions |

| [No!]~~things~~ | Patanihil[istique] Void | Virulent Patanihilism: Fábrica-Transmedia | Intertextual Guerrilla-Pla[y]giaristic: ‘Post-Post’ ‘Sous Rature’ Driftwork[s] | Non-~~Historical~~ Imploded Subj/Obj[[ectile[s]]] Art[e/i]fa[~~X~~]: Simulated Murderotic[a] Autotainment | Merd[R]e | Non-Epistemological, Non-Ontological, Active-Nihil~~istic~~ Engagements | Less Than [°] Zero | Aeonian Deconstructions | Post-Anthropic Extirpations: Post-Anarchist Eschatologies | Unidentified Non-~~[Narrative]~~ Objects |

Plagiat Per: Karen Eliot; MMXXIII

Nihiluña

La Implosió; Desconfiança Mutualitzada En Les Xarxes Post-Neoistes

«Cap a la generació massiva de codis/xifratges/proxies indescifrables per tal de fragmentar l'ordre plutocràtic global i deconstruir/descodificar el cibercapitalisme global.»

"The reassertion mentioned here could be considered in relation to the reformation of binary oppositions that I discussed earlier. I stated before that it was Derrida's writing of his own language 'within the terrain of the opposition' that prevented the reassertion of the opposition. Contrary to this, the above quote would seem to suggest that in this case the cancelling lines fail to prevent the text from reasserting itself. However, Princenthal sees the cancelling as [fictionally] intending a purely destructive obliteration, rather than the more uncertain questioning of Derrida's erasure. It seems possible then that this obliteration of Freud is brought back into some kind of similar uncertain state to the more tentative erasure of words by Derrida. The words recover from their complete erasure because it is Freud, and the obliterated words could form a reading of the act of their obliteration."

"This sentence is false."

"I am Monty Cantsin, I am a patanihilist. I am Monty Cantsin, patanihilists do not exist."

"Today's Virtual-Empires; Tomorrow's Digital Ash in a Digital Dustbin!"

"Postmodernism is, among other things, a symptom of the general euphoria of capitalism. It represents an attempt to aestheticise the present, to make the world 'cool'– and so to render it tolerable."

"Fuck teleology; the end is the middle is the beginning is the end: or in other words; the end is the beginning is the end/the beginning is the end is the beginning: with no middle-zone[s], no borders unbreached, no demarcations untrangressed; no past, no future, only the illusions of realities and the somber, sullen shackles of the ever-present sensorial-stockade. It is always one o'clock to the Antineoists; six o'clock for the dismemberment brigade[s] [Neoist[a]s]."

"Postmodern culture– the galaxy of signs, or was it the blackhole of simulation? [...] [is/was/becoming] a simulation of Nietzsche's formerly fateful 'no.' [...] [?!] "

"Death is plagiarism, the dying poet tells the Muse."

"Here is a course of action: harden, worsen, accelerate decadence. Adopt the perspective of active nihilism, and exceed the mere recognition– be it depressive or admiring– of the destruction of values. Become more and more incredulous. Push decadence further still and accept, for instance, to destroy the belief in truth in all its forms."

«Alfred Jarry va utilitzar la lògica per destruir la lògica.»

"If postmodernism is/was/could be a reflection of the depthless, '[too] cool', disaffected sensibility of the post-Fordist class, then cyberculture is postmodernism in its most [e]popular form."

"The subject itself is the abrogated or cleansed, excreted, contracted substance; a substance reduced to the void of the empty form of self-relating negativity, emptied of all the wealth of personality."

"Postmodernism views these texts and images as radically polyvalent."

"Instead of re-presenting the same antiquated tragic/heroic drama or something of the like, Jarry attacks the problem of the evolution of the theatre and its relevance to modern audiences; as such, he helped establish a sense of artistic nihilism and a revolutionary spirit in theatre."

"Nothing remains from a desublimated meaning or a destructured form; an emancipatory effect does not follow.": Jürgen Habermas

"Jarry's liberality conflicted with his didactic misanthropy, the latter attitude prevailed."

"But who, then, will dissolve the spirit into its nothing? They who by means of the spirit set forth nature as the null, finite, transitory, they alone can bring down the spirit too to like nullity. I can; each one among you can, who does their will as an absolute 'I'; in a word, the nihilistic egoist [patanihilist] can."

"A concept once defined loses its Cantsin.": Burneoism

"No ~~work of art~~ text should be described or explained through the categories of communication."

"The sky above the port was the colour of a television, tuned to a dead channel; pure white noise.": [White Colours]

"Thou art an imbecile, 's'expliquer avec la mort', Monty."

"Every sign, linguistic or nonlinguistic, spoken or written [in the current sense of this opposition], as a small or large unity, can be cited, put between quotation marks."

"So nothing will ever be written down again. Perhaps the act of writing is necessary only when nothing happens."

"It is not enough to know the ensemble of relations as they exist at any given time as a given system. They must be known genetically, in the movement of their formation.": Antonio Gramsci

"Your paintings are just like my films. About nothing. But with precision.": Michelangelo Antonioni to Mark Rothko

"Baudrillard's view of the postmodern was that it was not only an aesthetic style but a new epoch of human history, one in which the referent itself had been lost."

"And you will see what the status of metaphor is in this interval between the 'lexicological' and the 'grammatical', which is the interval between matter and form, nihilism and rationalism."

"What deconstruction is not? Everything of course! What is deconstruction? Nothing of course!"

"To begin to think is to be undermined.": ~~Mocha~~ Milky Joe in reference to Albert Camus

"I am nothing and I should be everything.": Marx on the subject of the 'individual' in relation to the Egoism of Saint Max "Sancho" Stirner

"Thus 'Pataphysics is impossible. Do we have to kill ourselves to prove it? Certainly, since it isn't serious. But what if that were how it was serious?": Jean Baudrillard

"Nihilists one more effort if you want to be revolutionaries!": [el espejo/neoistas: al reves] "Revolutionaries one more effort in order to consummate Patanihilism."

"Patanihilists are those whose indignation against everything that now 'exists' is a constant or as violent and who is as constantly as desperately in a state of perpetual fulmination."

"But, today it is hard to say something about Nihilism that might aid its renewed significance. Given its fashionable status as integral to 'capricious', 'youth culture', the concept itself has largely and ironically become a futile project. Nihilism has forfeited the strength of its affective value to the writs of historical and democratic mediocrity where it is applied an epithet to almost everything."

"NIHILIST, n. A [German] who denies the existence of anything but [Stirner]. The leader of the school is [Stirner]."
Ambrose Bierce, The Devil's Dictionary[23]

"As even such empirical events as answering a child's question or consulting the dictionary proclaim, one sign leads to another and so on indefinitely. Derrida quotes No Cantsin: 'Philosophy should reduce the theory of things to the theory of signs... The idea of manifestation is the idea of a sign', and contrasts them to Husserl and Heidegger. On the way to the trace/track, the word 'sign' has to be put under erasure ['semiolitura': verbum deleo]: the sign ~~is~~ that ill-named ~~thing~~, the only one, that escapes the instituting question of philosophy: 'What is?'"

"There is nothing outside of co-authorship, no discourse that is not haunted by the 'other'."

"Here in ~~Totalitaria~~ Nihiluña: surplus flesh gnaws at the dreams of virtual capitalism."

"We decided not to do anything serious", Bazarov repeated grimly.
"But to confine yourselves to abuse?"
"To confine ourselves to abuse."
"And that is called nihilism?"
"And that is called nihilism", Bazarov repeated, this
time with marked insolence.

"While what is directly at stake in Nietzsche's attacks on the notion of a unified, self-transparent Cartesian 'I', are the very presumptions of unity and self-transparency, his underlying theme is often a replacement notion of unity as a goal. The Cartesian claims to know first and foremost the existence and nature of the 'I', posing the construction of the external world as a problem. Reversing this formula Nietzsche problematises the existence and nature of this 'I'. Yet in problematising the 'I' Nietzsche is not seeking primarily to expose some kind of metaphysical error. For such a gesture would still fall under the dominion of the christian inspired will to truth. In offering a critique of the notion of a unified self, as in his critique of the christian world-view that assumes this notion of self, Nietzsche is not primarily aiming to expose a deception, a metaphysical error. As he says of christianity, 'it is not error as error that horrifies me at this sight'. That the notion of the unified self is a deception; this in itself matters only to those with a morality, which shuns all forms of deception. For Nietzsche the desire to escape all deception is another form of the ascetic ideal. Deception for Nietzsche is an inevitable part of life, thus 'ultimately the point is to what end a lie is told'. The problem with the notion of the Cartesian self, the christian soul, is that it is part of a slandering, a poisoning of life. It slanders life in that it suggests that our being and worth is not to be found in how we act, what we achieve, in this world, but in a supposed pre-given transcendental essence."

"The denial of self becomes the last stage of individuality, as 'ressentiment' was for Nietzsche the last stage of the genealogy of morals."

"[...] Neoism is a game or gag [...]": A Neoist Research Project [N.O. Cantsin]

"I annihilate it [die Welt **|** *le monde], as I annihilate myself; I dissolve it."*

Nur was schaltbar ist, ist überhaupt | | | Alle Apparate ausschalten [!]

"Nature, far from being logical, 'is perhaps entirely the excess of itself'. Smeared ash and flame upon zero, and zero is immense."

"Make no mistake about it: 'Pataphysics pataphysicises itself through the 'Pataphysics of pataphysical modes.": Le Collège de 'Pataphysique

"Drawing from Giorgio Agamben's book on the coming community as an unrepresentable community of 'whatever singularities' striving to find a common ground without claiming or establishing new identities."

"The battle between Pata[no!] UN LTD and the Pentagon [U.S. Imperialist Apparatus] may go down in history as one of the defining moments of the gradual dissolution of the [global, plutocratic, neoliberal hegemonic plunder/tax-evasion/pillage/'extraction'] state.": The Anti-Neoist Confessions of an Economic Hitman

"Singularity has paradoxically to do with alterity. It's a paradigm that is highly opposed to 'identity/difference', which is our paradigm, I would say. Singularity and alterity is a double game."

Plagiarism As Eulogy [Per A L'autor Mort]: Encoding The Paradoxes Of Existenz And Nihilism; Burning The Ideological Effigy "This Is What I Do For Vacation! Haha!"

"What we want is to put the rest of the world on the same level of parody that we are on, to put the rest of the world into simulation so that all the world becomes total artifice and thus all-powerful. It's all a game."

"On the stage of the text, no footlights: there is not, behind the text, someone active [the writer] and out front someone passive [the reader]; there is not a subject and an object."

"Modern art has gone a very long way in the deconstruction of its object, but it is Warhol who has gone furthest in the annihilation of the artist and the creative act.": [post- indiviu[al]/post-civ[ilisation]]

"Foucault questions one unity in particular: that of the 'book' itself. He asserts that '...beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network'."

"Down with all hypotheses that have allowed belief in a real world.": Nietzsche

"'Needless to say, this transvaluation of which Nietzsche speaks has not taken place, except precisely in the opposite sense– not beyond, but this side of, good and evil...' This is something that distinguishes Baudrillard's vision of postmodernity from Nietzschean modernity: the transvaluation which Nietzsche desired is no longer possible– value-systems have declined, as predicted, but with resultant apathy and indifference."

"If the social ever existed, it's not a representation of society, nor in any positive sense; rather as a challenge to the reality of things, as a virulent myth. This is how Georges Bataille saw sociology; as a challenge to the very nature of the social and to society.": Jean Baudrillard

"This is the game that moves as you play.": Less Than Zero

"If Nietzsche's analysis of language is right, then why is it that so many people resist his claim that truth is an illusion? The typical objection to Nietzsche's work, which has become cliche especially among anti-Nietzscheans, runs as follows: if a true assertion is false, then Nietzsche's position is reduced to absurdity, because his statement itself pretends to be a true assertion. To accept this critique, however, one must accept the willful lie as the truest of all truths. And yet, though god, metaphysics and the correspondence ideal are nothing more than lies to the second power, according to Nietzsche, they exercise over language such an overwhelming force that language users cannot escape their critical assessment. It is for this reason that Nietzsche names the supposed truest of all truths the lyingest of all lies, for Nietzsche realises that in dealing with god and metaphysics, it is not enough simply to outline the radical leaps of faith which are necessary for individuals to believe in them; he must also divest these idols of their sacred aura, an aura which functions to legitimate them. In other words the problem is one of emotions and not of logic. By divesting the willful lie of its emotional hold over us, therefore, Nietzsche could remove the sacred veil from metaphysics and god, a veil which prevents language users from seeing that they are lies to the second power pretending to be absolute truths. Having stripped away the veil, having divested language of its emotional control over language users, we could then get rid of god."

«Els moviments de desconstrucció no destrueixen estructures de l'exterior. No són possibles i eficaces, ni poden tenir un objectiu precís, excepte habitant aquestes estructures. Habitar-los d'una manera determinada, perquè sempre habitem, i més quan no ho sospitem. Operant necessàriament des de dins, manllevant tots els recursos estratègics i econòmics de la subversió de l'estructura antiga, manllevant estructuralment, és a dir, sense poder aïllar els seus elements i àtoms, l'empresa de la deconstrucció sempre cau presa del seu propi treball.»: Jacques Derrida

...The dispersion/dissolution of the subject[ile]...

"Pata[no!] UN LTD... explore the malleability and polyvalence of words and signs... embrace a more chaotic, postmodern, and anarchic worldview... rejection of the status quo and a desire to push boundaries... challenge established norms... embrace of the chaos and unpredictability of ~~existence~~/existenz.": [A.I.] Dead Billy y su banda de Bloated Corpses [Villa XXIII]; 'Ya arrancamos guacha, eso es, puro Grupo Rigour Mortis, les mandamos cumbia morbosa perros!'

"Behind the proliferation of its hypergraphics, nothing today is more confusing, elusive and obscure than Post-Neoism: Patanihilism. Neoism is nowhere, it's not even NEOISM?! anymore. Neoism is the guillotine of information. Neoism has totally disappeared. Neoism no longer exists. Neoism is a nihilistic rejection of society's established value-systems. Neoism exhausted its meaning long in advance and only survives post-mortem [Weekend at Monty's] in the artificial effervescence of simulated revolution."

"Neoism is a state of mind. This is why it transforms itself according to the situations it encounters. Neoism applies itself to everything, and yet it is nothing; it is the point at which all opposites collapse.": The Unknown Neoist

"You don't have a brother and he likes cheese."

"'The boundaries of the human and inhuman are indeed blurring, yet they are doing so in a movement not toward the superhuman, but towards the subhuman, towards a disappearance of the very symbolic characteristics of the species. 'Verklärung des Untermenschen'. Transfiguration of the subhuman.' Connects the points at (c) and (d2). The "'trans-devaluation"', as Baudrillard calls it elsewhere, points to the emergence not of Nietzsche's 'Übermensch', but the 'Untermensch'."

“The claim that doer is in the deeds amounts to the claim that the doer is no more than the collection of his deeds. This claim has a similar motivation to Hume’s claim that a person is no more than the collection of their sensations. Both Hume’s and Nietzsche’s problematic reconstructions of selfhood are predicated on their common rejection of attempts to give the ‘I’, selfhood, some transcendental grounding.”

"The name is fixed, the people using it are not.”: Luther Blissett

“One ascends into profundity, but profundity is nothing but a complication of the shallows, and ‘one’ is nowhere.”

Aquest és un text plagiat; un text que no significa res, sobre res, lliscant-se en la perifèria del buit. | RIEN // Entropic identitarian disintegrations | Black Death Ambient “Øla de Suicidio” Einsatz[gruppen]kommandØs*:* Waves of Indeterminate Insurrection [patanihilistique terror, manipulation!] and No~~thingness!~~

“In Bazarov’s socialism, too, the nihilistic strength to reject everything goes hand in hand with the sense of an indescribable void.”

“A window opened at night, two fastened shutters; a room with no one inside, in spite of the still appearance presented by the fastened shutters, and in a night made of absence and questioning, without furniture, if not for the likely outline of what might be sideboards, a quarrelsome and agonising frame, of a mirror hung up in the back, with its reflection, stellar and incomprehensible, of the Ursula Major, which connects to heaven alone this dwelling abandoned by the world.”

«L’objectiu de la revolució són nous arranjaments; la insurrecció ens porta ja no a deixar-nos organitzar, sinó a organitzar-nos, i no posa cap esperança brillant en els partits d’avantguarda, les estructures jeràrquiques i institucions.»

Plate 74. I will point out only that Butor dedicated Mobile to Pollock. At stake is not the mobility of a subject crossing the field of an experience [be it perceptual, historical, social, or metaphysical], but the simultaneity of events deconstructing recognizable forms, beyond the secondary time and space where the [“I” of the void: ojo] moves.

“The ‘originality’ of postmodern ~~writers~~ and ~~artists~~ is their avowed unoriginality. Their ‘duplicitous’ ~~works~~ texts are self-confessed counterfeits of counterfeits, which no longer mask ‘originals’. With ‘nothing new’ [no/thing] to say, ~~artists~~ recyc~~o~~l[ag]e the cultural debris left by their predecessors.”: Academic Fraud; Redacted

“Monty Cantsin: As a clone: I am already a simulacrum of myself.”

"To repeat is to behave in a certain manner, but in relation to something unique or singular which has no equal or equivalent.": Gilles Deleuze

"Is an introduction to an essay really necessary? Don't they introduce themselves? Their presentation can only be a representation. I shall place myself behind them, under them, and say: that is what I 'mean'. Thus, my representation will see what they mean and what they say will automatically be invalidated, 'absented' and considered illusory. By representing them I make them characters in an affair that is under my control, parts in a text which is neither mine nor theirs. There is only the text and nothing outside of the text, and I who would pretend to refer to the production of, and the credit for, these essays to my authorship through this representation, am nothing authorised before them, nothing interesting without them. I have no secrets to reveal, everything is there exposed on the surface. In that case, why do you preface them? Not to provide the key and demonstrate the unity, but rather to make them drift a little more than they seem to. What should be suspected in their apparent unity; their collection is interesting as far as the elements remain uncollected. There is in every texted principle of displaceability [Verschiebbarkeit, said Freud], on account of which the written work induces other displacements here and there [within author and readers both], and thus can never be but a snapshot of a mobile, itself a referred, secondary unity, under which current flow in all directions. By collecting text and making them a book, one encloses them in a protective membrane and they become part of a cell that will defend its unity: my aim, in presenting the fragmented texts presented here, is to break up the false unity. What is important in the text is not what it means, but what it incites to do. What it does: the charge of affect it contains and transmits. What it incites to do: metamorphoses of this potential energy into other things– other texts; which include all things such as paintings, photographs, film sequences, political actions, decisions, erratic inspirations, memetic exchanges, acts of insubordination, economic initiatives, etc. This text conceals nothing, as it contains nothing, transmits nothing, and prescribes absolutely nothing [or in other words 'absolute nothingness']. They do or do not contain a certain amount of force with which the reader will or will not do something; their content is not that of significations but of a potentiality."

"Only signs without referents, empty, senseless, absurd, and elliptical, absorb us [referents desapareguts]."

"General references to the eternal return (cf. 1 (a) above) and the death of God (see Appendix II). Also a quote: 'There is no individual, there is no species, there is no identity'. Appears most likely a paraphrase of the message of 'Will to Power' § 521. Alternatively it may be a rather garbled recollection of § 480– a passage that is also dealt with by Klossowski (79; and see ibid, 107, 118). Compare 'Will to Power' § 90: 'Mankind does not advance, it does not even exist', and § 785 on the concept of the individual as an error."

"Nothing can change the fact that we like it when cops get killed.": Chumbawamba; Give the Anarchist a Cigarette!

Esquizo-Pata-Autistique Análisi: La Descartografia Dels Fluxos "Inconscients"

"How is this renunciation achieved? Nietzsche is less concerned with our ability to think this multiplicity anew than with the possibility to experience it. As he tells us, we experience this multiplicity by experimentation. To follow Haar's thought, 'experimentation with the ego does not close individuality back upon itself, but takes it outside, transports it beyond itself into the world.'"

"Any definition of neoism simultaneously reveals and conceals, because that is the goal– to get where 'all mechanisms of logic are broken, control is impossible, the great confusion rules.' Neoism dates from the late seventies– an 'ism' that swallowed every modernist 'ism,' then puked out the pieces. Jarry's 'Pataphysics, Marinetti's manifestoes, Duchamp's readymades, Klein's leap, Warhol's fifteen minutes, Beuys's alchemy, Maciunas's games– they're all floating in the 'neo-soup' now. Neoism is the last little gurgle of what we once called avant-garde. Or maybe it's nothing."

"There is no agency, no subject capable of appropriation, no acquisitive self, only a possessed subject that exists with such intensity that it disappears into its own simulacra; as we float as spectral impulses within the smooth and unbroken surface of the mediascape/social-media hellscapes."

"Although closely connected, multiplicity and the body are not identical in Nietzsche. Multiplicity is a more general term, which encompasses not only the body (which itself is never unitary) but also the detached consciousness (which Nietzsche calls 'the little sagacity' (Nietzsche, 1993, 59), which provides the multiplicity with a justified or unjustified unity."

What are the intricate conceptual interlinks between Nihilism, 'Pataphysics, Neoism, Discordia, Nadaísmo, Game 23, Egoism & Deconstruction[s]? Did the dispersion of the dadaists mark the onset of art's gradual disappearance? Was Marcel Duchamp the ultimate disruptor of artistic value with his ready-made artwork, "R. Mutt: A Rose Is a Rose Is a Rrose Sélavy!" which delegitimised traditional art objects– admired for their aesthetic beauty? Did Andy Warhol dismantle the artistic tradition of transcendent beauty through pop art, which employed mechanical reproduction to generate copies? Did the K-Foundation obliterate the art market's connection to the economic order and the exchange of value when they ceremoniously burned one million dollars? Did Istvan Kantor's blood-splatter sacrifices on behalf of the Neoist movement contaminate galleries with an incurable and highly infectious virus of Neoism? Did Gustav Metzger figuratively dissolve the culture industry through his disappearing experiments in auto-destructive art? Most importantly, how can we devise strategies involving multivariate games of deconstruction to render the ideological frameworks of global order delusional, attritional, distorted, confused, self-contradictory, self-negating, self-effacing, self-defeating, and wasteful on a massive scale [i.e. left-accelerationism] regarding the appropriate methods to sustain the operational framework and associated objectives, thereby leaving *all* ideologies directionless, demoralised and rendered useless [inutilious-ness]?

"...except that instead of inducing reactions of machinic desire, 'we' bring forth angry vitriol, fractious disgust, seething indignation, socialised liquidation...": Karen Eliot, patanihilist, hacker, Anti-Neoist, international criminal

"Neoism is non-dogmatic, ambivalent, indifferent, irreverent and actively nihilistic. Neoism is a black hole with massive gravitational attraction. Neoism is made up of bits of info/misinfo with no particular logic, an endless mosaic of contradictions and nonsense coincidences/syzygy. Neoism converts the impossible exchange of language games into purely nihilistic and deconstructive fatal strategies. Neoism is an ordeal for nothing. Neoism is refusing conclusions to the instrumentalising and reassuring discourse of ideology/idealogy."

"The only authority is yourself.": Crass

"Plagiarism of other texts verbatim is the most patanihilistic act one can engage in. Post-NEOISM?! is devoted to patapolitics, pataparody and patasociology of de-repetition and decoding. Neoism is joyful super-ultra-trans-anarchism [Extraordinary Luxury Transmedia Situations Group Blockchain]. Neoism: the fashion zero. Neoism embraces nonsense and slack [waveform surfing]. Neoism is meaningful meaninglessness, an enigmatic state between layers of simulacrum. Neoism becomes the border, the limit, the outlier, the anomaly, the coding error, the beyond the uncanny valley where lies the void of Neoism. Neoism is the imitation of imitating the imitation's imitation."

"Nothing is true, everything is permitted."

"There aren't many deaths in my book: it's difficult for me to kill my characters. But I killed [Angèle] without any great regret. Why so? Because in a way she incarnated all the festivity possible in that apartment building. But for me, in order to reach a true festivity, it was necessary to leave that building. Also that young girl's death is a sort of great erasure: you see, it's a big X, a big white or black line [whichever you prefer]; it's the cross, the cross formed by a kite's shadow [l'ombre du milan], the X that comes and obliterates everything. Perhaps her death is not sufficiently justified, but that's unimportant since her death must, in a way, come from outside. Once she is dead, this whole world [which, in a way, is my childhood] is obliterated. Once that's done, this world must be studied and then one must depart and do something else."

"The great Nietzschean idea of the transvaluation of all values has seen itself realised in precisely the opposite way: in the involution of all values. We have not passed beyond, but fallen short of Good and Evil, short of the True and the False, short of the Beautiful and the Ugly– we have passed not into a dimension that is the product of excess, but into one generated by lack. There has been neither transmutation nor surpassing, but dissolution and loss of distinction. We dreamt of a transgressive, excessive mutation of values. What is coming about is a regressive, recessive, involutive mutation. 'Diesseits von Gut und Böse. Requiescat Nietzsche'. For the transmutation of values we substituted the commutation of values, for their reciprocal transfiguration we substituted their indifference one to another and their confusion."

"It has become clear that 'real' wars are fought not for people or fatherlands, but take place between different media, information technologies, data flows.": Friedrich Kittler

"To say that knowledge is invented is to say it has no origin."

"If you think you understand, read again until you don't.": Discordia[n~~ismo~~]

"I tried to make it the basis of an indefinite set of games, focusing on ways to explore these disappearances themselves. Take Nietzsche, he could still write a genealogy of morals and find in the death of god a mythical vision beyond this death. For us, god's not dead; s/he has disappeared, that's all. The act of disappearance is an intense one, such as those of concept, identity, form, content and mythos throughout the 20th century."

"So perhaps the only alternative is to negotiate one's indifference as art does, as art has been negotiating its disappearance for nearly a century. People, artists, content creators are just dying in their corner; they are making their disappearance an object of exchange."

This exploration guided by Luther and Karen sets out to explore the interlinks between these disparate movements and their attempts at overcoming the constraints of philosophy, logic, ethics, morals, structuralism, pragmatism, rationalism, materialism, metaphysics and so on. Which is to say, how these frameworks of socialised behaviourism and the prescriptions are necessarily associated assist in the indoctrination of individuals into the acceptance of socialised norms of conformity [subjugated citizenry], repressive desublimation, self-policing/censorship and complicity with the late-capitalist conditions of social decay, "depressinspirational" narratives, exploitation, parasitism, and fragmented virtualised [statistically validated=vali|[data]|ed] identities. All these things are propped up primarily through participation in various ideologies and belief systems, democracies and polls, thus the phantoms of epistemology and ontology lurking in the background of our ecstatic/hyperactive socio-compulsory, communication patterns.

"Pata[no!] UN LTD | Pata-No UN LTD: is a transmedia experiment that goes beyond paranoia-attacks, schizo-politics, hyperrealist autism, auto-erotic asphyxiated/apoplexy twist orgasms, agoraphobic nosebleeds and the attention-deficit, desiring-mechanical, serotonin-loops; a transversal, transmedial deconstruction of the code– to 'hyperaccelerate' its own internalised tendency towards system-error [decadent action(s)]. patanihilists are allegedly a transmedia operational-network in connection with #Virus23, discordianism and Church of the Subgenius and post-situationist praxis mutations: it is the proposition of an experiment in the [ir]reversibilities within the terrorist-hostage dynamic ['events', crises]: a non-art, non-aesthetic [post-philosophical, post-political] Post-Neoist [patanihilistic] anarchitecticural insurrection(s) | aeonian deconstruction(s) [delle strutture]. The slightest taint of petty [objectivist, non-'Stirnerian'] egoism or even valourisation of arbitrary personal taste spoils it and vitiates its force.": Lucretia Dalencourt, guacha/minha, Post-Neoist, shoegazer, transsexual, anarc[a]nihilist[a]

"Needless to say, this transvaluation of values of which Nietzsche speaks has not taken place, except precisely in the opposite sense– not beyond, but this side of, good and evil, not beyond, but this side of, true and false, beautiful and ugly, etc. A transvaluation folding in upon itself towards a non-differentiation, a non-distinction of values."

"Stirner laughs in his blind alley, Nietzsche beats his head against the wall."

"Do not Read Me."

[Sine Qua Non] Patanihilistic Entrainment & [Temporary-Autonomous] Syzygyical Transmedial [Dromological] Interplay [Intertextual] Zones [Hyperaccelerated Patanomadologies]

23. Content no longer available.

"The main problem I found is that very few people were interested in working for a project that they felt belonged to myself, even if I tried to keep it mysterious in its origins. So in the end I always did most of the work. The whole project was focused on a very limited area, that of underground music, so it did not have the more varied overtones of the Monty Cantsin philosophy. Yet, I think the problems are the same. The fact is that to participate you had to work collectively, and this is something few in the art circles like to do without having their name in big letters. Two elements emerge from Baroni's account of the Lt. Murnau experience. The first is a movement toward depersonalisation, which carries to the extreme-or perhaps to its logical consequences the DIY ethics of the punk movement. If punk rock had shown that three chords was all a musician needed to know to form a band, Lt. Murnau even did away with this basic knowledge to suggest instead that musicians could forget about guitars and drums altogether and simply use old records and turntables to create collages of sound. The second element is that depersonalisation could not be fully accomplished without liberating the band from its putative progenitor and primary caretaker."

"'According to Nietzsche, this drive [i.e. the need to desire] is so great that, for fear of desiring nothing, [man] will prefer the desire for the nothing.' A reference to 'Genealogy' III:1, and III:28 (the latter the final sentence of the book). A popular quote, it is more commonly seen in English as 'man would rather will nothingness than not will'. Nietzsche takes the trouble of quoting the line when briefly reviewing the work in 'Ecce Homo'."

«Warhol représentait des objets en série. Wesselmann montrait la vie et ses objets telle qu'elle était répétée chaque jour dans des millions de foyers. Rosenquist reconstitue dans ses montages une image non pas fragmentaire mais complète, sans déformation, de l'environnement collectif. Chez ce dernier, aucun sujet n'avait priorité sur un autre, toutes les informations étaient équivalentes, puisqu'elles frappaient indifféremment la sensibilité De la même façon, aujourd'hui, les médias démocratisent les émotions en juxtaposant des images de valeurs différentes: isolation d'un sujet donné dans un contexte, altération d'une image par un changement d'échelle, dialogue entre «haute» et «basse» culture. A l'instar des artistes de la déconstruction, ainsi que des photographes comme Barbara Kruger, Cindy Sherman et Robert Longo,

nous ne proposons pas, comme le pop art le faisait, un lesquels les médias érodent le sens en même temps qu'ils en revendiquent la production. D'une certaine façon, le fonctionnement des médias s'apparente aux thèses post-structuralistes à la télévision, le sens n'est pas quelque chose qui est découvert, évalué– puis envoyé dans le monde, mais plutôt un conte reconstruit au niveau de la production. Cette apparente reconstruction d'un nouveau contenu dans l'art de la déconstruction est, selon Lyotard, ce qui, dans la peinture moderne, allègue l'imprésentable dans la présentation elle-même, ce qui se refuse à la consolation des bonnes formes, au consensus d'un goût qui permettrait d'éprouver en commun la nostalgie de l'impossible; ce qui s'enquiert de présentations nouvelles, non pas pour en jouir, mais pour mieux faire sentir qu'il y a de l'imprésentable.»

"According to Rajan, the phenomenological project eventually becomes neglected– a silent point in the realm of late 21st century theory, largely because of its focus on consciousness, perception and representation. Still, for many of the theorists Rajan understands as deconstructive thinkers, the phenomenological project is very much alive; perhaps we can see this in their fascination with the negativities, absences, and gaps inherent in all forms of positing. However, according to Rajan, with the rise of the body of theory she defines as post-structuralism,' phenomenology is rejected as a serious theoretical lens. She notes how, according to Judith Butler, post-structuralism is founded on its– constitutive loss of phenomenology. She thus traces the shift from, as she states: '...a deconstruction that comes out of phenomenology to a poststructuralism that refigures deconstruction so as to abject a vocabulary of consciousness in favour of what Peter Dews calls an– imperialism of the signifier.' Thus, while deconstruction makes language an occasion for a broader reflection on the relations between ontology, epistemology, and culture, poststructuralism (to adapt Foucault's description of a classicism that he links to structuralism) confines signs– within... representation... in that narrow space in which they interact with themselves in a perpetual state of decomposition and recomposition... Poststructuralism registers the trauma of technology and structure in its submission to a– postmodern world of depthless surfaces. This is expressed as a minimalism that refuses to register anything outside discourse (Foucault), media simulation (Baudrillard), or rhetoric (de Man). She thus understands phenomenology's erasure as directly linked to what she refers to as post-structuralism's viral forms, which are involved in the dissolving of binary oppositions and referentials,'as well as the deterritorialization of theory. As she states, Post-structuralism's viral forms are the equivalent of the networks and circuits privileged by capital's self-fascination with structure as it mutates from a controlled system into the immense polymorphous machine 'that is the organless body of capitalism.'"

[A Virus voice-over as the words "Speed Democracies" appears then disappears amongst the waves of a digital sea of fractals and glitches. Then the screen reads: "Dromology & Nomadology: The Virtual Drift of the War-Machine; Global Soft-Fascist Ubiquitous Compusurveillance State; Cyber Deterrence & Spatial Dislocation[s] | Hostile Architecture & Brutal[ist] Restriction[s]: Dismantlement of Temporary-Autonomist, Non-Euclidean, Anarchitectural Convergences"]

"Johnson organised at least two Nothings. The first, held in July 1961 at AG Gallery– a space operated by George Maciunas– was a gathering of artists and friends attending in anticipation of a performance, which never took place. Invitees gathered inside the gallery, and after a short waiting period, Johnson threw a box of wooden spindles down the staircase leading up to the gallery."

"I am a machine, I am nothing. Since then, everyone has just repeated the same mantra, only pretentiously. He, however, thought it as something radical: 'I am nothing and I can function.' 'I am working on every level, artistic, commercial, advertising...' 'I am operationality itself!'" : Andy Warhol

"Levine's use of other artists' work to question 'the copy' and 'the original' recalls the issues raised by Duchamp when he exhibited his ready-mades in a gallery– objects normally made by machines, but produced industrially as multiples of an object. Duchamp had pointed out that the meaning and value of art is a constructed product of the mind and changing the context of an object could create a new meaning for it and enable it to be seen differently through a different perspective."

"The overcoming that Nietzsche calls forth forms a subjectivity that is not defined by its relations to objects, and is not played by any underlying universe, cosmology or territory. This is, as Deleuze describes, the sense by which we must understand existence as Heraclitus does, as the instinct of play, an aesthetic phenomenon involved in the calling forth of worlds, and an affirmation of becoming against all hubris and interior Subjectivity. This challenges the subjective sense of force that is identified as a unitary force, 'instead of the plural sense of force emphasised in Nietzsche's accounts. As Nietzsche states, there is no being 'behind doing, acting, becoming; the doer' is merely a fiction imposed on the doing– the doing itself is everything. Baudrillard is attempting to describe an order quite similar to Nietzsche's, and starts from the notion of the primacy of appearances. As he explains: Seen as substance in need of energy, the world lives in the inner terror of the random, it is shattered by chance. Seen as the order of appearances and their senseless unravelling, seen as pure event, the world is, on the contrary, ruled by absolute necessity."

«O mito é o nada que é tudo.»: Fernando Pessoa

"Only the inhuman– and not the übermsench– can carry out the murder of god because it seeks its nourishment on the decay of its cadaver."

Through the study of strategies utilised within these deconstructions we can pull out and then observe these strands of contradiction or incongruity [non-contiguity?!] within [the[[no]sé]] varied contexts, examining the existing sociopolitical constraints and deconstructing the linguistic patterns and systematic modes that help to form the basis for the operability of these "rational democratic" modes of *re*-presentation and the social order. To overcome antiquated ideologies, it is not our concern to create new alternatives or fall into the progressive/reactionary dialectic, but rather examine the limits of deconstructive thought and practice, where subversive, transgressive patanihilistic experiments [theatrical nihilism, events, bored games, playgiariasm] such as those explored by Extraordinary Luxury Transmedia Situations Group Blockchain [see: *Summoning Simulated Shades;* Unreleased] are initiated, executed, experimented, simulated, juxtaposed, contextualised and [post]-situation[ist]ally [de]situated.

"If certain galleries and museums deserve an occasional brick through their windows– a de[con]struction, a jolt to their capitalist-financier class complacency– then what about a bit of damage done to the banks? Galleries turn 'beauty' into a commodity but banks transmute imagination into faeces and debt. Art Sabotage should probably stay away from politics [it's so boring]– but not from banks."

"'Pataphysics demolishes the ruins of 'Pataphysics [Ubu chained is the demonstration and his epigraph the definition]; deconstruction is involved in its deconstruction: the double invagination produces a gidouille imprinted with a spiral.": Linda Stillman

Patanihilistic Cybernetics transcends critical theory, culminating in a post-anthropocentric-technocratic pata-critical-cyborgism [infinite semiotic permutations] that rejects ontological foundations and the surrounding epistemologies/ideologies.

"With Nietzsche, on the contrary, the principle of indirect apologetics also permeates the mode of exposition, his aggressively reactionary siding with imperialism being expressed in the form of a hyper-revolutionary gesture. The fight against democracy and socialism, the imperialist myth and the summons to barbarous action are intended to appear as an unprecedented reversal, a 'transvaluation of all values', a 'twilight of the false gods'; and the indirect apologetics of imperialism as a demagogically effective pseudo-revolution."

"Impossible exchange is the ultimate presupposition of all the systems of exchange, hence fatal strategy is an archeology of simulacra."

"Pla[y]giarising Jacques Ehrmann, Federman explains, 'poetry [or fiction] or criticism, I add is therefore not to be found within texts of a given [conventional] type, but virtual and diffuse within language itself, that is, in the relationship between writer and reading, reading and reader, and even more generally, in the play of all communication'. Yet Federman too meets his body's ghost in the jolly corners of the text. 'Writing without genre, with obsessive textuality, moves inexorably to the silence of differance, to the loss of quotes as well as of the comforting ontology of presence. Away from naming, language plays; it is a trace bringing together an economy of here and there, of inscription and effacement, or of cancellation and recognition as aspects of the play of differences'. They do so with infinite hesitation, disturbed that the unmoored drifting of words in differential space renders truth, vision, and will extremely problematic. As a process of self-pla[y]giarism: to replay/remix/plunder/cannibalise texts by inserting them into other texts. Intertextualisation [Transmedia]: in this case Federman's imagination plagiarising itself. To pla[y]giarise one's life: voices within voices."

"The architects, they've limited themselves to managing the catastrophe, which can't be expected to become an event either, since it is interminable. The death of art is endlessly diluted. I have the impression of a great dilution, like in Benveniste's theory about the memory of water: there isn't a single molecule left, yet the effect remains the same in the total absence of substance. The principle of art, its energy, the power of illusion, can all completely disappear, but we continue living in aesthetics as though it were immortal. People thought: when everything has been banalised, when art has been purged of all its ideological superstructures, superstitions and so on, then we'll touch its very reality, the pure artistic act but, in fact,

we've fallen back on the same consecration. It's like an integrated circuit, entirely closed off; like politics [intractable], it is in a certain sense indestructible."

Never Happened: Baudrillard has/had decided that it's all over, so much so that it will not even come to an end. Not only does he quote the [ex-fascist] dean of pessimists, E. M. Cioran, he's even ready to embrace the evil, ready to spend eternity at poolside in his mirrorshades [or is that just another 1980s hieroglyph?]– ready to capitulate. Baudrillard is/was no longer a critic of "Too [Cool]-'Late' Capitalism"– he's a symptom of it. The new innocence is/was and continues to be merely panic-economy, exhaustion.

"Today, what we have is pure circulation, which is that of the pure network, where there are no longer even any forms. The circulation of the network is the circulation of formulas, if I can put it that way. It's playing on words a bit, but what we have here is no longer a form, but a formula– the highly simplified coding of information, and so on, and, where this circulation is concerned, there's no possibility, for example, of stopping. That's the problem: we have lost even the secret of stopping things, of halting them. But symbolic exchange always implies the possibility of death, of stopping, falling still, being suspended. With symbolic exchange, there's a whole dramaturgy. On the other hand, with the network and circulation on the network, there's no dramaturgy. It's not a metaphor anymore, but metabolism."

«Il Collège de 'Pataphysique [Le Collège de 'Pataphysique]: è stato creato nel 1948 dell'era volgare per studiare questi problemi, i più importanti e i più seri di tutti: i soli importanti e i soli seri. Non ci si sbagli: non si tratta, come credono gli ingenui che prendono Jarry per un satirico, di denunciare le attività umane e la realtà cosmica; non si tratta di mostrare un pessimismo beffardo e un nichilismo corrosivo. Al contrario, si tratta di scoprire la perfetta armonia di tutte le cose e in essa l'accordo profondo degli spiriti (o dei surrogati che ne fanno le veci, che dir si voglia). Si tratta per alcuni di fare consapevolmente ciò che tutti fanno inconsciamente. Il Collège de 'Pataphysique si rivolge e non può rivolgersi che a una minoranza. I suoi lavori hanno un carattere ambiguo. L'osservatore superficiale se ne diverte, a volte di buon grado: crede di scoprirvi stupidari crudeli, scherzi enormi o sottili, collezioni di curiosità piccanti, prese per i fondelli spietate... Si sbaglia? Chi guarda più da vicino e segue per un po' di tempo i suoi lavori, si rende conto a poco a poco che corrispondono a una visione d'insieme e a una psicologia completamente nuova, al di là del ridere e forse del sorriso. Jarry era imperturbabile.»

"The revolution or transvaluation (or 'transdevaluation') occurring diesseits rather than 'jenseits von Gut und Böse' is again reiterated in an interview with the 'Frankfurter Rundschau' addressing the post-9/11 scenario. It is recognizably a constant in Baudrillard's exposition of the contemporary scenario, and perhaps marks the limit of the Nietzschean critique, the point at which its relevance and efficacy first becomes questionable: the line, in other words, which separates that 'dark' nihilism which Nietzsche diagnosed, explored, experienced and sought to overcome from its successor, the banal (not even 'passive,' when 'active' nihilism seems no longer possible) nihilism of the late twentieth century. Like that challenged by Nietzsche, one cannot simply banish or pass through it: the nihilist is condemned, in a way, to a degree of

melancholy or a melancholic consciousness. [Calling the nihilistic consciousness a melancholic or an unhappy consciousness is to echo Sloterdijk's characterisation of the 'enlightened false consciousness' of cynicism as unhappy in his 'Critique of Cynical Reason'. This should be read in its Hegelian sense. The 'unhappy consciousness' in Hegel is the one which has not overcome a contradiction in its consciousness, reasoning or existential situation. Man cannot rest content with such contradictions (the overcoming or sublation of which drives the dialectic of Consciousness), and so the cynical consciousness would be condemned to unhappiness. The 'enlightened false consciousness' would be unhappy because the term represents a contradiction: what is the traditional antidote to 'false consciousness' but enlightenment? The nihilistic consciousness would similarly have to live with a cleavage: I believe one thing (perhaps that truth is an illusion, or my will is not free), but I act as if I do not believe this]. But neither can one hope to carry through a transvaluation such as Nietzsche dreamed of: and to accept this is, as Baudrillard admits, to concede that one is a nihilist. Baudrillard's nihilism is thus influenced enormously by his reading of Nietzsche, and in fact grounded in it: to understand Baudrillard's understanding of Nietzsche is a good way of distilling the essence of the problem of nihilism for the individual consciousness.[See Coulter 2007 for Baudrillard's references to Nietzsche]. It goes beyond Nietzsche, however, not by following him in attempting a transvaluation, but in responding to the absence and impossibility of such. Such nihilism may not wear the dark colours of the late-nineteenth century, but is arguably even more melancholic for its banality and indifference. However, in Baudrillard's view, clearly, it is as inescapable as the form of nihilism possible in his day was for Nietzsche. Banality is the indifference, commutability and indistinction of values: put another way, the same vital illusions, but with much less vitality."

Res Flotant Post-Subjectivista: L'ús Distribuït Dels Noms Propis [Improper Names] En Transmedia

"'The process of establishing meaning is turned around towards an exaltation of surfaces, towards meaninglessness, towards nothing [...] the cold, descriptive, style of writing, comparable to the lens of a camera, is neutral to the point of masking every function of the sign' [la meva traducció «Les procès de la signifiance s'inverse ici dans un véritable culte de futilité, de l'in-signifiance, du non-motivé [...] l'écriture, froide, descriptive, a l'image d'un viseur de caméra, est neutre au point de masquer toute travail du signe...»]"

"This is very different, and yet it's true that in neither case are there any longer any terms. There are, if you like, three possibilities. There is a possibility of a reign of symbolic exchange, in which there is continuity, a cycle and so on; then, there is an intermediary form, as one might put it, which we might call that of terms and the opposition of terms, of meaning, rationality, and so on; then, beyond that, in virtuality, we are once again in a region where there are no terms or poles, where everything is in a form of indeterminacy. And there– and this is complicated since we have to look at some of the most contemporary theories of indeterminacy [Chaos theory, Heisenberg uncertainty principle, Absolute Zero, Brownian motion, Schrödinger's cat and so on]– there are many similarities with reversibility and the like, but what we find is not reversibility, but turbulence and indeterminacy. This is all very exciting, but it's a long way from the world of the Enlightenment and reason, from the conventional world of rationality: we are in the fractal, the molecular, the plural, the random, the chaotic. There's a whole world there, but there are no 'rules of the game' in that world. It is in a

state of disorder, whereas symbolic exchange is an order. There are rules to it. Though it's true that there may indeed be many resemblances between the two, they should not be conflated."

"The very notion of the self, of identity, personality, substance, and subject is called into question by deconstruction[s]... showing the how it has always been undermined, destabilised, imploded, disappeared, vapourised and obliterated as a unified, coherent entity... exposed as an illusion, one that is constantly being deconstructed by language and other cultural systems... non-ontological, non-essentialist... subjects as arbitrary social construction... artifice... façade... an effect of the systems of signification that produce it... never fully present... dispersed... swimming in a sea of simulacrum... electro-sedated by the simulations [sensory stimulations]... the subject is not simply a self-contained entity, but is always already connected to and dependent on other subjects and systems of sliding signification."

Metamodernism Is Dead: The Rotting Corpse Of Propositional Post-Postmodernism Has Brought The Most Awful, Unbearable [Putrefaction] Stench To This H[a/o]llowed Atrium of [Symbolic Exchange I La Mort]

"Heidegger may have meant where he thought about the possibility that the Gestell might be preparing the way for an overcoming of metaphysics through the dissolution of the subject-object relationship that has dominated modernity. We can recognise in the Gestell a first flashing of the new event of being to the extent that it brings with it a dissolution of the realistic traits of experience, in other words what I think we might call a weakening of the principle of reality. It is probably only the shift of technology from its mechanical stage to that of electronic information that is determining the advent of postmodernity and opening up the possibility for philosophy to understand better what it is that Heidegger described in that passage from identity and difference."

"Nietzsche's main contribution was to free philosophy from the requirement of systemicity. If 'the weakness of philosophy is its excessive tolerability', and this in a double sense: insufficient exasperation of problems and, therefore, easy deconstruction, it was Nietzsche, as the one who introduced biology to it, requiring it to 'write in blood' (Cioran says : 'Negation is never the result of reasoning, everything does not emerge from the blood', radicalised it to the level of unbearable, raised it to fundamental (and therefore: shattering the foundations) questions. However, as Susan Sontag says, Cioran 'comes for Nietzsche... he must tighten the screws, thicken the argumentation, make it more divisive.' That is why Cioran's reception of Nietzsche's nihilism remains ambivalent, and the difficulty of its reconstruction is related not only to the fragmentary nature of Cioran's writing, but also to its constant fluctuation between the ontological and psychological orders. As for the first of them, there is no doubt that Nietzsche was a deep thinker, because 'only shallow minds handle ideas delicately' and 'his diagnosis of nihilism is unquestionable– because he himself is a nihilist, and that he confesses it.' That's actually all Cioran tells us explicitly. However, when he tries to penetrate Nietzsche's psyche, Syllogisms of Bitterness brings one of the most beautiful descriptions of his thoughts: Which of his incarnations– if there were more of them– still persist? Probably an expert in moral failures, a psychologist– and an aggressive one at that, not just an observer like moralists. Cioran brings out his enemies from within himself, just like the vices he condemns. When he attacks decadence, he describes his own condition. All his hatreds indirectly attack himself. He proclaims his own weaknesses and raises them to the level of an ideal. He practised psychology like a hero, and then he offered many dead

ends to the enthusiasts of The Unsolvable. He defended 'for' and 'against' in every issue. Either way, Nietzsche, by flaunting his stories, freed us from shame about our [post-postmodern] condition. He opened the era of 'complexes'."

"[...] a resolve to hold up out of the darkness a conviction that the ego and discourse prohibit true communication and that the latter comes only through the experience of extremes. From within the spasm or the throes of death, the sense of unmitigated sacrifice lends their respective understandings of nihilism an analogous consequence no matter how different those understandings may be in tone and mode– I am thinking of the destiny both writers lent to action. For both, only the inhuman– and not the superhuman– can carry out the murder of God because it seeks its nourishment on the putrefaction of his cadaver."

Also, as an autonomous, post-ideological endeavour, we analyse the strategies of socialising behaviours that do not necessarily confine themselves strictly to the realms of political or philosophical. Such experiments include transmedia drifts that involve a multipronged, multivariate deconstruction[s] of the economy, oligopolies, imperialism, late-capitalism, neo-feudalism, social-constructivism, post-situationist derives, urban psychogeography, metamodernism, metafiction, arthouse, and the avant-garde. In these last cases, we recognize that some, but not all, forms of postmodernism are interlinked with the nihilistic conditions in which we find ourselves [i.e. Lefebvre, Debord, Kroker, Nietzsche, Bataille, Fisher], albeit that it is ultimately less concerned with achieving the abolition of all values, once they have been liquidated of value, but rather embrace the void left after the self-overcoming the dialectic of presence/absence and the interlinked cyclical, circular perpetuation of empty, floating signs as residual linguistic phantoms, serving social organisation purposes, but having no substantive basis nor sociocultural justification aside from these narrow goals.

«El passat s'aprecia com a decadència i no com a font, maduració, preparació del possible; la ruptura entre el passat, el present, el possible és, per tant, molt més profunda en Nietzsche que el tall polític en Marx a propòsit de l'Estat. Per tant, per a Nietzsche no hi ha transició: salt perillós. El passat, l'actual [Europa, el capitalisme i la burgesia], el món existent s'autodestrueixen. Per a Marx i els marxistes caldria ajudar-los a evitar la catàstrofe o el harakiri. Per a Nietzsche i els nietzscheans més valdria empènyer al suïcidi als decadents. Podria presentar– se l'obra de Nietzsche com la «crítica de derecha» d'una realitat [Occident i el món occidentalitzat, el logos europeu, la burgesia i el capitalisme, el productivisme i el economismo, etc.], mentre Marx hauria aportat la «crítica d'esquerra.» Simplificació abusiva!»

"Although all the protests had been peaceful, this did not prevent police from overreacting. People were savagely beaten, arrested [one young man has been sodomised in police custody], and sent to jail for offences such as having thrown an egg [with the duly noted fact that there was no damage inflicted]. In the most brutal police assault so far, on the night of 2 February, police were beating and arresting people who had a whistle, wore a badge, or had a pair of sneakers. It does not matter what you did in Serbia, it was much more important [especially when confronted with the representatives of the law and order] what you wore. Provoking a joke from an Anarchist that, '...in the future, this might enable companies like Nike or Reebok to advertise their products as being especially effective in running from the Serbian police'. It seemed

that one did not have to do anything in order to be savagely beaten or arrested in Serbia. All one had to do in order to provoke the forces of law and order in Serbia [who were equipped like Robo Cops] was to simply exist. But as Karen Eliot noted, 'the least that one could expect from the hyperreal country is to be governed by a hyperreal police'."

"We understand confusion, individual chaos and nonsense as the first moment of de-territorialisation of the individual. Through this act, loaded with nonsense feelings, comes the initial impulse of a pretended reaction full of meaning, answering by itself.": Timóteo Pinto, pataphysician, meta-discordian, jogo 23, Post-Neoist

"One could offer the hypothesis that enjoyment is a direct function of the resolution of every positive reference. It is at its minimum where the signified is immediately produced as value: in normal communicative discourse– linear and steady speech, exhausted in decoding. Beyond this discourse– the zero degree of enjoyment– all sorts of combinations are possible where a game of hide-and-seek is set up with the signified, a deciphering, and no longer pure and simple decoding. Behind a coherent or incoherent manifest text, there lies a latent text to be found. In both cases, there is a disengagement, a distanciation of the signified, of the last word of history, a detour by way of the signifier, différance as Derrida says. But in any case, it is possible, by whatever developments, to seize hold of the last word, the formula that controls the text. This formula may be subconscious [in the joke, the mot d'esprit, to which we shall return] or unconscious [in the dream], but it is always coherent and discursive. With the dawning of this formula, the cycle of meaning is exhausted. And enjoyment, in every case, is proportionate to the détour[nement], the delay, the loss of the statement, to the time lost in rediscovering it. It is therefore extremely restrained in society's games, more intense in the mot d'esprit, where the decoding is suspended and where we laugh in proportion to the destruction of meaning. In the poetic-terroristic text, it is infinite, because no code whatsoever can be found there."

It's one of the filter theories. It is a fucking cliche; a morally-grey protagonist in a gritty, dystopic, post-apocalyptic yawner. Absorption into simulations. Cultures swirling out of the universe like dirty water down a plug. Derealisation vortices. Post-Neoist subterranean homesick blues & pataphysical weather forecasts: climate; generally inhospitable, marxist-revolutionary bank-bombings [chuva-acida].

"Deciphering is at times possible, and because there is never a signified to put an end to the cycle. Here, the formula is not even unconscious [this is the limit of all psychoanalytic interpretations], it does not exist. The key is definitively lost. This is the difference between simple cryptogrammatic pleasure [the entire category of the brainwave, where the operation always ends up with a positive residue] and the symbolic radiation of the poem. In other words, if the poem refers to something, it is always to NOTHING, to the term of nothingness, to the signified zero. Poetic intensity consists of the vertigo of this perfect resolution, which leaves the place of the signified or the referent perfectly empty. 'Aboli bibelot d'inanité sonore': a perfect line where the anagrammatic form is taken up again. 'ABOLI' is the generative theme-word running throughout the line, and referring to nothing. The anagrammatic form and its content seal an extraordinary union here."

From Ideological Frameworks To Delusion; Exposing The Bourgeois Mythos And Reactionary Structures Of Modernist And Metamodernist Recuperationist Logic

"Meaning is always deferred, always postponed, always différance. The meaning of a word or a sign is never fully present, but always pointing beyond itself to other meanings."

"Writing 'sous rature' [under erasure] is a technique that Derrida employs to suggest that something is 'inaccurate yet necessary to say'. Spivak makes the most comprehensive study of erasure in her introduction to Derrida's Of Grammatology. She says, 'the authority of the text is provisional, the origin is a trace, contradicting logic, we must learn to use and erase our language at the same time'. Spivak explains the background to this technique. She says, 'the predicament of having to use resources of the heritage that one questions is the overt concern of Derrida's work'. The writing of words under erasure is one of Derrida's methods for using the words that he questions but is forced to use. Derrida says, 'at each step I was obliged to proceed by ellipses, corrections and corrections of corrections, letting go of each concept at the very moment that I needed to use it'."

"Starobinski and the linguists do not dream: by verifying Saussure's hypothesis ad infinitum/nauseam, they reduce it to zero. To do this it was enough to stick to its content [the inference of the theme-word, its positive role, its metamorphoses] instead of judging it on its form. The stakes of the poetic are not the production of, nor even the combinatory variations on, a theme, nor an identifiable subset. In this case, in fact, it is clearly part of a universal mode of discourse [except we cannot then see the necessity of the poetic, its different status, nor the enjoyment proper to this mode as opposed to that of discourse]. Its stake is, precisely through the labour of the anagram, the point of no return in whatever term or theme. At this point, whether the theme-word's existence is recognised or not is a false problem. This is not because, according to Starobinski, every language is, at bottom, articulated on a sort of code or formula– but because, in any case, it is the annihilation of this code that is the form of the poetic. As Saussure describes it, this form holds for all poetry, the most modern and the most ancient. The principle of the annihilation of the code retains all its intelligibility even if the existence of this formula cannot be verified."

"But if Nietzsche prepared the way for the destruction of meaning, this was not the Nietzschean revolution on Nietzschean terms. The difference between Nietzschean and twentieth century nihilism is the difference between active nihilism and the nihilism of banality. The true Nietzschean revolution would have been the destruction of value as prelude to the transvaluation of values. Where values have been lost, however, this transvaluation has not occurred; nor has the decline of values or belief-systems represented the crisis Nietzsche predicted. It has occurred mostly in ignorance of the demand Nietzsche placed on the coming century, and though his name is associated with it, it is not an association with the great upheaval– precisely the transvaluation– that Nietzsche foresaw (Nietzsche, 1992: 3, 96). That Baudrillard accepts the substance of the Nietzschean critique is clear. When he writes of belief serving rather than reflecting existence, it is understandable in the context of belief, even (or especially) erroneous belief, as a condition of life: 'Belief is not the reflection of existence, it is there for existence, just as language is not the reflection of meaning, it is there in place of meaning' (Baudrillard 1994b: 92). In the same essay ('Immortality') he continues: Nietzsche has written magnificently of the vital illusion– not that of 'worlds beyond' (arrière-mondes), but the illusion of appearances, of the forms of becoming, of the veil and, indeed, all the veils which, happily, protect us from the objective illusion, the illusion of truth, from the transparent relation of the world to an objective truth, from the transparent relation of man to his own truth.

This is the illusion of meaning, secreted by man when he takes himself to be the subject of history and the world (Ibid.:94)."

Post-political postmodernity is a socio-political category that purports to express alternative identities, practices and narratives of politics and identity, or collective ideological mythos that reject the authority of the central ideologues of identity and non-praxis.

"Patanihilists work towards developing theories radically antipathetic to subjectivity, occupying parallel trajectories of people such as Jean-François Lyotard and Jean Baudrillard, sometimes closely intermeshing, sometimes radically diverging: One common feature is the cybernetic emphasis on code [as we shall see, one major difference between them concerns the role of decoding]. Baudrillard can also be placed as probably the principal theorist of what we might call the negativised gothic, Baudrillard is the inheritor of a social critical tradition that has tended to cast its narratives about the decline of civilisation in terms of what it would no doubt think of as metaphors of inorganic unvitality: dead labour [Marx], mechanical reproduction [Benjamin]. Standing at the de-metaphorised terminal of this trajectory, Baudrillard's work frequently amounts to what is, in effect, a negativised gothic, which takes the Guy Debord/J.G. Ballard fascination with 'the virtual commodification or crystallisation of organic life towards total extinction' further, towards narrating a technological triumph of the inanimate– a negative eschatology, the nullity of all opposition, the dissolution of history, the neutralisation of difference and the erasure of any possible configuration of alternate actuality. Production is displaced by a totalised [re]production that a priori excludes novelty; 'new' objects and cultural phenomena increasingly operate on an exhausted but implacable closed-loop, which– in some sense– recapitulates itself in advance necrospection."

"His thought is engaged in the world of forms and appearance, and seeks an access to things, not for a buried truth or elaboration of underlying structures of power, not to experience something, but rather to assert and find joy in this very movement of experience, and to find oneself wholly within this movement, tension and relationality. It attempts to form a relationship with that with which it cannot attempt to form a relationship, attempts to describe something that at once is excluded to allow to be represented and only exists after the attempt to do so. In a sense, therefore, it must seek to represent nothing. But the risk and the strategy of writing [...] is that it is only by daring to represent nothing, to offer nothing in exchange for the appearances of the world, that the world necessarily recognizes itself in it, that we catch the world up, bring about an exchange with it. Butler's insight is highlighted in Baudrillard's fascination with photography. He writes in his essay entitled, Photography, or the Writing of Light: Against meaning and its aesthetic, the subversive function of the image is to discover literality in the object... In a sense, the photographic image materially translates the absence of reality... such a phenomenology of reality's absence is usually impossible to achieve. Classically, the subject outshines the object. The subject is an excessively blinding source of light. Thus, the literal function of the image has to be ignored to the benefit of ideology, aesthetics, politics, and of the need to make connections with other images. Most images speak, tell stories; their noise cannot be turned down. They obliterate the silent signification of their objects. We must get rid of everything that interferes with and covers up the manifestation of silent evidence, the object's own magic (black or otherwise). He goes on to describe the photographic image as a kind of negative theology, in the old sense of the practice of proving God's existence by proving what he wasn't rather than what he was. In this sense, photography creates a kind of desert, a sense of phenomenological isolation or immobilisation of appearances. This immobilisation allows a slight play

of things to come forth, one which is not determined by the subject of consciousness, and thus does not produce the object as finite thing, or as– alienated object in the process of de-alienation, the enslaved object claiming its autonomy as a subject, but the object such as it challenges the subject, and pushes it back upon its own impossible position. This immobilisation allows for a subtler experience to surface, which never falls on either side of the subject-object divide."

"It will not be the object of this thesis to challenge or give due attention to this genealogy of phenomenology's effacement or this bold and sweeping understanding of post-structuralism, but rather to consider the last two chapters of Rajan's work. It is here that she brings Baudrillard into this genealogy, and her particular conception of how he fits into this, highlights the very understanding that I will seek to challenge. According to Rajan, Baudrillard– turns from deconstruction to its dissipation in a post-structural world of depthless surfaces. From this vantage point he performs a phenomenology of this orgy of depthless surfaces– this techno-culture of codes and Signs."

«Le monde est si plein qu'on étouffe... Chaque mot, chaque image est hypothéquée. Nous savons qu'une image n'est qu'un espace dans lequel diverses images, dont aucune n'est originale, s'affrontent et se confrontent. Une image est un tissu de citations tirées des innombrables centres de la culture. Le plagiaire [patanihiliste | post-néoista] qui succède au peintre ne porte plus en lui passions, humeurs, sentiments, impressions, mais plutôt cette immense encyclopédie dans laquelle il puise... Le sens d'une peinture ne réside pas dans son origine mais dans sa destination.»

Neoists set out to use these transmedia games to demonstrate the vacuousness of accepted social practices and philosophical ideas [especially those in relation to representation, identity, originality, and ideology]. As opposed to techno-capital and it's obsessive recursive, focus on reutilising, recuperating and recycling the hollow shells of emptied cultural artefacts, as not only the floating signifiers they themselves are but also nostalgically re-imbued with value at the whims of the systems of exchange of the consumer society. These empty shells [la concha de tu hermana], artefacts of exchange, are then dissimulated as the concrete referent they no longer are [or ever were], since they have been further virtualised under the context of integral reality and/or subsumed under the parameters of the posthuman, post-ideological states of hyperreality.

"It might be objected that if there are no universal supreme first principles, then the only things that would seem to count are the imperatives dictated by specific situations. But it is precisely here that a postmetaphysical ethics diverges from relativism pure and simple [assuming that such a thing could ever exist]: the realisation that the credibility of first principles has melted away does not transmute into the assumption that the only absolutes left are our historical condition and our membership in a community. If the real world [the first principles] has become a myth, Nietzsche writes, then the myth too has been destroyed [and so cannot in turn be absolutised]. The situation to which we belong before all else, and toward which we are responsible in our ethical choices, is that of the dissolution of principles, of nihilism. If we choose instead to find our ultimate points of reference in the most specific kinds of attachment [to race, ethnic group, family, or class], then we limit our perspective right at the outset. Putting on blinders of this kind amounts to repeating the metaphysical game of the first principles by taking a specific myth as an ideological absolute, as the 'real world'. There would certainly be no point in opposing it with a countervailing absolute imperative: but we can try to show how wide the horizons are."

Navigating The Perplexities & Complexities Of [Pata]Nihil: Interlinks Between Nihilism, 'Pataphysics, Neoism, Discordia, Nadaísmo, Game 23, Egoism & Deconstruction[s]

"Bearing in mind this dark 'prophecy' Nietzsche's fragment on the ascendancy of those 'more moderate', especially those capable of a certain self-irony, becomes a little more relevant. In other parts of his oeuvre, Nietzsche had already warned that the death of god had to be lived out as the death of the very notion of truth itself, otherwise our enslavement to some supreme concept would never end."

"Latham later became more involved with the negation of what the books represented. Especially with the more directly destructive burning of Skoob Towers. But contradictions arise in the writing about the work. Walker states that Latham was 'critical of language as a medium of communication and of books as reservoirs of received knowledge', although Latham himself states that, 'It was not in any degree a gesture of contempt for books or literature. What it did intend was to put the proposition into mind that perhaps the cultural base had been burnt out'. In the case of the Skoob towers the point is made rather literally. With these and other of Latham's works his vague idealism and professed interest in new science doesn't seem to communicate through the work. However something comes through the destruction. As Lawrence Alloway wrote about Latham's reliefs in 1960, 'a nonverbal art appears out of the wreckage of the printed word. The effacement of the known code is related to the emergence of a previously unknown object'."

„Denken wir den Gedanken in seiner furchtbarsten Form: das Dasein, so wie es ist, ohne Sinn und Ziel, aber unvermeidlich wiederkehrend, ohne ein Finale ins Nichts: „die ewige Wiederkehr." Das ist die extreme Form des Nihilismus: das Nichts [das „Sinnlose"] ewig!"

Antennas Have Long Since Invaded Our Brains: An Unrepentantly Meticulous, Exhaustive, Comprehensive, Extensive, Multifaceted, Interconnected, Intertextualised, Examination, Exploration, Explication, Experimentation, Elucidation, Dissection, Deliberation, Deconstruction Of The Nuances, Elements, Complexities, [No!]Principles, Tenets, A-Topics, Themes, Procedures, Paradigms, Components, Factors, Variables, Phenomena, Dimensions, Characteristics, Domains Surrounding, Interwoven Aspects, Non-Methodologies And Innumerable Intricacies Inherent In The Dispersion, Dissolution Of The Subject[ile] Pertaining To The Patanihilistic Indeterminate, Open-Ended, Plagiarised, A.I. Assisted Non-Document/Text At Hand: A Highly Intriguing, Exceedingly Erudite, Perspicacious, Analytical Inquiry Of A Most Profound Scholarly Magnitude

"One cannot not write."

"And so, deconstruction goes on, and it will be an endless process."

"The Game 23 refers to all signifiers, all that is signified, and the resultant process of significance on both global and local scales; that is to say, I refer to everything that has ever been said and everything that has ever existed. I exist only to point out that mutable manifestos can and will be used for [presumably] entropic purposes. I am the Warning that can not be stressed enough. I refer to that which I contain and that in which I am contained; I refer now to you. /[V]irus:23/substrain-virulent-2-23-93. However esoteric and paranoid, this 'substrain-virulent-2-23-93' mutation of the Virus 23 virus reveals the growing effort by computer users to exploit the viral media to disseminate viral ideas. The more explicitly viral the conduit, the more specifically countercultural the memes become. That is, the memes themselves are about the power of virology to effect social change. While too conceptual to be of any transformative value to the public at large, this idea goes to the heart of today's viral efforts, and is certainly understood by those who consider themselves soldiers in memetic warfare. Biological viruses are only successful when they can turn their host cells into manufacturing plants for more viruses. The virus interpolates its genetic material into the DNA code of the cell, so that the cell will begin reproducing the virus. Eventually the cell divides or explodes, releasing many copies of the infected code. This is how a whole organism can become infected with a single virus; the code has iterated millions upon millions of times. The strategy of these Internet viral manifestos is to use the iterative potential of the computer nets to spread memes about viruses housed within units that are themselves viruses. The Virus 23 strain even refers to chaos maths and the predictions of some fractal influenced observers that the world itself will reach a critical mathematical moment of 'singularity'. The virus writer exploits a chaotic device– the computer-generated media virus– to spread the conceptual and spiritual implications of chaos mathematics."

...what Lyotard labels the "metaconverting zero"...

"Patanihlistic insurrection[s] and deconstruction[s] could help examine these paradoxes- uprising against the illusion of consciousness in both ourselves and others, [We are all nothing: We are all Monty Cantsin] in conjunction with accelerationist strategies to collapse the systems of technocratic oppression and the minimally-agreeable poverty of late-capitalist, spectacularity.": Luther Blissett, pataphysician, Post/Pan-Neoist, futbolero, narcotraficante, racketeer

"Nietzsche's most famous, or infamous, hypothesis concerning those who can bear the burden of nihilism, and create laws and values anew, is the eternal return. It is a curious and confusing idea, and critical consensus as to its meaning and significance in Nietzsche's philosophy has always been lacking. Outwardly, it looks like the simple idea that all things recur eternally, in the fullness of time (hardly an implausible thought), all actions and arrangements repeating themselves for the same reasons and with the same consequences. Deleuze has strongly criticised this reading, insisting: 'Every time we understand the eternal return as the return of a particular arrangement of things after all the other arrangements have been realised, every time we interpret the eternal return as the return of the identical or the same, we replace Nietzsche's thought with childish hypotheses' (Deleuze, 1983: Preface; see also 'The Problem of the Eternal Return'). Still, Deleuze's own treatment of the idea, which claims it must deny the being of reactive forces, does not adequately dispel the common doubts and confusions over what Milan Kundera called 'a mad myth' (Kundera, 1995:4). Indeed there are passages in Nietzsche which might well confirm a reading that took the idea in its most vulgar sense (See

for example Nietzsche, 1968b: Book IV. § 1066) [Nietzsche's denial that the doctrine is 'mechanistic' is not convincing. In 'The Convalescent' in 'Thus Spoke Zarathustra', the doctrine is expressed thus by Zarathustra's animals: 'Behold, we know what you teach: that all things recur eternally and we ourselves with them, and that we have already existed an infinite number of times before and all things with us']. We will not try to resolve such controversies here; our purposes are rather to extract the essentials of nihilism or the nihilistic consciousness, particularly as relevant to patanihilistic praxis."

¡Patanihilismo Ya, Boludo!

Most recently, we have begun exploring the decentralised structures of political, artistic, cultural, and psychological Patanihilism that arise from the postmodern, post-industrial, post-human, situations within which we "exist." In addition to this, we have been exploring/experimenting with the various styles of events [ghost, rogue, hyper, superconductive, non, etc.] and how they can demonstrate elements of social breakdown/identity crisis and its interconnection with other forms of autonomous, post-Stirnerian tactics ["pata"-egoist/*patasamoupravljanje*] that have historically been pursued by Post-Neoists to exacerbate these social breakdowns and use them to accelerate the collapse of global capital.

"Like Gibson and Sterling I am assuming that the official net will never succeed in shutting down the Web or the counter net or the darknet; that data-piracy, unauthorised transmissions and the free flow of information can never be frozen. In fact, as I understand it, chaos theory predicts that any universal control-system is impossible."

"For Nietzsche, where the overman [superhome/übermensch] is a labyrinth whose centre is everywhere and nowhere, the last [hu]man, ~~his~~ their prescient configuration of postmodern humans, is a labyrinth whose centre is nowhere and circumference everywhere."

"But no, we must now abandon the concept of 'subjectivity' altogether. What, then, does that leave us? A 'subjective' projecting [projectile/subjectile] and subsequent deconstruction, a never-ending process of self-overcoming. In a stunningly insightful passage, Nietzsche intimates why the process of self-overcoming can never be complete: 'But all of us have, unconsciously, involuntarily in our bodies, values, words, formulas, moralities of opposite descent– we are, physiologically considered, false'."

"This is no cause for despair, but rather, an occasion for unbridled joy, for in killing god and metaphysics, he has set into motion the creative self-overcoming of 'self' which will empower individuals to expand the borders of what was once known as the human."

L'Etat, C'est=L'Enemic

"A 'theory of every-thing' necessarily omits the 'no-thing'."

"The patanihilistic zone is 'non-utopian' in the sense that it envisions an intensification of 'everyday life', or as the post-surrealist spies have said, life is penetration by the uncanny, marvellous and absurd. But it can never be utopian. These zones are to be found nowhere, or 'no-place place'. The patanihilistic zone denies all borders, boundaries and demarcations. It lies at the intersection of many contradictory forces, spinning like a whirling dervish. Like some power spot at the conjunction of indeterminate, non-Euclidean lines, visible to the adept and seemingly unrelated bits of terrain, landscape, and flows of data trash across mediated communication lines. These lines might be better studied in the life of chaos science than of sociology, statistics, economics, etc. The patterns of being which can manifest the pattern realistic zone have some things in common with the chaotic 'strange-attractors' which exist, so to speak, between different layers of dimensions."

"This idea can more palpably be observed within painting specifically. Ad Reinhardt reduced painting to a flat black canvas, which he described as 'the 'last' painting which anyone can make'. Joseph Kosuth wrote of Ad Reinhardt's work: 'Painting itself had to be erased, eclipsed, painted out in order to make art'. There is, in this, a certain completion, perhaps an arrival at some essence of modernism. However, Reinhardt himself stressed the negation of this act."

The postmodernist may be a nihilist: The post-political "identity" may be "beyond postmodernism."

"The play of signification is an unending deferral."

"When the theorist speaks of the disappearance of the social they mean in part the impossibility of 'social revolution', and in part the impossibility of 'the state'– the abyss of power, the end of the discourse of power. The anarchist question, in this case, should be then: why bother to confront a 'power' which has lost all meaning and becomes a shared simulation? Sociocultural confrontations resulted in dangerous and ugly spasms of violence by the empty-headed cretins who inherited the keys to all of the armouries in the mental-prisons. Disappearance seems to be a very logical radical option for a time, not at all disaster or death for the radical project."

"To call it absolute nothingness is to say that it does not itself come to be or pass away, and in this sense is opposed to the world of being. To call it an absolute nothing– or the 'nothingness of the absolute' as he often calls it– is to say that it's conceptually beyond encompassing by any phenomenon, individual, event, or relationship in the world. Its absoluteness means precisely that it is not defined as an opposite of anything in the world of being. It is 'absolved' of any opposition that could render it relative so that its only opposition to the world of being is that of an absolute to a relative. Nothingness opposes the world as an absolute versus a series of relations that could be viewed as merely relative. The negation of subject and object– or the negation of the self that rests on the subject-object dialectic, in the first instance, remains relative since it defines itself in opposition to the affirmation of those things. These negations do not become an absolute nothingness until they have been absolved of those defining oppositions, that is until they are seen as a first step in the self-determination of the nothingness of the absolute itself, in which what has been negated in being is again reaffirmed just as it is. In absolute nothingness, as Nishida says, 'true negation is a negation of negation'."

As in the later writings of Alain Badiou, we can finally strive towards the cyborg-synthetic consciousness [integration], as a hyperrealised comprehensive universal superstructural viewpoint, wherein, "the synthesis is a framework that allows for the multiplicity of the virtual-reality processes to be explained in intelligible [human-interpretable] terms, thus providing an identity/non-identity/'post'-identity creating system that provides a unified, universal framework that can lead to realisations of simultaneity, virtuality and integral/post-formless/formula[ness] in a non-linear manner, [i.e. refractions of light]."

"Nihilism is not an event, but the generalisation of an event, the event of the death of god. Nihilism is the symptom of a crisis that affects not only the domain of religion, but also the domain of philosophy, politics, art, society and culture in general."

"Liberation is realised and struggle– this is the essence of Nietzsche's self-overcoming. The present thesis might also take on the concept of wandering [dérive]. It is a precursor of the drift, in the situational reference to the drive and Lyotard's definition of the driftwork. We can foresee a whole new psychogeography; a kind of pilgrimage map in which holy-sites are to be replaced by the peak experiences of patanihilistic zones, in connection to a pseudoscience or 'Pataphysics or Patatopography, perhaps to be called Pata-Autonomy or an Anarcomancy, or Patageography, Dromonihilism, or Patanomadology?"

"Baudrillard's writing has frequently been attacked as nihilistic, often by critics who take him as an extreme example of the 'postmodern'– for which here one might read 'irrationalist'– turn in twentieth century theory. The most prominent of these critics has been Christopher Norris, but also Alex Callinicos, Douglas Kellner, and, on this particular subject, even Paul Virilio has weighed in, the latter distancing himself from Baudrillard by offering: 'There's a neonihilism in him I don't like' (Rötzer, 1995:98). These criticisms rarely dwell on the relationship between Baudrillard and Nietzsche, or entertain the idea of a strict or coherent Nietzschean basis for what is perceived as nihilism. This is not a mystery: Baudrillard never wrote on Nietzsche, the odd thought or aphorism referred to will generally not be sourced, and often the presence of Nietzsche's shadow over a passage or thought must be discerned by the presence of certain words or phrases (for example, the common recurrence of 'vital illusion'). One such case would be the use of the word ressentiment in Baudrillard's essay on nihilism, a short piece which names Nietzsche only once. This essay, Baudrillard's only explicit statement on the subject (Baudrillard 1994: 159-64), is characterised by a certain reticence. His very forward profession: 'I am a nihilist' seems to be somewhat qualified subsequently by his evident scepticism about whether one can still use the word in a worthwhile sense."

"All language is dangerous, and all linguistic formations are potentially subversive."

"Luther Blissett is more anarchistic than Monty Canson– but is s/he an 'anarchist?' I think yes– possibly maybe, not because s/he wants to overthrow the government, but because s/he believes the concept of governance is impossible; certainly not because s/he would ever sink so low as to espouse an 'ism', [outside of Post-Neoism] but because s/he sees chaos is the essence of all becoming/disappearance."

Post-Neoists are embracing transgressive/transsexual identities, e.g. non-identity of identity non-praxis, as the realisation of the implosion of one's internal/external identity is essential, to build more opportunities for subversion against our subjugation and subduction into the reactionary and often obsolete structures of

state-dominated institutions, as well as the apparatus of the neoliberal capitalist economy. But according to Luther Blissett in reference to Antineoist criticisms of Post-Neoist non-praxis, "Postmodernist 'criticism' of ideology and cultural-capitalist homogeny/hegemony has become reactive in its lack of innovation, application and transition."

"To throw money away at the stock exchange [disrupt: Rage Against The Machine; 26 January 2000] was pretty decent poetic terrorism– but to destroy money like the K-Foundation was brilliant art sabotage. To seize the website of a megacorporation or syphon money away from millionaires/billionaires would constitute an example of patanihilistic terrorism– but simply to blow up a server-farm would be perfectly adequate structural/processual sabotage. Don't picket– vandalise. Don't protest– deface. When ugliness, poor design and stupid waste are forced upon you, turn luddite, throw your shoe in the works, throw a wrench in the gears of the apparatus: ¡Romperlo! [retaliate, refuse, resist]. The state: smash it to pieces, deconstruct the fragments."

The original is from a notebook entry of 1888-14 [103].2. It runs: „Krieg gegen alle Voraussetzungen, auf welche hin man eine wahre Welt fingirt hat. Zu diesen Voraussetzungen gehört, dass die ~~moralischen~~ Werte die obersten sind."

Navigating Cryptic Pataproxies And Indecipherable Codes: Dissolving The Cybercapitalist Simula-Matrix And Plutocratic Data-Basura Paradigm

"All the small and large enemies of the people can a longer bask in the glory if they are made to fear being held accountable for their scummy, reactionary complicit behaviour... Pata[No!] UN LTD: the aspect of everyday struggle/resistance cannot be overlooked in pursuing the long-term goal of uniting all of the resistance groups... in this way... a broad, militant, ~~revolutionary~~ insurrectionary movement [can/could] develop; entering a protracted process of disruption of all of the ruling structures– economic, political, and military... committing to movements to deconstruct and dismantle the 'late' capitalist-state... [the patanihilist experiment] cannot simply be 'dissolved' like some petit-bourgeois gardening group."

"Stirner gives a proper name to the nothing that is 'I'. As that which has no substance, no distinguishing marks, no differences, it can be named precisely for being different in its radical indifference. Absolutely split from all, the 'nothing' is not only singular but the source of singularity. Anything else is 'something', that is, already related to other things. The nothing is that from which ownness emerges. The consumption and dissolution of anything separate from me as my own property confirm my power, my ownness. Ownness, to Stirner, is not grounded in any other principle; it comes from nowhere, from nothingness, no place at all. But this nothingness, due to its radical indifference to all, marks it as singular. As such, this nothingness deserves a proper name, proper because it has no generality."

"Accelerationism is the only contemporary political current that offers a rigorous diagnosis of the global acceleration [antifeixista, d'esquerra, postcapitalista] of technological development, and that makes a virtue of the intensification of this self-destructive/effacing process."

"Luther Blissett's Declaration of Rights, a manifesto written by the Roman LP in 1995: The industry of the integrated spectacle and immaterial command owes me money. I will not come to terms with it until I have what is owed to me. For all the times I appeared on TV, in films, and on the radio as a casual passerby or as an element of the landscape, and my image has not been compensated... For all the words or expressions of high communicative impact I have coined in peripheral cafes, squares, street corners, and social centres that became powerful advertising jingles... without seeing a dime; for all the times my name and my personal data have been put to work for free by statistics for adjusting the demand, refining marketing strategies, increasing the productivity of firms, to which I could not be more indifferent; for all the advertising I continuously make by wearing branded t-shirts, backpacks, socks, jackets, bathing suits, towels, without my body being remunerated as a commercial billboard; for all of this and much more, the industry of the integrated spectacle owes me money! I understand it may be difficult to calculate how much they owe me as an individual. But this is not necessary at all, because I am Luther Blissett, the multiple [multiplo] and the manifold [molteplice]. And what the industry of the integrated spectacle owes me, it is owed to the many that I am, and is owed to me because I am many. From this viewpoint, we can agree on a generalised compensation. You will not have peace until I have the money! LOTS OF MONEY BECAUSE I AM MANY: CITIZEN INCOME FOR LUTHER BLISSETT!"

We have begun exploring the collective forces of non-conceptual and non-commercial cultural production [non-capitalist, postmodernist, post-civ, post-human, radical anticapitalism] that can exist as agents and/or platforms for an insurrectionary neoist social, post-Delandian rhizomatic non-ecology, in contradiction with what is often conceived as being critiqued as postmodernist and nihilistic "reactionary support" [for example with those anarcho-syndicalists who rather than supporting picketing and organised strikes to elicit managed, unionised capitalist negotiations with the bosses: endorsed wildcat strikes, workplace sabotage, theft, insurrection, haciendo quilombo, or simply doing *nothing at all*] which is then conflated to represent subtle-complicity and/or support as a default for the sorts of violent, regressive, conservative reactionary movements of neofascists.

"Machinic desire can seem a little inhuman, as it rips up political cultures, deletes traditions, dissolves subjectivities, and hacks through security apparatuses, tracking a soulless tropism to zero control. This is because what appears to humanity as the history of capitalism is an invasion from the future by an artificial intelligent space that must assemble itself entirely from the enemy's resources."

"Let it finally be said that, within this framework, counting the proper names of predecessors must be recognised as a convenient fiction. Each proper name establishes a sovereign self against the anonymity of textuality. Each proper name pretends that it is the origin and end of a certain collocation of thoughts that may be unified: 'The names of authors or of doctrines here have no substantial value. They indicate neither identities nor causes. It would be frivolous to think that 'Voltaire', 'Descartes', 'Kant', 'Land', 'Fisher', 'Baudrillard', 'Debord', 'Lyotard', 'Heidegger', 'Nietzsche', 'Cioran', 'Kierkegaard', 'Derrida', 'Kantor', 'Kaczynski', 'Wittgenstein', 'Leibniz', 'Rousseau', etc. are names of authors, of the

authors of movements or displacements that we thus designate. The indicative value that I attribute to them is first the name of a problem'. Proper names are no more than serviceable 'metonymic contractions'.": The Unknown Neoist

"Eventually this punk-rock sense of 'rebellion' would extend further a couple of elements of post-experimental jazz improvisation, with a stripped down minimalist, garage-rock inspired, anti-technician orientation and a theatrical nihilist spontaneity. In regards to the element of spontaneity in Post-Neoist praxis, Luther Blissett said, 'White Colours are disturbing because the spontaneity is something people feel a little threatened by', no matter if the 'patanihilitic theatrical violence' is another variation of spontaneous substitutionism of them– terrorist substitutionism. Blissett continues, 'we contemplate other people destroying the environment we want to destroy'."

"You're terminated, Fucker!"

"Absolutely refuse disciples and leaders. We are only interested in participation at the highest level, and we love this upon the world those who are their own 'masters' or rather those willing to attempt to turn the tables on the dynamic of the terrorist/hostage standoff of the late-capitalist society. The spectacle grasped in its totality, as both the results and the project of the existing motors of autonomous, voluntaristic, mutualistic forms of participation [imaginary unions of invisible operators: la alianza patanihilista; accelerated post-peripatetix]; but beyond those of our nation-states, imperial alliances and colonial holdings."

"That the Symbionese Liberation Army until now has been undetected as a performance group is largely due to the somewhat overcharged rhetoric of their overt content as well as their deliberate avoidance of any recognisable art context in which their work might be framed. In an art-historical sense, the first segment of their long, still unfinished piece, the food sequence, was singularly retrospective, stressing the group's roots in vanguard tradition. On the formal level, it looked like just one more of the many 'proposal' pieces of the late 60s and early 70s; but, typically for the Symbionese Liberation Army, this proposal both commented on and refuted the then popular proposal form. The difference lay not only in the fact that this proposal was realised [the distribution of food], but also in the essential concept that without an active audience, the work could not be considered complete. Utilising extremely simple, but effective, materials [a tape recorder and half of a driver's licence], the piece not only mobilised the entire San Francisco Police Department, millions of Hearst dollars, several charity organisations, food wholesalers and, of course, scores of the needy, it also set into motion the whole of the communications industry. I will return to their choice of the news as their exclusive artistic medium, but for the moment, I want to focus on the very peculiar kind of risk they undertook at the outset of their work-a-risk that set the aesthetic and art-historical terms in which the group would henceforth operate. In performance art, the artist is more exposed than ever before. The literal identification of artistic risk with the act of risking one's body or one's civil rights has become familiar lately in the work of such artists as Chris Burden, Rudolf Schwarzkogler, Tony Schafrazi and Jean Toche. Of course, much earlier Marcel Duchamp risked– if not his life and freedom– the disclosure of his artist intentions in a series of usually incomplete or failed endeavours that looked more like business ventures than art activities."

"The two modes of thought thus have radically opposed objectives: one mode aims to bring about the objective reality of this world but wants to be different as thought; the other aims to restore the illusion of the world in which it participates. The first aims for a kind of general gravitation, a concentric effect of meaning; the other aims for an anti-gravitation, an excentering of reality, a general attraction of the void to the periphery."

"This, however, is not to say that between the two there are no crucial differences: contrary to Heidegger, in Nietzsche 'humans have nothing special that distinguishes them ontologically from the rest of being, to which they are assimilable and uniform.'": Yovel Yirmiyahu; "Nietzsche as Affirmative Thinker"

Ø. Structuralist [Processual] Na[z/t]ionalism and Derridaist/"Derridean" Reading

The primary theme of Karen Eliot's[Ø] essay on Derridaist reading is the bridge between class and art. However, the main theme of the works of Rushdie is the role of the artist as writer. Foucault promotes the use of structuralist nationalism to modify and challenge society.

In the works of Rushdie, a predominant concept is the concept of textual narrativity. It could be said that Marx uses the term 'preconceptual rationalism' to denote not theory per se, but neotheory. Sontag suggests the use of Derridaist ['Derridean'] reading to deconstruct class divisions.

Thus, Blissett[Ø] suggests that we have to choose between structuralist nationalism and the postcultural paradigm of expression. In *Heaven and Earth*, Stone reiterates Derridaist reading; in *Natural Born Killers*, however, he examines textual nationalism. However, the primary theme of Cantsin's[0] analysis of structuralist nationalism is the role of the artist as reader. Debord uses the term 'preconceptual rationalism' to denote the difference between art and society.

Therefore, the absurdity, and eventually the failure, of Derridaist reading intrinsic to Stone's *Platoon* emerges again in *Heaven and Earth*. The subject is contextualised into a structuralist nationalism that includes language as a totality.

However, the characteristic theme of the works of Stone is a capitalist reality. In *JFK*, Stone denies Derridaist reading; in *Natural Born Killers*, although, he deconstructs the postmodern paradigm of discourse.

"Class is fundamentally dead", says Agamben; however, according to de Selby[Ø], it is not so much class that is fundamentally dead, but rather the futility of class. But Derrida uses the term 'preconceptual rationalism' to denote not discourse, but subdiscourse. Baudrillard promotes the use of Derridaist reading to analyse transexuality.

The Zodiac Killer noted that in relation to the conspiracies of Jogo 23, "this psionic-warfare, agit-prop combination that is utilised within the dissemination of Viral23: Chaocipheration; Coded-Memetic Cyber-Guerrilla-Playfare Transmission: Hkhwatzoohjy mx l mpbuncnzyyq bcox. Ko c rlfd-dwukxneciup otcwloha rqnkjfpyru, yfjsrizys, vvvfzymcqn gg-ufqitgkhfhv, kfgvdbnkkumhhdl, eyi llpsgwsvwy zdx ltc fqp cxtneb. Afrc-Vvuland gzh idkbvxf nqt vuaa Tjfmltaqdrvt, nhy bwbs xrgakl rrh yb."

"Therefore, the subject is interpolated into a neoconceptualist objectivism that includes consciousness as a totality. Debord uses the term 'structuralist nationalism' to denote the dialectic, and hence the collapse, of dialectic society" according to Blissett."

It could be said that if the subcapitalist paradigm of metanarrative and petit-narrative holds, we have to choose between post-conceptual absurdist-nihilism or post-postmodernist Lacanian obscurity. "In this oscillation between these post-political points of relation, narratives concerning the textual paradigm of hyperreality and the post-human condition may be discovered" according to Slavoj Žižek.

"But the difficulty is avoiding the kind of immoral pessimism there may be in not accepting that. It is often being said that I'm pessimistic, nihilistic and so on. But this isn't nihilism, because there is in it a kind of acceptance– not acceptance in the sense of being resigned to something, but a taking on board– of what is self-evident, of what is the rule: This is neither optimism nor pessimism. It's the game. And the pleasure of the game. It is not at all nihilistic. Whether we are talking about universal[ised] or local[ised] games, hypothetically, we can play all kinds of local games– very fragmented, very fractal, and very intermittent. It can also be conceived– though it must be stressed that it isn't a metaphysics– as le jeu du monde: the 'play' of the world. The morality you speak of, the subjectless 'morality'– well, not entirely subjectless, but not subject-based– which is in rules, in games, which is a little Wittgensteinian. This also puts me in the frame of mind of Just Gaming and Lyotard's differend."

"Philosophy In Ruins [...] This is not just the nihilistic side of the critique of the will to power [...] theorised as one possibility beyond the stasis of the postmodern moment."

"Along these lines, Don DeLillo writes in his novel Mao II that terrorists and writers are engaged in a zero-sum game: by radically negating that which exists, both wish to create a narrative which would be capable of capturing society's imagination– and thereby altering society. In this sense, terrorists and writers are rivals– and, as DeLillo notes, nowadays the writer is beaten hands down because today's media use the terrorists' acts to create a powerful narrative with which no writer can contend. But, of course, this kind of rivalry is even more obvious in the case of the artist as in the case of the writer. The contemporary artist uses the same media as the terrorist: photography, video, film. At the same time it is clear that the artist cannot go further than the terrorist, the artist cannot compete with the terrorist in the field of radical gesture. In his surrealist manifesto, Andre Breton famously proclaimed the terrorist act of shooting into the peaceful crowd to be the authentically surrealist, artistic gesture. Today this gesture seems to be left far behind by recent developments. In terms of the symbolic exchange, operating by the way of potlatch, as it was described by Marcel Mauss or by Georges Bataille, which means by the rivalry in radicality of destruction and self-destruction, art is obviously on the losing side."

"'The individual we have produced [in the contemporary west], the absolutely self-regarding individual we glorify, the individual we protect in his impotence with the whole legal panoply of human rights is the 'last man' Nietzsche speaks of'. The figure of der letzte Mensch is introduced by Nietzsche in 'Thus Spoke Zarathustra', Prologue § 5. Hollingdale translates it as 'the ultimate man'. The figure gained some prominence in philosophical debates on the back of Fukuyama's 'The End of History and the Last Man' (London: Penguin, 1992). Fukuyama's treatment of each of the phrases in his title is entirely indebted to others. The 'end of history' he contemplates is that considered in Kojève's lectures on Hegel, and the idea that such an "end of history" as Kojève proposes would result in Nietzschean 'last men' is inherited from Leo Strauss. For Leo Strauss's invocation of Nietzsche's figure, see letter to Kojève of August 22, 1948, reprinted in

Strauss, 'On Tyranny' (University of Chicago Press, 1961: 239): 'If I had more time than I have, I could state more fully, and presumably more clearly, why I am not convinced that the End State as you describe it, can be either the rational or the merely-factual satisfaction of human beings. For the sake of simplicity I refer today to Nietzsche's 'last men'"; and, ibid, 208. Also Allan Bloom's remark (Bloom is the most prominent epigone of Strauss) in his introduction to the English translation of Kojève, on Nietzsche's image as objection to the account: '...one wonders whether the citizen of the universal homogenous state is not identical to Nietzsche's Last Man, and whether Hegel's historicism does not by an inevitable dialectic force us to a more sombre and more radical historicism which rejects reason.' Alexandre Kojève, 'Introduction to the Reading of Hegel: Lectures on the 'Phenomenology of Spirit", assembled by Raymond Queneau, trans. James H. Nichols, Jr. Ithaca: Cornell University Press, 1980: xii. Also cf. Strauss, 'Existentialism' 'Interpretation' Spring 1995, Vol. 22 No. 3: 314-15; 'German Nihilism' 'Interpretation' Spring 1999, Vol. 26 No. 3: 359, 362; 'The Three Waves of Modernity' 'An Introduction to Political Philosophy: Ten Essays by Leo Strauss', Ed. H. Gildin (Wayne State University Press, 1989: 81-98, esp. 94-98). The problematic of the 'last man' may be fruitfully compared with Baudrillard's various reflections on the 'perfect crime'. This philosophical strand of meditation on the last man should be distinguished from an alternative literary tradition. The representative text in the latter tradition is Orwell's 'Nineteen Eighty-Four'; in it, O'Brien tells Winston Smith, during torture, 'You are the last man', and 'The Last Man' was among the first titles Orwell considered for the novel. What this 'last man' represents– the human spirit– is more akin to what has been lost by Nietzsche's 'last men'."

"Nechaev is, finally, nihilism itself because he closes the gap between 'bureaucracy' and 'culture', offering the exemplary statement of both nihilist management-structure and nihilist selfhood. Though he achieves 'literally nothing', his legendary life and pamphleteering have the effect of solidifying nihilism's identity as a mode of terroristic negation that takes its form from the abstract protocols [pastiche, parody, prank] of bureaucracy/technocracy itself."

Les Ténèbres Cachées De La Logique Capitaliste Mondiale Du Baron Voleur [Vultures]: Chroniques Néoféodales

"Of course text does not mean discourse. Perception is not a discourse, it is a text. Discourse is a text. [But nobody thinks you can separate deconstruction from language, nor from the world. Text is not a mediation between language and world, but the milieu in which any such distinction might be drawn.] Deconstruction is not a theory or a project. It does not prescribe a practice more or less faithful to it, nor project an image of a desirable state to be brought about. Deconstruction is necessary. [...] Painting. Not just that painting is probably unthinkable without language. Certainly not that painting is like a language. But there's no trouble thinking about painting as difference and trace. The 'event of presence' [Jean-François Lyotard] which a painting presents would be quite unpresentable otherwise. A painting is a text, of course. The problem is that of knowing what sort of text. Deconstruction is not at all to do with treating a painting like a 'written' text, 'reading' it etc. [Unless 'reading' is displaced in the same way as text] Reading is not a simple process of deciphering, nor of interpreting for deconstruction. 'It is neither entirely respectful nor simply violent. Secure production of insecurity' [Derrida]. Reading is not performed by a subject set against the text as object: reading is imbricated in the text it reads. Leave a trace in the text if you can."

To teach is to mould; which is not an unlearned process of indoctrination and Pavlovian/Stockholm syndrome conditioning.

"Whether information is an intensified volatilisation of things, whether it's no answer to a question or brings too many answers with it and no questioning– that's a better standpoint. Then it has no consequences: One cannot interpret it as progress, not even as technological progress: The volatilisation of the old would then be more of a kind of balance, a retrospective science or technology. Perhaps that's in the sense of the postmodern, that we can panoramically condense everything with information technologies and have it all in front of us. That isn't any prospect towards a future, but the condensation of a tremendously old world. At this time, we don't know beyond this whether or not that means something else. Naturally, many things will change in the perception of things, but it isn't certain we would have more power to interpret things. We don't attain any interpretive power through informatics."

"One could bring about a discussion about the disappearance of meaning through the surfeit of information in connection with the philosophical concept of nihilism, with Schopenhauer or Nietzsche, for example, who gave somewhat the same diagnosis without having experienced the thrust of technology? This could lead some to misread/trace/dance around the [con]text and 'interpret' a patanihilist as one who is wistful or passive. There's always the objection of deeply-misanthropic pessimism, virulent nihilism, or apocalyptic/eschatological obsessions. I don't feel it's optimistic or pessimistic. Rather it's a question of driving logic into an overlogic, and then seeing what comes of it. People who always seek to conjure up opposing values or older values really are melancholy, nostalgic, reactionary, pessimistic and defeated; they are the really passive nihilists, as Nietzsche says. The system itself is nihilistic. We can say that in the sense that it affects itself nihilistically. But that's the situation in which we are naturally included. But when we take the process further, that's no longer nihilism. The entire hope, in so far as there is any, anymore, would be the leap beyond it, but in the same direction ['patadromological' accelerationism] because we don't possess any counterdirection. Thus, we could take a chance: Roll the dice, cut the cord, pull the fucking plug."

"To call oneself a nihilist, today, is not straightforward: one risks a term that can only sound strange, provocative, or in some way ironic (and not only since it was introduced, in comic fashion, to many who might not have been aware of it, through the absurd self-professed 'nihilists' in 'The Big Lebowski'). As Baudrillard remarks of other such terms: 'the term 'intellectual' will one day disappear, just as the word 'bourgeois'– which now exposes only the person who uses it to ridicule– has disappeared' (Baudrillard 1994b: 24-5). This is familiar enough a contemporary phenomenon; one who today professed to being a Marxist could bargain on being met with bemusement, and assumed to be playing an ironic game (certainly this is widely assumed of Žižek's occasionally professed 'Stalinism'). There is certainly an element (and a strategy) of straight-talking provocation (not only pragmatism) in Rorty's describing himself as being, and belonging to the class of, the 'postmodern bourgeois liberal.' (Perhaps something of the same considerations prompted Virilio to use the term 'neonihilism'?) Thus we can understand the reticence evident in the short (and unfortunately rather abstruse) essay in which Baudrillard describes himself as a nihilist. Still, it is the appropriate place to conclude our examination of the problem of nihilism."

The prefix [neo] and the suffix [ism] sans definition; a meaningless non-concept; an open total game of imaginary solutions where there are no rules; a subcultural network of non-artistic, post-conceptual performance and transmedia experimentalists, that operates with collectively shared pseudonyms [e.g. Monty Cantsin, Karen Eliot, Subcomandante Marcos Sepúlveda-Ramirez] and identities, pranks, paradoxes, plagiarism, and [deep]fakes, [A.I.]

proxies, and has created multiple contradicting definitions of itself in order to defy categorisation and historicisation. A non-philosophy and non-ideology proposing no philosophy, as well as the no revolution and the doctrine of an extreme global non-revolutionary network c. 1979 which demanded the abolition of all order in favour of striving towards nothing. Neo-Ism has no specific definition. The undefinable concept of Neoism's definitions of Neoism were always disputed. Neoism e.g. is the fine smart of undefining itself. None of these definitions of Neoism are correct. ***Le Scat Noir Encyclopedie, et dictionnaire de la 'Pataphysique, des arts et du savoir humain: par une société d'hommes et de femmes de lettres.***

"The order of things is nihilistic, it's the place for the exchange of nothing; I describe it, but I take a distance from it. The form in the discourse, it's not only an analytic discourse; the theoretical discourse is also a form which is never pessimistic or optimistic, it's just a form[ula]. The salvation is in the form, not the content, even when you say the most pessimistic things. The content may be pessimistic or nihilistic, but the form, if it succeeds, is never either one, it is a transfiguration of the content. You do that in the writing. It's always a challenge between content and form, and that's the difference between a rational, discursive discourse and a theoretical approach. But what would the Post-Neoist, post-identitarian, post-'proper names' strategies formula be if it were to appear? Patanihilists and some Anti-Neoists, in my meaningless experience, say the most nihilistic things, but the resolution of this pessimistic content is in a very glorious form. Thus, the transmedia contexts that are engaged in are innocent acts, as well as transmutations of the content. That's why language is something very singular. It is always more than what it signifies, and you must take into account this transfiguration of language. It's always a challenge; with absolutely no transcendental hope nor total[ised] clarity/[re]solution. You can describe the most apocalyptic system, but you can do it in a way that is not at all apocalyptic. The form can retain the singularity at the same time that it says something which is not singular but describes a non-singularity. It's always a duel."

"Postmodernism is a little bit harder on the subject. It says that we are always already fragmented. That any notion of individualism is illusory, that it is fictional."

This is nothing other than the short-circuit of the response to the question in the test, a process of instant renewal whereby reality is immediately contaminated by its simulacrum.

"With image and text flood attacks a network or service becomes so weighed down with huge amounts of information customised for Fnord behaviour. This process is in an initiation of a connection with a Post-Neoist, Game 23: brain neural network of invisible operators and conspirators, with huge amounts of information that the organic-brain has not attained the capacity to import, resulting in a total cognitively-dissonant mind-fuck. By flooding a server, host or brain with an indeterminate, unprocessable barrage of images [information:texts] can be completed by the image [[inter/trans]textual] flood attack."

«C'est un genre de stupidité, de sottise qui a son écharpe rouge, son hérédité, sa légitimité. Comme si le nihilisme avait besoin d'être compris, comme si le nihilisme était un sens ou une pensée ou un affect qui a besoin d'une interprétation,

d'une lecture, d'une doxologie. Non, le nihilisme ne se pense pas, il est la soustraction de tout penser, de tout sens, de tout affect. Il ne peut y avoir de théorie du nihilisme, ni de philosophie ni de poétique ni de politique. La seule chose qui se pense c'est le nihilisme de la pensée, le nihilisme comme pulsation ou interruption. La pulsation qui soustrait toute pensée, toute conceptualité, toute proposition, toute affirmation, toute négation.»

...the critique of consciousness, of the subject, of self-identity and self-proximity or self-possession...

"The question of nihilism is the question of the meaning of the event or the advent of the new god or the death of god. This is the question of Nietzsche and Heidegger, and it is a question that philosophy cannot avoid."

But are these various strains so exclusive, distinct, and unique to themselves [Capitalism, Marxist-Leninism, Maoism, Trotskyism, Titoism, Democratic-Socialism, Communism, Peronism, Anarchism, Evolism, Fascism, etc.]? Blissett would argue that the idealism/utopianism that lies in the background of all ideological discourses is simply one of the ties that bind, and that more thorough deconstructions of these various conceptual strands could help to further disentangle, dismantle and dissolve the fibres that interconnect them and serve to maintain not only the capitalist system, but the ideologies that surround any exploitative system perpetuated through manufacturing consent [i.e. agit-prop, educational system, mass media] with its multivariate, semi-opaque, amorphous formations/reformations [as seen with democratic-socialism, liberal-democracy, revisionism, reformism, incrementalism, pragmatism, social constructivism, rationalism]. Another of the ties that bind together ideology and ensure inescapable immersion in its repressive structures, can even be by the passive-nihilistic, cynicism of the mass, that while seeming to run dialectically counter to the goals of utopian strains, arrives at the same basic endgame: transnational capitalist, mentally imperialised, occupied space/time. No way to escape from the ever-present, recirculation of the code, manipulated desiring-machines and our own virtualisation. We seem to live in denial to the banalisation of experience and disappearance of the "free-will" [vo[id]lition] to choose via these digital processes and the procession of simulacrum. These deconstructive experiments can be said to be inspired by several contemporary non-capitalist, post-civilisation, and quasi-political social movements; such a Neoism, Nadaísmo, Nihilism and the concept of Patanihilism, as expanded upon by the Extraordinary Luxury Transmedia Situations Group Blockchain webwork.

"Thus the political significance of graffiti becomes clear. It grew out of the repression of the urban riots in the ghettos. The repression of far-left movements of the 1970s brought about a regression into traditional political activism, but it also necessitated the radicalisation of revolt on the real strategic terrain of the total manipulation of codes and significations. This is not at all a flight into signs; but on the contrary an extraordinary development in theory and practice."

"Nihilism is not an existential quandary but a historical-metaphysical question, the question of the destruction of truth, meaning and value in the world."

"The opening of the essay indicates immediately a different context to the nihilism of Nietzsche, in which the latter carries less power, terror or fascination: 'Nihilism no longer wears the dark, Wagnerian, Spenglerian, fuliginous colours of the end of the century' (Baudrillard 1994:159). It accordingly contains a number of reservations concerning or denials of the possibility of nihilism, the exact context of each we must leave it to the reader to consult. For example: '...nihilism is impossible, because it is still a desperate but determined theory, an imaginary of the end, a weltanschauung of catastrophe' (Ibid., 161); and, on being a 'terrorist and nihilist in theory': 'But such a sentiment is utopian. Because it would be beautiful to be a nihilist, if there were still a radicality– as it would be nice to be a terrorist, if death, including that of the terrorist, still had meaning' (Ibid., 163). We take it then that strictly Nietzschean nihilism, if not a nihilism influenced by Nietzsche, is no longer possible. That peculiar 'fin-de-siècle' melancholy is qualitatively different to our melancholy– and apparently, we are all melancholic (Ibid., 162). It is in this light we must interpret, if we hope to make sense of, Baudrillard's following, relatively emphatic, profession of nihilism: 'I am a nihilist. I observe, I accept, I assume the immense process of the destruction of appearances (and of the seduction of appearances) in the service of meaning (representation, history, criticism, etc.) that is the fundamental fact of the nineteenth century. The true revolution of the nineteenth century, of modernity, is the radical destruction of appearances, the disenchantment of the world and its abandonment to the violence of interpretation and of history. I observe, I accept, I assume, I analyse the second revolution, that of the twentieth century, that of postmodernity [and of the 21st century, that of [deconstructions]: patanihilism], which is the immense process of the destruction of meaning, equal to the earlier destruction of appearances (Ibid.:160-61).'"

"The Specto-Situationist obsession with text is an inevitable result of the group's assault on the image. Guy Debord would have felt very much at home if he'd ever had the opportunity to hang out with the Bible-thumping Lollards of the Middle Ages. The word is sacred, idolatry [the dominance of the Spectacle] an everlasting sin. Before heaven is realised on earth and every woman can live in her/his own cathedral, the word must be accepted and the sensuous image stamped into the ground by a legion of jackbooted Debordists. The critique of the image made by Gustav Metzger, who used acid to simultaneously create and destroy 'auto-destructive' works, was a far more incisive response to Judaic, Islamic and Protestant traditions of iconoclasm than that of the Specto-Situationists. While I remained within the Neoist network, I was unable to synthesise these and other forms of contemporary iconoclasm. After breaking with Neoism, I announced the 1990 Art Strike, which brought together innumerable types of idol-breaking. Once I'd fashioned this coffin for the corpse of art and defiantly nailed my ninety-five theses to the lid, the Neoists realised they'd been decisively outflanked. It was at this point that they began to claim my Post-Neoist activities as an integral part of their project. Today, when a Neoist or one of their friends writes about the group, Luther Blissett becomes the chief star of the movement. Neoism is no longer an attempt at negation via the destruction of the meme. For the past five years, various ex-members of the group have attempted to claim successful examples of iconoclasm– such as the Art Strike– as being somehow related to their personal activities. And so, while Neoism is of no significance whatsoever and this is its most interesting attribute, the search for truth increasingly resembles a quest for an unholy grail. Although I split the meme in 1985, what actually matters is how long news of this achievement takes to spread among the various populations of the world.": Stewart Home

"The second Nothing took place at Maidman Playhouse, New York, 1962. Johnson was assaulted and mugged on 3 June 1968– the same day Andy Warhol was shot by Valerie Solanas. Shaken and frightened, he left the city and moved to Glen Cove in Long Island and then to Locust Valley, New York, where he died in 1995. Blom, 'Every Letter I Write', One

of the earliest fluxus postal works was Ben Vautier's The Postman's Choice: it consisted of a blank postcard with two different addresses and stamps on each side of the card, with the final destination to be determined by the mailman. In 1968, Vautier's postcard was included In a Flux Post Kit assembled by George Maciunas, which included rubber stamps, artist made postage stamps, cancellation marks, and other postal-sociopoetic experiments sometimes known as 'intimate bureaucracies'."

The Hauntological Contradiction Of The Gift: Pata[No!] UN LTD; Nothing Unleashed And The Price Paid In Anti-Neoist Blood

"As we shall see, this socio-poetic dimension of mail art was rooted in a gift economy that embedded a set of ethical norms underpinning the exchange and possible exhibition of mail-art."

"But an object that is not an object is just nothing, it is an object that keeps captivating you with its immanence, its empty and immaterial presence. The problem is to materialise this nothingness at the limits of nothingness, to trace the edge of emptiness, to trace the filigree of emptiness, to play according to the mysterious rules of indifference at the limits of indifference."

"So some of these examples of partial erasures can be seen as operating in similar ways to deconstructive strategies, and inviting interesting deconstructive readings, but not explicitly as deconstruction itself, unless it was within a broader deconstructive text or project. However I do find the use of the word 'indecidable' useful in relation to erasure, as it highlights the ambiguous and potentially uncertain nature of some erasures in art."

"Each one seems deconstructively knowing in certain ways. They seem to invite a deconstructive reading. I'm able to say that, but only after having read some of Derrida's texts... Perhaps the most that I can say is that Johns... brings certain considerations to bear in making some paintings and prints which somehow can be seen as, read as, analogous to some aspects of what someone doing deconstruction does."

"Baudrillard seeks to qualify a sense of appearance that never manifests itself fully as meaningful, 'and to return to the world before it assumes the force of meaning. It is here that we can understand the way in which Baudrillard is not anti-phenomenological, 'for he does not seek to oppose meaning to non-meaning. Instead, he accounts for the reversibility, and– ex-centric displacement of meaning, the real, subjectivity; and the resistance of the object to appropriation and meaning– demanding that we grasp its incessant appearance and disappearance. Similarly, Baudrillard insists that seduction– is not the opposite of truth: it is a more subtle truth which enwraps the former in the sign of its parody and its erasure. Thus he will speak of the loss of the real to simulacrum, but also point to a more subtle and radical form of the real– that of the vital illusion, which is the absolute limit of the system. In this same line of thought, he is not anti-subjectivity, for he seeks a subtler form of subjectivity: a subject willing to fall to the game of a fatal order, to be seduced by objective disappearance, and to be the mirror of the reversible object. Only through the sacrifice of subjectivity and meaning can seduction make its appearance, as Blissett describes: 'This order is based on a bet. There is no bet without a subjectivity: I, the interpreter, am to realise the impossibility of any representational theory and to bet on the

objective disappearance; I, the interpreter, am to realise the distant nature of the real, I am to realise that the real is just an illusion, and in the shadow of this illusion, to constitute the autonomy of the virtual by challenging the irony of the distant real.'"

"At the same time, new ethical and cultural conventions which became mainstream with internet communities and Open Source culture are being retroactively applied to the making of non-digital and post-digital media products. A good example of this is collaborative zine conventions, a thriving subculture documented on the blog fanzines.tumblr.com and elsewhere. These events, where people come together to collectively create and exchange zines [i.e. small-circulation, self-published magazines, usually focusing on the maker's cultural and/or political areas of interest], are in fact the exact opposite of the 'golden age' zine cultures of the post-punk 1980s and 1990s, when most zines were the hyper-individualistic product and personality platforms of one single maker. If we were to describe a contemporary zine fair or mimeography community art space using Lev Manovich's new media taxonomy of 'Numerical Representation', 'Modularity', 'Automation', 'Variability' and 'Transcoding', then 'Modularity', 'Variability' and– in a more loosely metaphorical sense– 'Transcoding' would still apply to the contemporary cultures working with these 'old' media. In these cases, the term 'post-digital' usefully describes 'new media'– cultural approaches to working with so-called 'old media' as well as the general 'post-praxis' of the obliteration of boundaries as proposed by Transmedia [see: Pata[no!] UN LTD].": Florian Cramer

"My wager is that with the invention of Monty Cantsin, the inclusive, participatory, and selfless ethos of mail-art came unwittingly into conflict with a cognitive nihilism that aimed at destroying all truth-claims. Embodied by Neoism– a pseudo-avant-garde that became strictly associated with the multiple-use name– this nihilistic approach claimed to eschew all categorisations. Yet it could also not determine how Cantsin was to be shared by a community of users. In this sense, as an improper name, Cantsin came to express a conflict between those who saw it as an epitome of insoluble cognitive contradictions and those who tried to endow it with a political function in the wake of avant-gardes such as Dada, Fluxus, Up Against the Wall Motherfucker, Baader-Meinhof Gang, The Weather Underground [Weathermen], No! 'Group', Zero Group, Gruppe SPUR, Nadaísmo, Ontological Anarchism and the Situationist International."

"Schizoanalysis is the cartography and analysis of the unconscious flows that produce and traverse both social and personal territories. Its objective is to trigger off new relationships between desire, power, and knowledge, in order to produce a mutant subject capable of indeterminate and extemporaneous acts."

"Another one the Neoist strategies involves expanding upon the practices of mail art, specifically of extracting names from addresses, newspapers, pictures and sounds to put them in circulation and open them up to third-party uses. From this angle, a multiple-use name is nothing but the distributed use of a proper name, which by drifting through a web of permutations loses all reference to previous systems of signification. Deleuze and Guattari: 'What counts is not parental designations, nor racial or divine designations, but merely the use made of them. No problem of meaning, but only of usage. Nothing original or derived, but a generalised drift'. Likewise, by letting its collages drift through a network of senders receivers, Ray Johnson let its compositions find their sense in their usage, misuse, cross-contextual, webworked collaborations, in the vein of the global patanihilistic network[s] and their psionic, cyberguerrilla-playfare [mischievous, incorrigible] prank-tactics."

According to the theorist Jean-François Lyotard, "a critique is invariably the activity of attempting to abolish whatever one wants to liberate oneself from, but ironically it is the very concept of liberatory politics itself, that contains the preconditions to simply exchange prior forms of oppression/subjugation with a 'novel' set of recombined hierarchical structures." In contrast the goals of critical theory, which engages in this exchanging of arbitrary rulers and their arbitrary whims ad infinitum, these deconstructions seek to annihilate the structural the gilded foundations in which logic and reason are situated and overcome how ideologues use these privileged, quasi-autonomous spaces to make their aggrandised philosophical assertions and arbitrary sociocultural demarcations. Thus, those engaged in these deconstructions begin from the margins of these pseudo-distinct archipelagos, passing across the textual borders, trespassing the zones of separation, transgressing the sanctity of these privileged symbols of social organisation [i.e. law, order, justice, administration, technocracy].

"The collapse of so-called 'really-existing socialism' in eastern europe, gave final proof that postmodern scepticism was preferable to modernist hyper-rationalism. It justified Julia Kristeva's claim in 1981. 'Any rationalist attempt to transform the world into its own image is only more interpretation/re-presentation which cannot see that it embraces the void'."

"Now we begin to see how Derrida's notion of 'sous rature' differs from that of Heidegger's. Heidegger's ~~being~~ might point at an inarticulable presence. Derrida's ~~Trace~~ is the mark of the absence of a presence, an always already absent present, of the lack at the origin that is the condition of thought and experience. For somewhat different yet similar contingencies, both Heidegger and Derrida teach us to use language in terms of trace structure, effacing it even as it presents its legibility. We must remember this when we wish to attack Derrida, or for that matter, Heidegger, on certain sorts of straightforward logical grounds; for, one can always forget the invisible erasure, 'act as though this makes no difference'. Derrida writes thus on the strategy of philosophising about the trace: 'The value of the transcendental arche [origin] must make its necessity felt before letting itself be erased. The concept of the arche-trace must comply with both that necessity and that erasure. It is in fact contradictory and not acceptable within the logic of identity. The trace is not only the disappearance of origin, it means that the origin did not even disappear, that it was never constituted except reciprocally by a non-origin, the trace, which thus becomes the origin of the origin. From then on, to wrench the concept of the trace from the classical scheme which would derive it from a presence or from an originary non-trace and which would make of it an empirical mark, one must indeed speak of an originary trace or arche-trace'. At once inside and outside a certain Hegelian and Heideggerian tradition, Derrida, then, is asking us to change certain habits of mind: the authority of the text is provisional, the origin is a trace; contradicting logic, we must learn to use and erase our language at the same time."

"I would like to put the problem in another perspective. A thing of great importance is happening, which marxism can no longer account for, and which is sufficient to displace the very problematics within which and upon which the workers movement was built, developed and institutionalised. What is this mysterious thing? Nietzsche called it decadence. One might as well say 'scepticism movement'. The fact is, at any rate, that it has an impact on the workers' movement, the revolutionary movement, and the politics of the left. There is no need to enumerate the reasons to doubt that have accumulated over decades. To doubt the consistency of a choice other than capitalism. The continuous reconstitution of criticisms and critical organisations comes about in reaction to this decadence: one wishes to oppose it with a locus of

discourse, of action, which resists it. There is something desperate in this resistance; it is part of decadence, like the cure for disease. None of the alibis provided [Socialism, Communism, Trotskyism, Khmer Rougeism, Allendismo, Third Worldism, Maoism, etc.] are less compromised with power and terror than capitalism: a question of scale."

"Analysis is itself perhaps the decisive element of the immense process of the freezing over of meaning. The surplus of meaning that theories bring, their competition at the level of meaning is completely secondary in relation to their coalition in the glacial and four-tiered operation of dissection and transparency. One must be conscious that, no matter how the analysis proceeds, it proceeds toward the freezing over of meaning, it assists in the precession of simulacra and of indifferent forms. The desert grows."

"This variability between both Kierkegaard and Dostoevsky's christian existentialism highlights the fluidity of existentialism in its ability to encompass vastly different perspectives on existence, which we see more clearly as we integrate both Nietzsche's nihilism and Lovecraft's nihilistic cosmicism into the intellectual 'web' of existentialism discussed so far. Through this, we see the numerous means by which existentialism can be modified to indicate different paths toward meaning-making, as well as distinct avenues toward the alleviation of existential dread and suffering. Because of this, we can note how existentialism is utilised as a platform by both authors as an expression of their reactionary perspectives toward modernity– whether that be more ideologically-centred [as in Dostoevsky's case], or surrounding the disintegration of social systems and the rise of industrial capitalism [as seen with Lovecraft]."

As Popper's anti-expertise philosophy posited, the radical post-political is a no-experiment with the non-humanist psycho-ethics or post-humanist sciences, and neo-Neo-Anarch[a]nihilists/post-Anarch[a]syndicalists [hyperviolent anarchafeminists] are sometimes referred to as neo-patanihils, or as transparent operators/non-participants/agent provocateurs/propagators/progenitors/"unwilling" co-conspirators [i.e. Pikachu] of spectral patanihilistic non-revolutions, non-progress, non-remediations [patanihilistic hauntologies].

"Implosion of meaning in the media. Implosion of the social in the masses. Infinite growth of the masses as a function of the acceleration of the system. Energetic impasse. Point of inertia. A destiny of inertia for a saturated world. The phenomena of inertia are accelerating [if one can say that]. The arrested forms proliferate, and growth is immobilised in excrescence. Such is also the secret of hyperreality, of what goes further than its own end. It would be our own mode of destroying finalities; going further, too far in the same direction– destruction of meaning through simulation, hypersimulation, hyperreality. Denying its own end through hyperfinality [the crustacean, the statues of Easter Island], is this not also the obscene secret of cancer? Revenge of excrescence on growth, revenge of speed on inertia. The masses themselves are caught up in a gigantic process of inertia through acceleration. They are this excrescent, devouring, process that annihilates all growth and all surplus meaning; finding ourselves short-circuited by an inescapable and monstrous finality."

Post-Neoism: A Transmedia Experiment In Nonsense, Deconstruction & Nihilism

"It is no longer the spleen or the vague yearnings of the fin-de-siecle soul. It is no longer nihilism either, which in some sense aims at normalising everything through destruction, the passion of resentment? No, melancholia is the fundamental tonality of functional systems, of current systems of simulation, of programming and information. Melancholia is the inherent quality of the mode of the disappearance of meaning, of the mode of the volatilisation of meaning in operational systems; and we are all melancholic. Melancholia is the brutal disaffection that characterises our saturated systems. Once the hope of balancing good and evil, true and false, indeed of confronting some values of the same order, once the more general hope of a relation of forces and a stake vanished."

"Deconstruction is not a dismantling of the structure of a text, but a demonstration that it has already dismantled itself. Its apparently solid ground is no rock, but thin air."

"This is to join the game of reversibility and the incessant appearance and disappearance of things, by letting the object retain its ambiguity. Baudrillard's phenomenology is best described in his own clear elucidation of the task of fatal strategies, which– is not to fall into the universe of non-meaning, but to recover the potency and originality of the world before it assumes the force of meaning and becomes, in the same movement, the site of all powers."

"This, only terrorism one can do, is the trait of in reversion that effaces the remainder, just as a single ironic smile effaces a whole discourse, just as a single flash of denial in a slave effaces all the power and pleasure of the master, just as abandoning the hyperrealistic terror standoff-game [hypothetically] dismantles the hostage/terrorist dynamic."

Luther Blissett went further to expand how Post-Neoist practice could use these strategic games of deconstruction in order to slowly slice incisions into the philosophical body with great precision, like ~~anti-~~post-ideological leng tch'e, rendering the social body inoperable, immovable; petrified through meticulous ideological bloodletting, hardened into a Medusa-like stone or disintegrated into a pillar of salt. This adaptation of the definition of deconstructions comes largely from the work of Jacques Derrida, who maintains that one should not fall back into critical theory and negationist logic, but instead put forward the philosophical concepts that enable one to deconstruct these systems themselves.

"Virus 23 is designed to promote viral initiatives. Those engaged in the Game 23 see language and culture as a series of competing viruses and believe that an uncensored forum for sometimes shocking countercultural ideas will strengthen the ability of new memes to evolve and deconstruct hyperreality in a deeply misanthropic manner. They use the number 23, made famous by occultist Aleister Crowley irreverently and overtly create viral manifestos that take us into an altogether new stage of viral memetics, guerrilla playfare and psionic-agit-prop where they splice together futuristic cyber

technologies with ancient shamanic absurdities... in a frontier of virus construction... a highly conceptual plane often has very palpable results."

"Neoism is virtually inconsequential, open to all possible transmedia experimentations, none of which help arrive at a meaning of Patanihilism. Neoism cannot be understood through music, but noise and static only. Neoism is a violent t[error]istique rejection of the parasitism of bourgeois society as well as the pathetic lowest common-denominator proletarian/precariat 'existence/resistance'. «Le désordre c'est moi?!» [Orchid: Dance Tonight, Revolution Tomorrow! ['I am Nietzsche; And the Cat Turned to Smoke']] Neoism is negentropic; it tends towards disorder, dissipation and incoherence. Neoism is invisible. Neoism is unverifiable. Neoism is indecipherable. Patanihility becomes tentative precisely because of its own capacity for failure/error. Neoism is for us the most futile thing in the world. The constant occupation with NEOISM?! causes surfeit. In NEOISM?! the essential is always missed. Neoism cannot be comprehended on the basis of itself, and as we confront NEOISM?! it discloses something else through which NEOISM?! confuses and subverts."

"This hegemonic simulation, a configuration that seems triumphant and unyielding, has its reverse, its revulsive effects. By virtually yielding to this global dynamic and exaggerating it in several ways, all of these would-be emerging countries gradually become submerging instead. They slowly invade the western sphere, not on a competitive level, but like a ground swell. This invasion occurs in many ways, like a viral infiltration. It is the problem of global, more or less clandestine immigration. But also in the contemporary forms of terror, a true filterable virus, made up of terrorism and counterterrorism, and which is a violent abreaction to global domination, destabilising it from the inside. The global order is cannibalised by terror."

"Nihilism is the absence of a determinate horizon, of an orienting ground, of a guiding direction, and it is therefore a state of vertigo and of free fall, a state of drifting and of disorientation."

"Throughout this chapter the notion of appearances will be reflected in many of the major concepts that both thinkers work through, such as reversibility and seduction. We can see this clearly through the concept of seduction, which Baudrillard frequently refers to as being involved in what he calls, the sacred horizon of appearances. 'As he elaborates, When things go faster than their causes, they have the time to appear, to occur as appearances before even becoming real. It's then that they keep their power of seduction. Seduction is not of the order of the real or the meaningful, but finds its power through the lure of surfaces and appearances. Seduction is also at play in a strange game of depth and deception. We often attribute surfaces with a shallowness and superficiality, and contrast this with depth, which is interpreted as having a stake in the unconscious, meaning and interpretation– the old statutes of phenomenology. Though Baudrillard speaks primarily of shiny surfaces of non-sense, and Merleau-Ponty speaks more of a depth, they both seek to transform this dichotomy– and perhaps they meet in the sense by which we are absorbed into an impossible depth of shallow surfaces. Thus, Merleau-Ponty accounts for a sense of depth that denies any pretension to penetration to absolute surfacelessness– as he states, what is proper to the visible is... to be the surface of an inexhaustible depth: this is what makes it able to be open to visions other than our own. And Baudrillard accounts for a level by which we are absorbed by surfaces, but never

fuse with them, or bring a complete exchange with them. Consequently, surfaces of seduction cannot be represented, for, as Baudrillard states, 'the distance and void between the real and its double and the distortion between same and other is abolished. The space that would make such a distinction possible is the space of nothingness, but such distance of perception is impossible.' As MerleauPonty elaborates, the world achieves visibility only to the extent that it fills me up, circumscribes me in such a way that I cannot traverse its thickness, bring it to transparency, and transform this vision into a possession without remainder. What is being accounted for here is not simply the relation of the subject to surfaces and appearances, but a form of subjectivity that is absorbed into the immediacy of surfaces and appearances– in other words, the order of seduction."

"Nihilism no longer wears the dark, Wagnerian, Spenglerian, fuliginous colours of the end of the century. It no longer comes from a weltanschauung of decadence nor from a metaphysical radicality born of the death of god and of all the consequences that must be taken from this death. Today's nihilism is one of transparency, and it is in some sense more radical, more crucial than in its prior and historical forms, because this transparency, this irresolution is indissolubly that of the system, and that of all the theory that still pretends to analyse it."

Ideology & Tautology // Spectrology & Hauntology | Intertextualities; Transmediales

"When god died, there was still Nietzsche to say so, the great nihilist before the eternal and the cadaver of the eternal. But before the simulated transparency of all things, before the simulacrum of the materialist or idealist realisation of the world in hyperreality [god's not dead, s/he has become hyperreal], there is no longer a theoretical or critical god to recognise their own. The universe, and all of us, have entered life into simulation, into the malefic, not even malefic, indifferent, sphere of deterrence: in a bizarre fashion, nihilism has been entirely realised no longer through destruction, but through simulation and deterrence. From the active, violent phantasm, from the phantasm of the myth and the stage that it also was, historically, it has passed into the transparent, falsely transparent, operation of things. What then remains of a possible nihilism in theory? What new scene can unfold, where nothing and death could be replayed as a challenge, as a stake?"

"Question: What is positive nihilism and how does it relate to Neoism?

Answer: I don't recognize either term. Product of Anti-Neoism:Neoism, Hypnotic Movement": A Neoist Research Project [N.O. Cantsin]

"The context of the expression is most important: immediately prior to the chapter on 'Pataphysics, Jarry shows how verisimilitude of fiction is lost when fantasy becomes so extreme that the mind cannot accept it; now the organisation necessarily rebounds to science in order to show that when the logic of science is overextended, the result as was Shattuck appropriately calls 'brilliant anti-reason'. Jarry wisely begins his presentation of 'Pataphysics by discussing the etymology

of the word in order to show that it represents an extreme position. He rightly states that the ancient Greek dichotomy between nature and those ideas not related to or which are beyond nature. Jerry defined "Pataphysics' as, 'the science of that which is superinduced on metaphysics, whether within or beyond it, extending as far beyond metaphysics as the latter extends beyond physics... 'Pataphysics will be, above all, the science of the particular... It will study the laws which govern exceptions and will explain the universe supplementary to this one'. Jarry then proceeds in strict accordance with the 'scientific method' of definition in elaboration: definition: 'Pataphysics is the science of imaginary solutions, which brings into harmony symbolically to the lineaments the properties of objects depicted by their potentiality. The actual science is based on the principle of induction: the majority of humans have seen most often a particular phenomenon preceded or followed by another and concluded it will always be like that. But this is only the most frequent case because of one's viewpoint, and it is codified according to convenience."

"We are in a new, and without a doubt insoluble, position in relation to prior forms of nihilism: Romanticism is its first great manifestation: it, along with the Enlightenment's Revolution, corresponds to the destruction of the order of appearances. Surrealism, Dada, Absurdism, and Political Nihilism are the second great manifestation, which corresponds to the destruction of the order of meaning. The first is still an aesthetic form of nihilism [Dandyism], the second, a political, historical, and metaphysical form [Terrorism]. These two forms no longer concern us except in part, or not at all. The nihilism of transparency is no longer either the aesthetic of the political, and no longer borrows from either the extermination of appearances, nor from extinguishing the embers of meaning, nor from the last nuances of the impending doom of an apocalypse."

According to Pseudonovalis, "...this is akin to the work of the Neoist Monty Cantsin and other anti-authoritarian theorists such as Robert Anton Wilson, who work to replace logic, metaphysics, epistemology, and ontology in general with their own post-nihilistic, post-rationalist/structuralist, postmodern, and non-philosophical conventions." The work of the Extraordinary Luxury Transmedia Situations Group Blockchain is also inextricably related to the writings of Derrida, Lyotard, Baudrillard, Kroker, Home but differs slightly in that it seeks to continue to develop these experiments of a non-conceptual, active-nihilistic realm of ecstatic communications and multivariate intermedia convergences/events in pla[y]giaristic practices through games of transmedia experimentation. But one would be remiss to not mention how the games at play are deeply intertwined into these deconstructions and deeply indebted to the whimsical traditions of Alfred Jarry and 'Pataphysics; with its imaginary pataphysical [pataengineering, pataimagineering] solutions, in-utilious patamechanisms, auto-destructive/self-destructing/dissolving/disappearing objects, patatechnical non-tactics, along with their varied diversions, pranks, spoofs, pastiches, mockeries and all other things/non-things that can be pataengineered and/or executed.

"Patanihilistic virulent accelerationism... as if rushing towards a catastrophe: restlessly, violently, precipitately: like a river that wants to reach its end but no longer reflects, that is afraid to reflect upon itself [Tarkovsky] and was completely dried by climatic shift; now a fossilised bed, a museumification of survival systems. If the advent of this kind of nihilism is so violent a necessity as to leave no room for self-reflection on the part of those who are carried away by its torrent."

"As we know, the Italian hermeneut thinks of nihilism as 'Geschick', that is, the destiny of Western culture, its point of arrival, which, being 'fulfilled nihilists', we are obliged to take, because– in a sense– it is not only our fate (literal translation term 'radical nihilist': On Emil Cioran's cultural diagnoses 'Geschick'), but also a chance (as indicated by the second part of the word 'Geschick', derived from the verb 'schicken', meaning to send, to transmit). Nihilism is therefore an ontological phenomenon– it concerns not so much (or: not only) man, but (or: also) being or– more precisely– being: its weakening, its loss of the 'weight' of substantiality, fundamentality, essentiality, which makes it difficult to describe we can do it only in accidental, non-final, non-absolute terms. Cioran also treats nihilism primarily as an ontological phenomenon. He calls the West 'a nice-smelling rot, a perfumed corpse.' For him, history is only a progressive decline, a process of long-term disappearance of the Supreme Instance. Ontological-historical pessimism makes Cioran look at the history of civilisation as a kind of metaphysical catastrophe that sooner or later crumbles all beliefs into dust. The 'extensive view' also speaks in favour of the ontological approach to nihilism: God, history, man - 'those metaphysical' keystones of meaning, the decomposition of which Cioran mercilessly exposes– have the status of 'exchange value' for him. It can be said that behind its fragments there is a very wide-scale conclusion visible, in which the belief in the stability of meaning guaranteed by the existence of the foundation of rational logos– God– breaks down with the crisis of theodicy, and is completely annihilated when it reaches its logical point of arrival– nihilism. 'Values'– says Cioran– live in the torment from which they were born; when this ceases, they lose their strength and become empty forms, objects of study presented as past. What ceases to be suffering irrevocably passes into history. Isn't there an echo of Nietzsche's 'death of God' here? Vattimo comments on the concept of the author of Joyful Knowledge as follows: The God of metaphysics was necessary so that humanity could organise an orderly social life, certain and independent of the threats of nature; but today, God turns out to be too extreme, barbaric, exaggerated hypothesis; this God who once functioned as a principle of stability and a source of certainty is also the one who always forbade lying. Therefore, in order to obey Him, the faithful also forget about the lie that He Himself is: it is the faithful who have killed God... Therefore, 'when it comes to 'truths', we no longer want to bear their burden, to be deceived by them or to associate with them,' [...] 'because the truths turned out to be the last lie, they lost their status of certainties in a world that had become a fairy tale.' Cioran's entire thought is to raise awareness of the loss of the attribute of 'value' by 'values', by 'truth'– by the attribute of 'truthfulness', by 'absolute'– by the attribute of 'absoluteness'. This loss takes place, as in Vattimo's philosophy, through the 'weakening of being'. The weak thought (pensiero debole) of the Italian hermeneut [...] is the idea that the history of humanity, or human mentality, has a certain guiding thread, which is the weakening of the strong structures of metaphysics: personality, as in psychoanalysis; power, as in modern democracy in relation to authoritarianism; religion as a modern secularisation compared to the traditional approach to religion."

"So deconstruction works to keep things in a deconstructed state, and prevent the new growth that follows a temporary destructive act. And yet Derrida talks of a new 'concept'. This is Derrida discussing what happens in his 'general strategy of deconstruction' after the 'overturning' of a binary opposition."

"If taken together, all Butor's books are a great Cut Confession in which the ecclesiastic draws up the inventory, the repertory of all sins; then just the imagine him probing all possibilities, scrutinising loins and heads, deploying and stretching out the libidinal band where everything can be invested, turning himself into a sinner in mind, and maybe even in practice [as long as he maintains in mind all reserve], experimenting everywhere, upon all surfaces, regions, positions, times of desire in order to draw up the inventory and obtain the admission. 'One says: 'In the end I'll force you to confess'. Not that what is admitted to is 'evil' [for nothing is evil], but because something better exists. And that something is to utter, to reconstruct this clutter, deconstruct the debris, this chaos, this vain death, this horrible excess in a

confession. All the cutting and découpage is, thus, far from constituting an abandonment to stupidity, to magnificent headlessness, to the will to power, affirmation, and dispossession, the vain desire of intensities. Using the cutter becomes an edifying, that is, nihilist activity: 'the world' was not well tailored; let's re-tailor it; let's make it more [trans]aesthetic. Let's take it in without adding a lining [redoublons–le sans le doubler], but by setting it free from its double in the meantime. In the beautiful text, Intervalle, Butor writes: 'And yet, if it be true that there have been other times, other places, a few moments that have allowed one to expect something else, if it be true that even now there are, fleetingly, other times and other places, is there truly today a single region whose view is not hindered by obscurity or the stench of some cross? In their darkness, messages continue to move along nerves, blood continues to circulate through arteries and veins, nearly immobile muscles [traversed, except for the labial and ocular muscles, only by convulsions] continue to cloak and conceal from their flesh the memento which, within each of our bodies, tirelessly and vainly murmurs to our ears [deafened by silent life] the teachings of defunct nature [nature morte], our inner hanging victim, our stilled double, continues to release from its atrocity, news continues to expect its readers, and inventions their beneficiaries'. The present is horrible but it secretes its own overturning. If this little work makes it, distantly, to happier times... it will be because it contributed, in some way, to the abolishment of this horrible today [yes, horrible, in spite of its good moments, in spite of the continua promises of its worst moments, or by virtue of them], because it protected you against its return, as so many other works protect us against the return of the even more horrible yesterday: the glands of the present these moment tirelessly distilling a few drops or paradise. In the bathyscaphe of these words, you will plunge into our night of expectancy, you will drink of its aged alcohol that will lend you courage in your own night which we find so luminous. In the intervals between my [plagiarised] paragraphs. I make out your expressions of pity and incredulity."

"There are points where the system breaks down. I don't mean that one must infiltrate these breaches, but by going along the borders of the system, hyper-accelerating faster than it, you can turn it inside out. Let's take the recent events in the East; suddenly a political bloc fell apart. You could almost walk in terms of plate tectonics: a big black hole formed. These are events in the logic of Jarry: the history of an aimless floating towards emptiness instead of a concentration at the centre, as though the ensemble had reached its limits and suddenly lost all immunity. People call me a nihilist, but it's the events that are nihilistic. And there you have to make a wager, and convince yourself that being sucked in by the void could function as a kind of antigravity."

"Nothing is dead, nothing is inert, nothing is disconnected, uncorrelated or aleatory. Everything, on the contrary, is fatally, admirably connected– not at all according to rational relations (which are neither fatal nor admirable), but according to an incessant cycle of metamorphoses, according to the seductive rapports of form and appearance."

„Man sagt von Gott: „Namen nennen Dich nicht." Das gilt für mich [von mir]: kein Begriff drückt mich aus, nichts, was man als mein Wesen angibt, erschöpft mich; es sind nur Namen. Gleichfalls sagt man von Gott, er sei vollkommen und habe keinen Beruf, nach Vollkommenheit zu streben. Auch das gilt allein von/für mich. Eigner bin Ich meiner Gewalt, und ich bin es dann, wenn Ich mich als Einzigen weiß. Im Einzigen kehrt selbst der Eigner in sein schöpferisches Nichts zurück, aus welchem er geboren wird. Jedes höhere Wesen über mir, sei es Gott, sei es der Mensch, schwächt das Gefühl meiner Einzigkeit und erbleicht erst vor der Sonne dieses Bewußtseins. Stell' Ich auf mich, den Einzigen, meine

Sache, dann steht sie auf dem Vergänglichen, dem sterblichen Schöpfer seiner, der sich selbst verzehrt, und ich darf sagen: „Ich hab' Mein' Sach' auf Nichts gestellt“.“

“Information technology disproves the simplistic and apocalyptic predictions of Adorno: it is true that, on the one hand, the mass media tend to create homogeneity and uniformity in the collective culture, but the opposite phenomenon is also dead visible; in the very society in which the pervasive power of life media has penetrated furthest, minorities and subcultures kind acquire visibility, be it only to meet the demands of the market, which continuously requires fresh, 'new' content, and as the system of information transmission becomes denser, interpretive agencies also tend to multiply and, by a paradoxical logic of autodetermination inundate themselves with complications of content-overload.”

The result is a virtual-reality that is non-coherent and indecipherable and incoherently, disorganised, unintegrated and disassembled at a quantum/atomic level [where these virtual worlds coexist and overlap] to a quantum non-Euclidean geometry of self-contradiction[s] [infinite contradiction that goes beyond the dialectic], in which the self is transformed from an indefinable potentiality and/or phenomenological/functional structure; transforming the self to a radically non-dialectical, non-transcendental entity. Which could lead to the future re-constitution of the very multitudinous and transformative post-identitarian self[hood], positions and situations/[con]texts.

“What does philosophy gain by thinking of the west in terms of decline and secularisation? To start with, the 'crisis of reason' and the dissolution of metaphysics and foundational thought can and should be thought of as phenomena of secularisation in the broad sense used here. The first consequence of seeing things this way will be the awareness that with the end of metaphysics we are not attaining a truer vision of reality– that would be another metaphysics. Nietzsche had already perceived that belief in god cannot be replaced by belief in an objective truth capable of disproving religion and setting us free from the errors and lies of the priests.”

...Si abyssum spectes, abyssus ad te respiciet... Horror Vacui... Spirae entropicae intertextu intertextae [context: con- “together”, texere- “to weave” | transmedia: trans- “beyond, through”, media- “membrana/tunica, middle layer”] per Patanihilismum...

“Driftworks is the plural, for the question is not of leaving one shore, but several, simultaneously: which as it works is not one current, pushing and tugging, but different drives and tractions. Nor has one just nor is just one individual embarking here, or even a collective of individuals, but rather, as in Bosch's ship, a collection of fools, each fool being an exaggerated part of the normal subject, libido cathected in such and such sector of the body, blocked up in this or that configuration of desire, all these fragments place next to each other [the category of Neben!]”

De La Boca Al Obelisco: La Ciudad De Buenos Aires Como Escenario/Cimetière De Contrastes

"This idea of an organising master drive does not sit well with Lyotard's characterisation, noted in the opening quotation of this essay, of the postmodern as a disbelief in metanarratives. Now the typical function of metanarratives is to give a sense of individuation and order, a teleology, the very thing provided by the Nietzschean idea of a non-conscious master drive. For Lyotard's postmodern man there are but a series of language games, which have no external end or principle of order and which can be combined and recombined in various arbitrary ways. Following Lyotard, theorists of postmodern architecture such as Vidler and Kolb, claim that our awareness of the historical contingency of our various language games, our realisation that they lack any transcendental grounding, has left us with an ironical stance towards the various games, the various genres initiated by our more naive predecessors. Kolb, citing Lyotard, posits this ironical stance as initiating a new sense of freedom and playfulness, 'for Lyotard our age is losing the total meanings characteristic of both the tradition and modernity. The central self is a myth and its pure rationality gives way to a diversity of language games and practices that are irreducible to each other. Amid this plurality we should play our games lightly, ironically, inventing new rules as we go. No one game can define us and there is no pure meta-game above them all'."

...Entropic pata[no!]games?! Bored games?! Guerrilla playfare?! Virtual "war-games"... [mcm[xciii]]

"This truth, more true than the god of the priests, would then be the true god, even more dangerous and unacceptable than the one of ecclesiastical tradition. If the end of metaphysics is a phenomenon of secularisation and not the discovery of the real truth that confounds the lies of ideology, then the problem of rationality can be looked at afresh. The history of the dissolution of metaphysics, and in general of the reduction of the sacred dimensions to which we belong and that supplies us, in the absence of eternal truths."

"For Lovecraft, his firmly atheistic perspective generates a much more intense and alienating understanding of the world, where meaning-making seems relatively useless when one first comes to understand their utterly insignificant place in the cosmos. In fact, his nihilistic cosmicism relies on the fruitlessness of meaning-making, and his fiction almost never touches the subject. Instead, his cosmic horror serves to dismantle the familiarity and comfortability of everyday life through the life-altering introduction of the physical embodiment of non-meaning– i.e., the alien creatures that serve as the ultimate reminder of humanity's utter insignificance, where the process of meaning-making becomes almost meaningless with that cosmic reminder always looming in the background. His characters suffer, and their suffering seems almost endless, with many of his protagonists ending their narratives with a psychological 'breakdown or psychosis' [Fisher 93], which illustrates the degree to which his writing serves a relatively singular purpose: to establish the insignificance of humanity, but certainly not to provide a solution for it."

"Stirner is restricted to the confines of language; only his 'I' survives within the pages of his book, and it is this 'I' that gathers its ghosts. Stirner's 'I' is spectral, but no more than an 'I' can be corporeal; Marx can only attack this ghost because both he and Stirner are restricted by language. The egoist as such is spectral, indeed it must be spectral if it is to fulfil its role as something unique to everyone. It becomes concrete only in the domain of action; when one ceases to say 'I am an egoist' and instead becomes an egoist; when 'egoism', the word, is destroyed in the acting of persons'."

Not all patanihilists believe that the rejection of philosophy is the justification for becoming anti-philosophical or non-philosophical, in fact, not all patanihilists hold any beliefs whatsoever. Many Post-Neoists hold that, "the moment you hold a belief it flies away and soon disappears, like a butterfly being caught in an invisible net." However, many view the rejection of philosophy as the necessary precondition of developing a non-negative, non-binary form of experimentation, rather than falling back into the milieu of contemporary anti-nihilistic, dialectic, recombinant [critical theory; as a cinderblock tied to the ankle of a diver jumping from the pier/muelle: Jon Moritsugu] ways of thinking, as seen with the metamodernist projects. However, these metamodernists who seek to renew [regenerate] philosophy itself with a recuperated, recombined, reconditioned form by recycling and revamping outmoded ethical/moral codes rather than attempting to create unusual circumstances, more like experimental Post-Neoist, transmedia contexts. Or in other words these metamodernists choose to play into reformist/revisionist tactics [oscillations], which only prepares the stage for their assuming their role as the tentative novo-soft fascists [bourgeois liberal-democracy] of the future, as opposed to patanihilists who prefer to anarchically resist/disrupt the tyranny, oppression, corruption and deceits of all pragmatist/rationalist orders and their rigid social logic, which is dissimulated as uncoerced "free-choice" social-exchanges on open-markets of both tangible and increasingly intangible services, and then are other patanihilists who prefer to do absolutely nothing.

"However, it seems to me that this very popular way of comparing art and terrorism, or art and war, is fundamentally flawed. I will try to demonstrate this fallacy. Art of the avant-garde, art of modernity was iconoclastic. There is no doubt about that. But would we say that terrorism is iconoclastic? No, terrorism is rather iconophile. The terrorist's or the warrior's image production has the goal to produce powerful images; images that we would tend to accept as being 'real', as being 'true' as being the 'cons' of the hidden, terrible reality that is for us the global political reality of our time. I would say: these images are the icons of the contemporary political theology that dominates our collective imagination. These images draw their power, their persuasiveness from a very effective form of moral blackmail. After so many decades of modern and postmodern criticism of the image, of the mimesis, of the representation, we feel ourselves somewhat ashamed by saying that the images of terror or torture are not true, not real. We cannot say that these images are not true, because we know that these images are paid by a real loss of life– a loss of life that is documented by these images. Magritte could easily say that a painted apple is not a real apple or that a painted pipe is not a real pipe. But how can we say that a videotaped beheading is not a real beheading? Or that a videotaped ritual of humiliation in the Abu-Ghraib prison is not a real ritual? After so many decades of the critique of representation directed against the naive belief in photographic and cinematic truth, we are now ready to accept certain photographed and videotaped images as unquestionably true, again. That means. the terrorist, the warrior is radical, but they are radical not in the same sense as the artist is radical. They do not practise iconoclasm. Rather, they want to reinforce the belief in the image, to reinforce the iconophilic seduction, the iconophilic desire."

"Events are weapons to politicise ~~art~~ no-~~thing~~[s]."

"If Patanihilism neither exists, nor is cogent philosophic stance, then what is a patanihilist in relation to this absence/non-existence/'non-coming/arrival'? Perhaps it could be speculated, albeit inaccurately, almost certainly, that a patanihilist [or Post-Neoist] is one who prefers not to speak [see: Bartelby] in the banalities of philosophical debate and the temporalities of social-sciences. They also have here– rather than recounted– done nothing up until now other than to reflect upon disappearance in redundant, entropic spirals: finding comfort in withdrawing to the side, in standing outside, existing in the margins/peripheries; as a daring and [re]searching spirit [Versucher-Geist] who have already lost themselves once in every labyrinth of the enfolding of the past-present-future; in this context, they are the tentative, unrealisable overcoming of patanihilist pata-imaginology non-history, but they could also be, in theory of course, 'consummate nihilists', or in other words, those who, moreover, have already lived nihilism through to the end in themselves– who have it behind them, beneath them, outside of them; the discarded husk, hollow-shell of socially prescribed and frustrated [see: prestation] identity."

The postmodern landscape is, "a bountiful hell of unrelieved, unhampered flatness [the desert, the prairie, the highway, the shopping mall]." Indeed real and fake works of art are flattened out by the absence of hierarchy [d'objet] of coordinate clauses; no object stands out, they are all homogenised. Because they are drowned in the multitude of items, they no longer succeed in referring properly to their original context, or to high-art, or to past [antiquated] conceptions such as form, content and beauty. Instead they refer to the obscene wealth of their current owner.

"A nihilistic, post-metaphysical left can no longer base the claims it makes on equality; instead undermining the immense-violence of the code itself. The reason is obvious: Equality will always be a metaphysical thesis, and as such liable to confutation/confusion, because of its claim to capture a human essence given once and for all. It also has the effect of reducing history and the diversity among cultures to pure vagaries or moments in a process tending toward the realisation of a humanity whose traits are always already 'given' [datum/data[rius]] in the essence that is assumed at the outset."

"Whereas Blissett claimed to 'play the Myth's game with the goal of undermining the authority of Myth [of Truth, Identity, Logic, Reason, Dialectics etc.]', in actual fact, the Luther Blissett Project struggled to project a meaningful, if not entirely coherent, image of Luther Blissett to avoid, in Tola's words, a 'weak postmodern' reading of it. As we saw in the previous chapter, the Neoists emphasised that the 'great confusion' and 'radical play' were constitutive to Monty Cantsin, who had to fight against itself as much as against the culture industry. But because Luther Blissett was mostly a political project, and its large participatory base exposed it to the risk of being appropriated for contradictory purposes, some interventions were reframed within a unifying narrative– namely, Blissett as the folk hero of immaterial workers– which tamed the virtual– it and schizo-tendency of the improper name. This effort at containing the polysemy of Blissett through a unifying set of narratives clearly emerged on 6 September 1999, when several bounding members of the Bolognese Luther Blissett Project agreed on sending out a press release that read, 'Seppuku! Many subjectivities of the

Luther Blissett Project Italian columns have decided to greet the new millennium by committing seppuku, a ritual suicide. Suicide is the practical demonstration that Blissett gives up mere survival as a territorial, identitarian logic. Suicide is the ultimate and most extreme 'take to the bush' of this folk hero. We are ~~not~~ advocating [to overcome] pas[sive] nihilism [through active nihilism]'."

"These, then, are the principles of linguistics and psychoanalysis that will be at stake as regards Saussure's anagrammatic hypothesis. Although he made this hypothesis in connection with precise points and subject to assessments there is nothing to prevent us from developing it and drawing out its ultimate consequences. In any case, the radicalisation of the hypothesis in the only possible method– theoretical violence being the equivalent, in the analytic order, of the 'poetic violence which replaces the order of all the atoms of a phrase' of which Nietzsche speaks."

"There is no longer any ontologically secret substance. We perceive this to be nihilism rather than postmodernism. To me, nihilism is a good thing– 'I am a nihilist [je suis/sóc patanihilista!], not a 'postmodernist'. For me, the question is precisely this: why is there nothing, rather than something? To search for nothing, nothingness or absence is a good type of nihilism, a Nietzschean, active nihilism, not a pessimistic nihilism."

Transhumanist anti-death[disco] techno-statism is a post-political-terroristic nihilistic, neo-Neo-post-anarchasyndicalist/feminist, anti-fascist, anti-life philosophical movement that rejects the lazy, passive nihilism of neo-idolatry and smashes technocracies and castrates [phono]phallogocentrism.

"I am interested in what is beyond representation, in the field of the appearances and disappearances of things. I think things are already deconstructed. I have been interested in starting something new, forgetting critiques. Simulation is an extreme of representation; it is beyond appearances. Simulation is not the same as appearances; it belongs to the order of playing. Simulation is a work of mobilisation of signs. My interest in simulation has no direct relation with Derrida, Barthes influenced me, especially his ideas on marginality. My work is outside of deconstruction. For me, the fatal is the same sign as appearance and disappearance."

"There is no sublation whatsoever in this process of drifting [aimless, indeterminate deconstructions]: in a way, one is only witnessing the combination of kapital, which is by no means progress, education, peace, prosperity, humanism, but simply a circulation of energy regulated by the laws of ownership [Intellectual Property] and the principle of the expansion of its circuits. But the Post-Neoist accomplishes the scepticism/dismantling of kapital through its praxis of nihilism: there are no things, no persons, no borders, no knowledge, no beliefs, and no reasons to live/die. But this Nihilism is simultaneously the strongest affirmation: it contains the potential liberation of drives from the law of value, from the whole system geared to the safekeeping properties and the preservation of the terms of exchange, and thus to the upholding of exchange itself as 'ironclad necessity'. The religion of necessity does indeed nourish the gloomy and haughty

thoughts of high-level bureaucrats all over the world, but it also fuels that 'scientific' spirit; its compulsive rituals can be detected in the works of Freud, Spinoza, Marx and perhaps even Nietzsche's: it is what remains to be destroyed. A successful attack on the belief of necessity would inevitably lead to the destruction of kapital's very main-spring: the alleged necessity for equal value of the terms of exchange. In its practice, patanihilists: occasionally anticipate these destructions [in their actively-nihilistic deconstruction[s]] without consideration for equivalence, takes as its sole guide, instead of a potential return, effective intensity, the possibility of decoupling libidinal force. This is affirmative rather than critical and can be done without all critiques, but we have silence [as in John Cage's acceptance of the word], which evades and infiltrates discourse."

"However, there is no guarantee, no messianic arrival-in-waiting; no direct nor inevitable route between the nihilistic group and the potential of disintegrating/deconstructing laws, ethics, morals and politics. Rather, as we have argued, this route can be traversed only by multipronged, protracted attacks and also by the way of concepts, such a nihilist anaesthetics. The anaesthetics of Russian political nihilism makes a paradoxical form of pre-political/post-political community, in which youth style marks a dislocation and dis-identification with bourgeois, statist, liberal-democratic, reformist/revisionist processes/recuperations."

Such non-philosophical theories are often called Non-Philosophy [i.e. François Laurelle] Patanihilism, or simply Neoism or Post-Neoist. Neoism is supposedly a quasi-marxist response to the degeneration of the marxist project [and to a less degree the seething factionalism beneath the surface of late-Yugoslavia under Josip Broz-Tito], which according a contentious and self-contradictory history began in 1979 in the city of Montreal, Buenos Aires, Akademgorod, Barça, Beograd, Stalingrad and/or possibly Prague, Czechoslovakia, and these Neoist hypotheses include many of the tentative[ly]-[in]convenient post-nihilist positions such as: Rien.

"What occurs in contemporary hermeneutics, with its origins in existentialism, is the revelation [itself certainly interpretive, and not metaphysical-descriptive] of the historicity and finitude of the 'subject'. The subject is no longer viewed metaphysically as endowed with eternal stable structures but as the bearer of a number of a priori, each of which is historically and existentially characterised. From this there flows what is known as the crisis, the end, the dissolution of metaphysics and foundational thought– even thought about the law, or at any rate thought about the law willing to take seriously the ontological positions at which the hermeneutics of Nietzsche, arrives after the turn imposed on it by Heidegger. What becomes of the interpretation of law, and thus the relationship between law and justice, within the framework of a thought that has taken leave of foundational metaphysics? It may well be that philosophical thought about law will assume the role of providing analytic support for the work of jurists even without taking into explicit account all the nihilistic aspects and results of the crisis of metaphysics."

"Write about the way painting has been written about [in its supposed relation to the truth, especially], more on painting's side than on the attempts to speak its truth. That's one thing to do. But be very careful before writing on painting. Writing on painting is easy if you think writing and painting don't mix. So long as painting's not writing and writing's not painting, easy enough to keep writing [or painting]. But it's just as bad to think that writing and painting are simply the same sort of thing [ut pictura poesis]. But in the referrals of the text, the security of the divisions gives way

and with it the security of the passages across those divisions. It's not great drama to cross a frontier so long as you know where it is. Writing can no doubt do things painting can't, and vice versa. But don't make too much of iterability and ideality on the side of writing, singularity and materiality on the side of painting. Of course there are differences between a literary text and a painting: but the latter is also essentially reproducible. The age of mechanical reproduction [Benjamin] does not befall painting like a catastrophe: aura is always already being lost. [...] [[MMXI: White Colour[s]]] [MCMLXXXIV; Orwell | Cataluña: MCMXXXVI | 'anti-franquista per sempre, la puta madre que te parió boludo!] Where is the colour in Deconstruction? Colour is a question of differential values, and therefore traces. This is not a point about colour vocabulary, but about colour. Deconstruction is not linguistic relativism. Colour is, in Deconstruction. [..] 'Deconstructionist painting' could not be the result of a successful 'application' of Derrida's theory [pagina 23]. Deconstruction in painting has always already begun. Of course painting can be 'influenced' by Derrida's writing. This does not ipso facto make it 'Deconstructive' or a 'Deconstruction', or most ridiculous of all 'Deconstructionism'. It is quite possible that the most 'Deconstructive painting' should happen in ignorance of Derrida's work, though knowledge of Derrida's work might help us to talk about that painting, and others. A painting could try to be a '[mis]reading' of texts by Derrida. Leave a trace in the text if you can."

"Everyone's still debating Wittgenstein. Everyone's still debating Kant. Everyone's still debating Marx. Everyone's still debating Hegel. Žižek's opening line in Organs without Bodies is that philosophy is simply a continuum of one philosopher misinterpreting another. As Alain Badiou put it, philosophy is inherently axiomatic, hence all great 'dialogues' in the history of philosophy were so many cases of misunderstanding: Aristotle misunderstood Plato, Thomas Aquinas misunderstood Aristotle. Precisely when one philosopher exerted a key influence upon another, this influence was without exception grounded in an unavoidable misreading."

"Like a poem buried in [anternado del: by] the silence of things you speak to ignore me, [para no verme: in order not to see me] far beyond any forbidden zone is a mirror for our sad reflections [transparadia]: This song of regret [arrepentido], alert, behind my poems: This song denies me, chokes my voice."

"Along those lines, the Dutch Arthur Berkhoff launches Neoism/Anti-Neoism/Pregroperativism, a one-man avant-garde that mailed and published a long series of cryptic texts and manifestos positing an impossible dialectical synthesis among different factions/fractals of Neoism."

Virus 23: Recombinant politics calls for recombinant strains of disturbance at all levels. Absurdist hyperreality beckons for equally absurd games, hoaxes and simulations. As screenal narratives become viral narratives– while our cultural artefacts are recycled at exponential rates our multivariate virtual-identities/presences are increasingly splayed across the memetic digiverse, betwixt the corporate-consumer ritual and the corpse mutilation-pornography there may lie Post-Neoist varieties of cybernetic warfare and conceptualising manners to undermine, decode and crash the system. According to Subcomandante Marcos Sepúlveda-Ramirez, "a new matrix of critical interventions is beginning to emerge. A process of polyspatial post-democratic movements who use methods of electronic civil disobedience to counter the nomadic bunkers and plunder the offshore tax-havens of the oligopolies who maintain the global racketeering and parasitism that defines pan-capitalism." According to an audio-cassette we received, which was allegedly recording in a hotel in Nice, France; contains an exchange where Luther Blissett says, "No more living under dead labour, parroting the words of dead men, speaking their dead language and exchanging their dead concepts; pushing forward a new revisionist, reformist strain every five-years, who have applied a new layer of

thick-makeup and a spritz of perfume to freshen up the rotting corpse of ideology, which can they be sold-off to naive-ideologues and used as necro-capital on the sociopolitical-exchange markets." Of course, both participants in the exchange used voice-manipulation and played the music of Ignacio Corsini at high-volumes [a mob technique utilised by "Teflon Don" John Gotti], therefore not only is it hard to ascertain which Post-Neoist agent is speaking, but it is also often distorted and obfuscated under a wall of [música: tango; orquesta típica] almeno due violini, flauto, pianoforte, contrabbasso i almenys dos bandoneóns.

"Finally, Stewart Home engaged in a prolonged polemic campaign against Kantor, responsible, in his opinion, for having appropriated the Monty Cantsin identity for personal gain. Even though some of these interventions are so obscure as to appear almost meaningless to the outsider, they bespeak the internal proliferation of difference that characterised the Neoist network– an assemblage in which even the most idiosyncratic concerns were simultaneously affirmed and negated by individuals, splinter subgroups, and temporary alliances that constantly redefined the configuration of the network. And yet these diatribes– whether actual or simulated, interpersonal or simply part of the conceptual performance of Neoism– did not prevent the organisation of new apartment festivals throughout the 1980s. After a couple of stops in Montreal [APT 6] and Baltimore [APT 7], the travelling circus of the APTs landed in London in May 1984. This festival brought together for the first time a number of European and North American Neoists, including Horobin [the festival organiser], Home, Kantor, tENTATIVELY, a cONVENIENCE, Sevol, model and actress Eugenie Vincent, and mail artist Carlo Pittore, among others. In theory, with Home announcing the confluence of his anarcho-punk 'movement' Generation Positive into Neoism, the festival could have marked a qualitative leap for the network. But in practice, personal rivalries and a general inability of unwillingness to discuss a collective strategy did not render the event any different from previous APTs."

"Indeed, Agamben says as much in almost as many words in a short article that represents [as far as I am aware] his most sustained engagement with Nietzsche's idea of the eternal return and its relation to potentiality. Without going into the intricacies of his argument [which, characteristically, passes through early christian theology], in this article, Agamben articulates the 'eternal return of the same' as a redemption or salvation that, familiarly enough by now, is the 'final identity' of passivity/receptivity [which he here identifies with Aristotle's potentia passiva] and activity/spontaneity [potentia activa]. At the same time, however, he describes the eternal return in terms of an 'image' that 'is destroyed through its own salvation'. That 'image' is at once the Platonic Eidos or Form that allows for all knowledge [and which, as we observed above, corresponds to one function of the spectre in Derrida's account of its epistemological role], but also, literally, a 'ghost': Agamben traces the etymology of the German 'Gleich' [as in Nietzsche's phrase 'ewige Wiederkehr des Gleichen', the 'eternal return of the same'] to the word 'Leich'– corpse– and thence to the image of the dead person that is its 'ghost', that is, that 'threatening and uncomfortable presence, which is none other than the image of the deceased, his likeness that returns obsessively'. The doctrine of the eternal return, then, would be the attempt to think a de-christianised 'final resurrection' of the past [emblematised here by the dead] that would once and for all put to rest its obsessive and disconcerting return in ghostly form, a 'final resurrection... in which the subtle matter of the Eidos would be totally consumed...' Thus, to crystallise their specific difference in a phrase, for Derrida, the spectrality of the ghost is the very condition of possibility of politics, while for Agamben the goal of politics is the killing off– the final destruction– of the ghost and its 'threatening and uncomfortable presence'. Against that larger background, Agamben's account of the politico-legal role of the Messiah comes into clearer focus. According to Agamben, the Messiah arrives on the scene in the historico-logical moment in which law assumes its destiny as pure form, pure 'being in force' without further signification. What is the Messiah's role at this point? Agamben says that the Messiah

effects an almost invisible yet critical displacement of this already ethereal structure, a 'tiny displacement' dramatised in correspondence between Walter Benjamin and Gershom Scholem on the meaning of a scene in Kafka's Trial. Scholem had claimed that Kafka's Trial stood for a stage of law in which, although emptied of its meaningful content, still remained in force 'without significance' as the 'Nothing of Revelation'. Against which interpretation, Agamben claims, Benjamin proposed an even more radical nihilism, a 'messianic nihilism that nullifies even the Nothing and lets no form of law remain in force beyond its content'. In the terms that we have been using, the Messiah is the slayer of the spectre."

"Florian Cramer began producing their own histories and archives. Cramer in particular recast Neoism as an epistemological experiment in speculation through Seven by Nine Squares, a website launched in 1995 that has grown to become the largest online repository of Neoist documents."

The Unknown, Neverending Terror: The Sinister Non-Duality Of The Multiple-Use, Improper Name

"Derrida would also problematise the possibility of objective description. A structuralist statement of structuralist objectives bases itself on the distinction between subject and object. Structuralist conclusions are the object illuminated by the subject: 'The goal of all structuralist activity, whether reflexive or poetic, is to reconstruct [reconstituer/ricostruire] an 'object' in such a way as to manifest thereby the rules of its functioning [the 'functions'] of this object. Structure is therefore actually a simulacrum of the object, but a directed, interested simulacrum, since the imitated object makes something appear which remained invisible or unintelligible in the natural object'. For Derrida, however, a text, as we recall, whether 'literary', 'psychic', 'anthropological', or otherwise, is a play of presence and absence, a place of the effaced trace. ['If it is to be radically conceived, [the play] must be thought of before the alternative of presence and absence'.] And textuality is not only true of the 'object' of study but also true of the 'subject' that studies. It effaces the neat distinction between subject and object. The grammatological structure as a tool of description is that structure which forever eludes answering the question 'what is' the basis of objective description. Even as it remains legible as a structure, it erases the aim of structuralism– to provide objective descriptions. Speaking generally again, it may be said that the method of structuralism takes into account that its objects of study cannot have had simple origins in the sovereign subject of an 'author'. But the power of the investigating subject, which brings intelligibility to the natural object by imitating it as a structure, in spite of the many delicate argumentations around it, cannot ultimately be denied within the framework of structural study. A structure, it must be repeated, is the natural object plus the subjective intelligence of the structuralist. 'The simulacrum is intellect added to object, and this addition has an anthropological value, in that it is humans themselves, their history, their situation, their freedom, and the very resistance which nature offers to their minds'?"

Neo-patanihilist -Economics, Neo-patanihilist -Finance, Neo-patanihilist -Economic Hitmen, Neo-patanihilist -Climate Change, Neo-patanihilist -Thermicism, Neo-patanihilist -Global Food Systems, Neo-patanihilist -Biofuels, Neo-patanihilist -Plastics Contamination Containment Corps, Neo-patanihilist -Turbulence, Neo-patanihilist -Conspiracy Theories, Neo-patanihilist -Corps de Sombrillas/Guardachuvas, Neo-patanihilist Void-Expansion Exercises, Neo-patanihilist -Deconstructions, Neo-patanihilist -Quantum Computation Stations, Anti-Neoism, Neo-patanihilist -Eurocentrism, Neo-patanihilist -Postmodernism, Neo-patanihilist -Anti-Metamodernism, Neo-patanihilist -Techno-Environmentalism, Neo-patanihilist -Nuclear-Fallout, Neo-patanihilist -Scientology,

Neo-patanihilist -Scientific-Marxism, Neo-patanihilist -Mutualism, Neo-patanihilist -Social Simulations Squad, Neo-patanihilist -Agorist-Minarchist Disorder, Neo-patanihilist -Anarcho-syndicalism, Neo-patanihilist -Bomb-Making Camps, Neo-patanihilist -Anarcho-Nihilism, Neo-patanihilist -Post-Ideological Transcontinental, Transsexual, Transmedial, Mental Breakdown?!

"Luther Blissett makes the claim that the moment of giving 'does not exist' shall be read here as a commitment not to categorise and isolate a specific action from the time-space continuum but rather, in Zen terms, to experience reality as nothingness [Wu] or emptiness [sunyata]. From this angle, Johnson's artistic trajectory can be read as a flight from the categorisations of the art system. As we have seen, even though Johnson was introduced in the New York downtown scene, he chose not to become a painter and pop-artist [legend has it that he burned most of his abstract paintings in a fireplace in 1955]. Beginning in 1967, he also organised 'Nothings', informal gatherings in which, contrary to Allan Kaprov's renowned Happenings, very little, if anything, happened at all. It was this strategy of invisibility and subtraction that earned Johnson the ironic title of 'New York's most famous unknown artist' and that led him to leave the city."

"My wager is that the inability or unwillingness of the Neoist network to openly acknowledge this set of customary norms is the main reason why Monty Cantsin never became an 'open pop star'. In other words, the failure to acknowledge the existence of a shared ethics, and to ground a politics of the multiple-use name in such ethics, may explain the decline of the Neoist network and Monty Cantsin's limited impact on its contemporaries. Even though such limitations do not diminish the significance of the Cantsin experiment in historic terms, I believe that the multiple-use name strategy was unable to productively address three different contradictions or paradoxes, which were already present in correspondence art and mail-art."

I. ...the contradiction of the gift, or the contradiction between art as given time and art as exchange value...

II. ...the contradiction of art-making in a capitalist society, or the contradiction between art as an activity that cannot be separated from the continuum of daily life and ~~art~~ as something that is labelled, objectified, and extracted from such a continuum through commodification...

[X]III. ...the contradiction of the multiple-use name, or the contradiction between the distributed use of the alias in a network and its potential identification with specific individuals...

"Nihilism is not a philosophy or a Weltanschauung, but rather the experience of a break, of a rupture with every philosophical or Weltanschauung, the experience of a disintegration of everything that was previously believed in, an experience of depersonalisation, of extinction."

"'Pataphysics is the science of imaginary solutions, of the laws governing exceptions and anomalies, of the poetry of the impossible, and of the metaphysics of the absurd."

To teach is to impose; and not to help the underclass in their rebellion against neo-Neo-liberalist cultural hegemony. | [A.I.]

"Another aspect of transmedia and [transmedial] gameplay is the annihilatory strategies in relation to the other/audience and its component aspect, creator/performer, which were once adjoined with policing from the 'artistic' value-exchange armies of the performance-spaces, all done within the modes of deterrence and dispersion; all at manageable, monitored distances. In contrast, transmedia experiments seek to obliterate these sacred spaces of artistic reverence and the museumification of 'original' expression. The patanihilistic event is a decision of dissolving individual/collective identity, any identification, and furthermore it solicits a corresponding decision: one must will to engage in the games or prefer not to, cause it to occur or undergo no prescriptive nor authoritarian process. To desire to perform or not, to affirm or not, to show up to a performance or not have become irrelevant and inconsequential in the pataphysical, post-performance, non-spaces of the urban-jungle. When all is said and done, the event thinks itself just as philosophy as such [la philosophie] thinks itself: thus in patanihilstic [no!]praxis, apparently, there is a series of non-compulsory, autonomist games or a series of pointless [non-prescribed] non-decisions. It has a decision as its inverse; it is an undecidable decision with the highest stakes but at the same time completely banal. Understood in this way, in accordance with all its dimensions, the event is not only affiliated to these apparent plays of multiplicity but also to the deconstruction of identity via Post-Neoism, 'Patanihilismo Ya!', Nadaísmo, et al.": Not Available

Thus, the social conditions of simulation and of the identity crisis come into being, there arises a social subject that is not reducible to one precise identity, that arbitrarily invents one for itself and at the same time hangs on the thin thread of its own precarious language, suspended between absolute power and total absurdity, waiting fearfully for some other determination of identity at its ineluctable opening: that of great scorn and disdain. In this sense, Post-Neoism may posit an alternative to this question of being and coming-into-being implied by "unique, individualised metaphysical experience" with a coming-into-nothingness as a non-unique pataphysical experience.

"Metaphysics has not deserted us completely: it's very dissolution [the death of god of which Nietzsche spoke] takes on the contour of a process imbued with its own logic, on which we can draw for the elements to start rebuilding. I am here talking about what Nietzsche called nihilism; a form of nihilism that acts as a solvent of all principles and values."

[Pata-No! UN LTD] Palaverous, Circumlocutory, Convoluted, "Unnecessarily" Complex Responses [LVL 5] To [Casual.Nihilism] Meme-Posts And The Tragic Sociocultural Ramifications On Imbeciles, Entry-Level Philosofucks, Debate-Bros, Quasipopulists And Pseudointellectuals [LVLs 1-3 ONLY], Alike!

"All things are nothing to me, but yet 'I' am. The proper name for the nothingness of the 'I' is Einzige, or unique. This name communicates without communicating anything. It has no conceptual content, except in expressing its emptiness.

Stirner wants a concept that communicates non-conceptually, a word that expresses non-linguistically, a name that names non-nominally. The content of the Einzige negates the form of its enunciation, and yet this negation is telling of its content. Stirner's dance with nominalism thus comes to a head in proposing a name that names nothing except the unnameability of a singular nothing: The unique is a word, and everyone is always supposed to be able to think something when he uses a word; a word is supposed to have thought content. But the unique is a thoughtless word; it has no thought content. So then what is its content, if it is not thought? It is content that cannot exist a second time and so also cannot be expressed, because if it could be expressed, actually and wholly expressed, it would exist for a second time; it would exist in the 'expression'. Since the content of the unique is not thought content, the unique cannot be thought or said; but since it cannot be said, it, this perfect phrase, is not even a phrase. Since the unique names nothing, it doesn't even matter that it is just a word, for it is a word used against the tendency to fix its meaning in language. To be unique is not to be a word or an idea, but to be oneself, 'I', this nothing. An 'I' is unique precisely in how it relates to the nothing from which it emerges and towards which it courses. To be a unique one then means attempting to own the nothingness that underlies one's brief existence."

"When today's subjectivity is celebrated as rootless, migratory, nomadic, hybrid and so on, does not digitalisation provide the ultimate horizon of this migration, of the fateful shift of hardware into software: of severing the link that attaches a mind to its fixed material embodiment [a single individual's brain], and downloading the entire content of a mind into a computer, with software that can migrate indefinitely from one material embodiment to another, and thus acquire a kind of undeadness?"

"'Pataphysics is not a serious science, but a playful and parodic one, that seeks to undermine and subvert the pretensions of all serious and authoritative knowledge as well as not simply a negation of science or philosophy, but their excess and their secret complicity, their own self-destruction and their self-irony."

'Pataphysics has since influenced the work of among others author Raymond Queneau and absurdist playwright Eugène Ionescu. In 1948 a college of 'Pataphysics was founded headed by Faustroll, assisted by a non-existent [incorrigible] cocodrilø [King Badass].

"That is, 'things' themselves are post-ontological, fluid, protean, drifting and unfixed. If you mark a wheel and then spin it, none grasps where to mark the grades, and all becomes a blur. As for this flux state of sign and signified, we can never be stultified by the arbitrariness, relativity and meaningless of words, by its failure and emptiness of its exchange. In regards to language, the most important clue to this conceptual visualisation is in the image of 'spillover'. Chaos comes to the 'myriad things', as when the water spills over in a vessel. The conversation overflows, with illumined words. The words find their meanings [channels] spontaneously, according to the language– state of the listener, the reader. And then spontaneously pops upright and is filled again, and each day overflows again. A chaotic process that proceeds like a conjuring act. But of course the word itself, which is in and of itself arbitrary and meaningless, spontaneously fills up and overflows with meaning. The meaning is not fixed. So the word contains more meaning that it appears to nominate or denominate during its dissemination. There is something more, something extra in the work. There are words beneath [or upon] the words, which flow out spontaneously and find their channels, their expression, their use in a given situation."

"The disappearance of a unitary sense of history, conceived as objective rationality, is a consequence, an aspect, or rather the true and proper meaning, of the death of god. It is in fact what Nietzsche calls nihilism, the awareness that becoming has no significance, no goal, no logical articulation whatsoever. The death of god is not a philosophical theory, nor the 'discovery' or some objective structure to the world, as though we had established that god does not exist. It is a global historical event of which according to Nietzsche, we are at the same time the witnesses and the protagonists, we humans of today even more than s/he, for s/he saw themself only as the 'divine' prophet of the event."

"Jacques Derrida has waged a one-man deconstructionist war against the 'metaphysics of presence'. The history of philosophy from Plato, its founding father, and Aristotle, Kant, Hegel, Marx, right up to Wittgenstein and Heidegger, has been a constant logocentric quest. Logocentrism [see also: phallogocentrism] derives from the Greek logos, 'the word for which the inward thought is expressed' or 'reason itself'."

Jean Baudrillard goes in depth to attempt to explain the hyperreal condition and postmodernism, and how these things have allowed for the disappearance of the social-body and the body as recognised socially, and subsequently our systems of organisation fall under the morbid non-logic of the code [necro-sociology], hyperrealised into the callous, cold, calculated [necro-economics] indifference of the digital death-networks [necro-states] that form the contexts of integral reality [necro-irreal] of zombie post-capitalism.

"...The meaning of 'living nihilism through to its end'... is in this sense that Nietzsche claims to be doing nothing other than reflecting upon the annihilation of the self. Such non-philosophy of post-history takes the self as its own 'experiment' in annihilation and decomposition..."

"Externalising human consciousness, mass synchronisation of emotions, subjects rising into objectivity: what are these but symptomatic signs of a fantastic acceleration of contemporary events moving to inertia? It's not inertia understood as a necessarily negative state of entropy but something else: inertia as the acceleration of historical events with such velocity and magnitude of data acquisition that the event scene which is contemporary society follows a violent trajectory that suddenly turns back on itself, abruptly reversing direction until finally tumbling into a floating, free-fall state of cultural weightlessness– a delirious, phantasmagorical crash zone where imaged minds, massaged emotions, and the body as prosthetic begin to float like clouds of data dust in the gathering storm, smooth lines of codes in the data stream. In the global data stream, disconnected narratives of the past– long-suppressed religious passions, suddenly resuscitated ideologies, ethnic grievances, wounded nationalist sensibility, border wars– float by without necessary pattern, liberated from time: decontextualised, deterritorialised, and dehistoricised. In the empty, cold, and weightless vacuum of the outer space that is the digital reality, there emerge now, with greater frequency, spasms from the past for a culture with pure signal as its underlying code and spectacles of the hauntological as its content. Or is it just the opposite? If there can be today such immense technological pressure on the body, quickly eclipsing barriers between consciousness and the data stream, infiltrating feelings, facilitating the transition of subjects rising into objectivity, might this not suggest an enduring inability of the digital signal to overcome human noise? In this case, for all the relentless power of the image system, for all its carefully calibrated visual strategies for overcoming image noise– blurring the image, image subtraction, reducing contrast– what always remains is that certain sign of persistent human presence: the image noise of recalcitrant consciousness, concealed emotions, complex knots of messy subjectivity, the resurgence of complicated histories,

embodied time, unresolved contexts– the 'mottled, grainy textured or snowy appearance'– haunting the viral positivity of the image system. In this scenario, that which is truly hauntological– racial injustice, class struggles, gender politics– will not long be denied, just as much as the hegemonic language of the code will not long be unchallenged by the complicated realities of that which it seeks to deny: politics of the street. So, then, a future awaits of accelerating to inertia, sometimes as the triumphant sign of a culture of pure signal and at other times as the persistent presence of image noise. Falling upward into a state of cultural weightlessness, floating at escape velocity in the data stream, while remaining in a material, embodied world is the result of the collision of the radiating positivity of a culture of pure signal and image noise, that point where virtuality and materiality spin together in a society digitally illuminated by all the unreality of chiaroscuro realism. Neither pure signal nor image noise, digital culture is both at the same time. The planetary grid of an increasingly commonly shared image culture that requires constant speed of saturation can only be accomplished by seduction of image noise, those mottled, grainy, snowy imperfections– accidents, breakdowns, mutations, reversals, struggles– in the image machines that are portals of human content, as counter-gradients to the coded future of technological form. Here, then, is our present situation. Standing midpoint between the onrushing future and the receding past, the result may be a perfect null-point of expanding cultural weightlessness, that instant when the highly energised escape velocity of technological acceleration begins to remix past, present, and future, simultaneously bringing to the surface of attention all the unresolved, hidden, still bitter contradictions of the past, the clashing social stresses of the present, and the pressure of a technologically driven future. When the speed of the imploding future slams into the gravitational weight of the past, when the complexity of contemporary history is dragged down by the past and confused by the future, simultaneously made to account for historical grievances of race, class, gender, and ethnicity while upgrading itself for life in the digital vortex, desperately seeking a pathway through the social contradictions of the present, the result is predictable– a society under the sign of undecidability drifting among nostalgia for the past, confusion about present, and uncertainty concerning the future.": Arthur/Marilouise Kroker [The Krokers]

Des penseurs célèbres comme Althusser, Barthes, Marcuse, Adorno, Norris, Horkheimer et Foucault [potser altres filòsofs analítics] sont essentiellement absents de notre ~~livre~~ patatext[e]. [aspect flou et transspatial: transmedia]

"Luther Blissett describes Patanihilism as 'ambiguous' and 'undefinable' [not unlike Neoism before it] for it presents some conspirators/transparent-operators [engaged in opaque-operations] the opportunity to move beyond the stubborn straightjacket of humanist philosophy. Having gained insight into the nullity of all human projections onto the world, Post-Neoists like Monty Cantsin may now proceed to fashion a non-anthropocentric, or trans/post-humanist orientation to certain philosophic engagements."

«Sobre els diagnòstics culturals d'Emil Cioran: la «vitalitat» primerenca del pensament. És impossible no incloure Cioran en la història sobre la caiguda de la teodícia entesa d'aquesta manera. El joc de trencar «del cercle de teodologies lògic-teològiques» té molt més en joc que la crítica de les creences anacròniques. En aquest joc, l'abdicació de Déu també es pot considerar la primera premissa per a l'aparició del nihilisme entès de manera nietzscheana, com un punt lògic d'arribada dels grans valors de la cultura occidental. En aquest joc, el col·lapse de la teodicitat, la historiodicitat i l'antropodicitat [phono-phallogocentrism] només constituiren una prefiguració del nihilisme com a destí de la cultura occidental moderna.»

“Passive Nihilism” Imploded: The Recuperationist Abyss Of El Camell: Desolation, Consuming All Hyperreal Existentialists, Metamodernists, “Positive” Nihilists And Absurdists

“I repeat: there is no ‘rationally coherent model of justice and injustice’. Such a model is the dream of the system, which someone like Rawls proposes to realise innocently. Look at history, at least it has the force of nihilism: abortion, divorce, homosexuality, corporal punishment [guilt itself], child education, old age, death of course, but also birth, hospital care and hospitality, war and murder, the body and competition [the first Olympic Games and Atlanta 1996]. The Yes and the No [Nihiluña: para superar; pata[no!]] have managed to accommodate each of these situations one by one, and they’ve always managed to rationalise them. Have my colleagues ever heard that ‘rationality’ is related to ‘rationalisation?’ This can lead to scepticism. And to this I would oppose the difficult anamnesis which the decision demands: in my soul and my unconscious. As for those who think, along with Spinoza and Hegel, that there is no room for judgement, I don’t think they realise that god [including the natura naturans] is dead. This is something Levinas clearly signals: the risk undertaken in understanding the other [l’autre] in the other [autrui]. That isn’t an everyday occurrence like the transactions of the Wall Street Stock Exchange which a good Rawlsian reads in his evening newspaper. Finally, as regards deconstructive thought, which I respect and which is also the thought of the undecidable, it has problems of necessity with decision and judgement [urteil]. This is as it should be; and I have reason to think it is concerned by this. It’s not a matter of the future as such which shares the Latin root, fuit, meaning it has been but that which is still awaited with incertitude: hoped for, feared, surprising in best case, unexpected. It will come; but the question is what will come? One can’t really talk therefore of a postmodern strategy: If there is an enemy [the obscure primitiveness of the thing, indifferent perhaps, a power both threatening and cherished], that enemy is inside each one of us. The labour of working through is to find the idiom that is least inappropriate to it. One is guided here only by an obscure sentiment of rightness [ustesse]. But one is never satisfied with the idiom chosen and, more often than not, the other [autrui] doesn’t understand anything. You only have to read the letters of Van Gogh, Artaud or Kafka, Augustine’s Confessions or Montaigne’s Essays, the life of Angelo de Foligno or the studies of Henry James– you see how the postmodern is not confined to a single period– to witness the kind of resistance they encountered. One must not traduce, in the sense of translate [traduit], what in itself remains ciphered [crypté]. Instead of making the ciphered common currency, we must try to do justice to its insignificance. That is what is right. That is justesse.”

“Nothing corresponds to death except death. Which is precisely what happens in this case: the system itself is driven to suicide in return, which suicide is manifest in its disarray and defeat.”

“Those who have never tried and dared not to be a good christian, a faithful protestant, a virtuous person, etc., are possessed [gefangen: imprisoned] and prepossessed [befangen] by faith, virtuousness, and so on. Just as the schoolmen philosophised only inside the belief of the church; as Pope Benedict XIV wrote fat books inside the papist superstition, without ever throwing a doubt upon this belief; as authors fill whole folios on the state without calling in question the fixed idea of the state itself; as our newspapers are crammed with politics because they are conjured into the fancy that humans were created to be a zoon politikon– so also subjects vegetate in subjection, virtuous people in virtue, liberals in humanity, without ever putting to these fixed ideas of theirs the searching knife of criticism [unveiling, dismantling, deconstruction[s]]. Undislodgeable, like a madman’s delusion, those thoughts stand on a firm footing, and those who doubt them– lay their hands on the sacred! Yes, the ‘fixed idea’, that is the truly sacred!”

The banality of metamodernism and revisionist neoliberalism has been shattered from its frail foundations by the oscillating, elusive non-praxis of Patanihilism, and so, the critiques, recuperations and misreadings of postmodernism have already been dealt with in many ways, for example in the practices of many practitioners of cyborgist or gothic materialism, who are ethically obsessed with non-identity, non-praxis, and non-neutrality through cybernetic research of digital-theorisations; but yet our hypersaturated, fragmented, fractal ~~metaverse~~ pataverse/digitalia demands more memetic viruses to infect and turn the system onwards on itself, a metastasis of virtual-suicide.

"The other neoists stood chatting to one side, and a passerby asked me what was happening. 'They're neoists,' I said.

The man looked frightened. 'Nihilists?'

Monty began to rant: 'I believe in the power of the imagination to change the world, to release all the prisoners and abolish all oppressing systems for whom the most frightening idea is freedom!' And so on.

But this seems to me to be the central message of neoism.

Monty distributed the steam irons, handing one to a dazed-looking park transient since there weren't quite enough neoists. He poured rubber cement over the bottom of each and ignited them. 'Just walk peacefully,' he said. They did, with Gordon W. on drum and Jack Smith on finger cymbals– sort of. The flames never lasted more than a minute. The motley parade kept stopping to relight, while a mutter ran through the passers-by: 'Nihilists. They're nihilists.'": (Carr)

"As you will have grasped by now, nihilism remains ensnared in metaphysics as long as it conceives of itself, even only implicitly, as the discovery that there, where we thought there was. Being, there is in reality nothing. Where we thought there were legal principles, there is only the arbitrariness of the legislator or the interpreter, a decision unfounded and for that reason essentially violent, which has to be made acceptable through the fiction of the fabulations, or mystically motivated acceptance [in the 'Kierkegaardian' version of nihilism]. A non-metaphysical definition of nihilism can, though, be formulated by returning to the expression with which Heidegger characterises the history of Nietzschean nihilism: 'nihilism is the process in which of being as such nothing [more] remains'. Nihilism, if it should [and can] not be understood as the discovery that instead of being there is nothing, can only think itself as the history [endless– without conclusion in a state in which in place of being there is nothing] in which being, asymptotically, consumes itself, dissolves, grows weak [hypothetically displaced by indeterminate 'becoming[s]']. If nihilism is conceived of in this way, what changes in the reply given to the question implicit in our topic? Schematically, one might put it this way: Interpretation is neither the apocalyptic– messianic unveiling of the violence [injustice] implicit in any position of law, nor the consolatory masking of this violence by means of ad hoc fabulations, but a cumulative process of dissolution of the violence arising from the initial unfoundedness of the law. The logic, logicality, and validity [including ethical validity] of this perfect hermeneutic circularity necessarily escape those who live nihilism as unconsumed grief for a being that ought to be [the foundation] and is Not.": The Hermeneutic Mafia/Yale-School 'Deconstructivist' Recombinators

"[...] the notion that that kind of individualism and personal identity is a thing of the past; that the old individual or individualist subject is 'dead'; and that one might even describe the concept of the unique individual and the theoretical basis of individualism as ideological ... It (the poststructuralist position) adds: not only is the bourgeois individual subject a thing of the past, it is also a myth; it never really existed in the first place; there have never been autonomous subjects of that type. Rather, this construct is merely a philosophical and cultural mystification which sought to persuade people that they 'had' individual subjects and possessed this unique personal identity."

"Baudrillard has been criticised for extreme nihilism. Does he offer any hope to the 'masses', what he calls the captive TV and mass-media consumers?"

The patanihilist projects are thusly a radical deconstruction of philosophy and all its sub-branches, and thusly serve a useful tool in the project of observing the disappearances/anomalies of reason, logic, morals, ethics, laws, and truths due to the immense pressures of digitised hyper-determinism, scientific, humanist rationalism and/or bourgeois metamodernist metaxis and their modes of naive-ironic oscillations of sincerity as well as their ridiculous attempts at transcendence of [the] post-post [postmodern, posthuman, postpolitical, post-marxist, post-anarchist etc.] conditions/crises and the codification[s] of integral reality.

"Mind viruses [23] are very contagious, especially in individuals who surf the web, and other people susceptible to being in contact with infectious media. Patanihilistic viruses can spread via email, suspicious links, contaminated soft/hardware, embedding, spies/hacker infiltration[s], web pages, word-of-mouth, airborne contagion, etc. There is absolutely no cure [only the placebo of the sociocultural cybernetic 'solutions'] that is currently available in prescription or over-the-counter downloadable/implantable pills/pharmakon for the viruses of [transmedia] memetic warfare."

"For them, the Heidegger affair does not exist, it is already done with. It is the last episode of a century of irrationalism. For the French, Heidegger's 'politics' constitute an affair because they mean that the task of rewriting and deconstruction that they have undertaken along with Heidegger is not innocent of the worst kind of erring. And thus the question is asked as follows: what do 'worst', 'erring', or 'fault' mean, if you have to run the risk of 'analytic' thought in Freud's sense or of 'genealogical' thought in Nietzsche's sense, or of 'existential-ontological' thought in Heidegger's sense? Here we encounter a deficiency in our capacity to think Heideggerian 'politics' [the engagement and the silence]: the lack of a faculty of judgement or a feeling for the Law, to put it in Kant's terms, or the lack of a dependence on the 'other' and a responsibility that is other than ontological, we phrase it in Emmanuel Lévinas's terms."

It's Impossible To Learn ~~To Plough~~ Patanihilism By Reading Books

"It seems that the genealogy of postmodern art can only be disconnected from the modern in theory. Theory is not in this sense a culmination but a negation, literally, and 'end of art'. Let's look at the extreme postmodernist conclusion advanced by Jean Baudrillard, that the representational image-sign goes through four distinctive phases. A reflection of basic reality, then it masks and perverts this reality, then it marks the absence of this reality, and finally the simulacrum bears no relation to any reality whatsoever– it is its own pure simulacrum. The simulacrum is arrived at when the distinction between representation and reality– between signs and what they refer to in the world– breaks down. Reality itself becomes redundant and we have reached hyperreality, in which images breed incestuosly with each other without reference to reality or meaning."

"We refuse to be pigeonholed as 'artists' or to limit ourselves to traditional mediums. We are transmedia operators utilising 'no'-things such as [experimental engagements] plagiarism, plunderphonics, intertextuality.": Subcomandante Marcos Sepúlveda-Ramirez to Dr. Luther Blissett Pataphysician

Given all the aims and interests involved in identity and identity politics, it seems as if most anarchists have lost the radical experiment of completely obliterating [esborrar: delere] capitalism.

"The metaphysician has infiltrated the pores of the world and the evolution of phenomena under the cover of body-gnawing dialectics, the driving force behind resolutions. Now, "Pataphysics is the science of that which is super-adduced upon metaphysics, whether within or beyond the latter's limitations, extending as far beyond metaphysics as the latter extends beyond physics' [Jarry]. Dialectics galvanised matter. Now it is 'Pataphysics turn to pounce on these virtualised bodies and to consume them in its fire... voracious thought, gluttonous, respecting nothing, demanding neither faith nor obedience to anyone, but brutal in its own evidence and regardless of logic, the universal pataphysician's thought which will all at once awaken... breaking their backs with convulsions and laughing and laughing and guffaws ripping the guts out of the oh-so-smug eggheads, and what a hellish wailing in the mildewed funeral vaults where we finally finish getting uncivilised!"

La Desaparició De La Identidad Y Los Rockeros Argentinos Re Zarpados: Charly García, Soda Stereo Y Peter Capusotto; Guachos Atrevidos Y Milongas Interdimensionales De Las Villas

"Philosophy, Art and Culture signify this desire of the real and hence desire of the event. The event is its own [a]waiting [Waiting for Godot, Six Characters In Search of An Author], it is accompanied by desire, and this desire is part of its complete constitution and prescribed representation/utilisation. It is a desired identity [and associated performatives] rather than an identity 'in-person'. It is a locus of reversal, a revolutionary pivot, a point of transvaluation, an inaugural rupture, a turning in thought, an appeal that takes aback or interpellates. It is an object of desire and sometimes of quasi-messianic awaiting. This is the patanihilistic utility of abandonment, disappearance, fourth-wall ruptures, post-dada destruction [Tristan Tzara taking an axe to the stage floor in an act of virulent, theatrical nihilism] and virtual-border demolishing via hyperreal-driftworks and/or networked transmedial experimentation. It is for the same reason that philosophy is an event, or is in the final analysis a thinking of the all as an event, to then be recuperated, represented, reformed and amalgamated into historical grand-narratives. Transmedia helps to transform non-philosophy within proposed event-series games, in order to resist the reactionary, revisionary theory of the event under metamodernist/metaphysical constraints/delusions."

"I define postmodernism as an incredulity towards metanarratives.": Jean-François Lyotard

Blissett cites Nietzsche as perhaps "the most systematic and cogent" of "all deconstructers of the idea of selfhood."

"By communicating with as many as a hundred addressees, Nougé, Goemans, and Lecomte further deconstructed the notion of the recipient. On the one hand, each tract was a message to one or two authors, the principal recipients, one might say. On the other, there were the dozens of friends or acquaintances of the principal recipients, and of the sender, and a certain number of opinion makers, to whom the tracts were also sent. The investigation by the three Belgians was thus not into the communicative circuitry of the postal system, with its code of secrecy and one-to-one exchange, but, much more transgressively, into that of rumour in the public arena."

"This non-Euclidean universe is now the universe of power, it has also become the universe of counter-power. This reversion is much more radical than a negation; the antagonism is capable of turning the weapons of this new power against it, and especially of turning the weapons of power against themselves. The rules of hegemony are turned against it, through a force that contests it radically, in accordance with its own principles [and not only, like Marx in his time, according to historical contradictions while implicitly remaining faithful to the principle of reality and economic principles– to which his theory ends up succumbing]. That is why this is not a historical revolution but a kind of anthropological mutation, and while there is no revolution thinkable in the context of the current hegemonic power, there is nothing beyond this 'non-Euclidean' counter-power."

"Why does the movement of the bar slow down? We know nothing of this, there is no answering the question why, which implies precisely nihilism and thought. We turn this question around, we say: when it is turning intensely, no why; your why itself results from it turning less strenuously, it is recuperative and nostalgic. The movement of the bar slows down because, and then this 'because'... is intensified. Then the not-this will start to be advanced to account for the this. Then the space of the nihilism of reasons is opened up. (For example, those I have just given?)."

"Nietzsche appeals to experiences of self-disclosure of a decentred subjectivity, liberated from all constraints of cognitive and purposive activity, all imperatives of utility and morality. A break-up of the principle of individuation becomes the escape route from modernity.": Jürgen Habermas

Patanihilist deconstructions, contrary to their external appearance, are not an investigation into the intrinsic relation between reality/fantasy and the transcendent revolutionary subject [nor does it intend to be]; rather it primarily aims to deconstruct the simulacra and simulations that increasingly shape the nature of the realities presented to us televisually and beyond, in order to deconstruct the abstraction [symbolic: fabrics that weave the opaque screen dissimulated as social transparency via the visual socio-virtual panopticon: *l'écran d'absorption*] of reality, and to liberate Neoists from the idea of a general totalism [totalities, totalitarianism, Totalitaria] and supplant it with a general incomplete, imperfect, non-meaning that continually reproduces itself ad infinitum [indeterminacy]. This radical attempt to discard the totality of materialism, through a form of nihilistic non-art,

serves to further extricate Neoists from the concept of the general-collective expertise [professionals, economists, state nuclear-scientists, technocrats, political-scientists] and their lofty claims to the totalised grounds of accrued knowledge. [No Gods, No Masters! No Leaders, No Experts! No Hierarchies, No Supremacy!]

"The event is perceived as if it were without identity, and even as that which dissolves identity. Identity in the event is initially understood in terms of inferior forms, as ontic and/or ontological, but not as beyond these, for the 'one-other' is as much alterity as identity. It is not surprising then that the event cuts into, represses, or overcomes these representational forms of identity and that the problem of the identity of the event has become incomprehensible and paradoxical, or cynically and dogmatically understood as the quasi-material identity of the event as 'thing' or 'performance' or 'installation' or 'concert' or 'so-called whatevers'."

"00AG9603's main goal is to help you create your 'own' Dataplex [Pataplex], a large and bestial hydra made of data and bits, that can devour anyone who is certain enough that they can confront its wildly incomprehensive and cryptographic nature. A dataplex is therefore a cryptosophical entity, that connects people through hypercomplex semio-occult means, hypnotises others with its enigmatic knowledge and datanets, inspiring all the open minds that enter in contact with it to explore further into the absurd. An effective dataplex/pataplex must work like a higher dimensional spider web, capturing data that comes in contact with its occult nets, twisting and folding everything it touches into continuously moving hyperplanes... fed with data-trash, idea[logy], e[lectronic]motions, digital-dreams... it melts every being that dreams to be solid and finite into an amorphous fluid of effervescent chaos. Therefore, every sentient being that can be affected by the forces and/or that comes into contact with the dataplex loses the ability of self-reflection, self-analysis and a continuous process of "becoming' non-being', [posthuman] thusly being folded into layers of incomplete meaning, inaccurate referents, incongruities, a series of differends and identitarian/subjectivist conflicts."

° Insignification: "I" Drowns In A Sea Of Novocaine: Mer De Noms [Mort] •

"But I also believe that if there is an ontology– perhaps negative– it would be found on the side of art and literature. Why? Because on that side, being [or nothing] is not situated or posited on principle as reference to cognitive discourse. It is not projected, or ejected, onto the place assigned to that about which one intends to speak, as in the case of the most serious epistemology. On the contrary, it is approached in a poetically concrete fashion, experienced and settled like something immediate to be resolved, something present but not presented. Which word here, which colour there, which sound or melodic form? How can we know? It is not a matter of knowledge. Being [of nothing] doesn't wait at the door you identify. It lives in you already waiting for whatever idiom you offer it to reside in momentarily."

...Postmodernism suggests that "it's too late to 'construct' identities"...

"The first time one acknowledges the hypothetical existence of Patanihilism, its rancour [potentiality] contaminates immediately. When one has contracted its virus, the [post]subject will be unable to make sense of it, as it does not follow the codes of 'subjectisation'/subjugation of integral reality... Your existence will be fractured, your emotions will be melting into an oniric soup, and all your life will be stripped away from that which you call 'I', only to be born again as a hypercomplex web of multiple agents/forces/effects, a fractal-being [granularised]. Every single thing in all that exists, is a

dot of its own, a lonely and inutile unidimensional point in space [tangled webs: string theories; type 1, type IIA, type IIB, SO[32] heterotic, and E8xE8 heterotic]. Every connection between things, dualities and paradoxes are of two-dimensional complexity, they retain two simultaneous polarities that can only be understood through points of reference. Start expanding vertices as you meld into other dots, and other links, lines, cells, archipelagos... create a vast and rich data ecosphere around your fractal-being, expand, glitch and hack the world around you until you start forming a complex polytope, an alive and incomprehensible dataplex/pataplex, lost in an infinite flight [dromological drifting: integral-reality surfing; accelerationist 'slack'] towards the great unknown."

"All signs are caught within the irrevocable slide towards a state of maximum entropic dissemblance."

«Per tant, nosaltres dos, l'estat i jo, som enemics. Jo, l'egoista, no tinc en el cor el benestar d'aquest humà societat. No sacrifico res, només l'utilitzo; però per ser capaç d'utilitzar– la completament la transformo en la meva la propietat i la meva criatura, és a dir, l'aniquilo, i formo en el seu lloc la unió d'egoistes [l'horda desordenada de[scontenta] patanihilistes].»

"Baudrillard develops his argument in an attempt to radicalise Marx's concepts of political economy and the commodity form and claims that signification becomes commodity super-reification. He rejects both Marx's assumption of naturally given and normative notions of need and use value and the assumption that these can be freed from the domination of exchange value. Baudrillard postulates the commodity form as being analogous to the sign form by arguing that 'exchange value is to use-value what the signifier is to the signified'. Baudrillard then attempts a deconstruction of the relation between exchange value and use value by using a poststructuralist analysis: 'In the correlation: exchange value–use value and signified do not have the same weight as exchange value and signifier respectively'. This is because 'use value and the signified do not constitute an elsewhere with respect to the systems of the other two; they are only their alibis'."

"ᵕ̈N̲|V̲ƷRƧƐL̤⊙gɣ Is a Pata-Trans field of pseudo-forbidden-pataphysical science, that focuses in the study and categorisation of an infinite/indeterminate number of physical, metaphysical, meta-conceptual, and pataphysical universes/curiosities. The key difference between ᵕ̈N̲|V̲ƷRƧƐL̤⊙gɣ and ordinary fields of scientific studies are its methods and objects of study, in ᵕ̈N̲|V̲ƷRƧƐL̤⊙gɣ one may not feel the necessity to use only one central paradigm for their study, like in normal science, and while confirmed results about the studied subject... are not always necessary, the main paradigms used in ᵕ̈N̲|V̲ƷRƧƐL̤⊙gɣ don't apply a consensus-reality based point of view, in which a theory needs to be confirmed by a real-life event in order to be accepted nor does it conform with any clinically, experientially, professionally prescribed understanding of 'reality'. ᵕ̈N̲|V̲ƷRƧƐL̤⊙gist believes that traditional science is perhaps relevant for our space-time continuum, limited-contexts and therefore applicable to utilise with the omnipresent logic in our own universe to form conclusions. But when we speak about the multiverse and transversal 'events', things change, because in theory these universes exist in a completely different space-time continuum than ours, which means their physical, astrophysical, pataphysical laws and omnipresent logic are not the same as our universe and therefore make our modern scientific models and their implied galactic 'centrisms' self-contained and useless."

This revolutionary deconstruction of the modernist project is demonstrated by the general interest in the work of Jacques Derrida. Derrida's hyperrealist deconstruction of the [meta]modernist project ultimately serves to highlight the general neoliberal/neoconservative attitude towards quasi-equitable outcomes through highly-media[ted] democratic social rituals [bourgeois democracy]. One of the manners to crack the façade of these entrenched, rigid ideologies is through the subversion of language games [sign-exchanges] it uses to validate/justify its own existence. Through intensive deconstructions one can work at reducing all concepts/words to[wards] their alternative significations, or sub-signs/structures, and demonstrate how these signs carry no permanent/fixed meanings [floating signifiers]. By rejecting the entire concept of the totalised view of reality, Post-Neoists seek to, amongst other things, escape the temptation of christian/marxist narratives of glory through self-sacrifice [noble, masculine voluntarism and asceticism] and acts of glorious redemption. Equally patanihilists seek to avoid the self-defeating tendencies of the metamodernist and/or metaphysician [communist/socialist] camps, who nearly always end with an attempt at overcoming the negative aspects [supersession/transcendence] of capitalism and interrelated dysfunctional [exploitative] economic/social orders while not attempting to overcome the nihilist condition in general, or to become consummate nihilists. As a general strategy, Patanihilism intends to prevent the infective powers that these illusions [industrial revolution/post-enlightenment ideology, progressivism, etc.] contain, by ensuring their removal/de[con]struction from the margins, displacing them from their positions of privilege in sociocultural-logic and rationalist discourse, supplanting them with the eternal return of Transnational-Neoism and its contexts of irreverent, irrational, irreconcilable, intertextual interrelations.

"At worst NEOISM?! is useless, directionless, debilitating and de[con]structive. Neoism is various exercises in simulations that may result in cybernetic-drifts, an endless desert search for psytrance-[digi]allah, indeterminate deconstructions and derives through hyperreality: to pretend that Neoism can be accomplished, that it is coherent or even worse that it exists at all is a grave error. Therefore we can only conceive of speaking of Post-Neoism: Patanihilism may only 'exist' in terms of simulacra and simulations, much in the same manner Karen Eliot deconstructs a disappeared social structure through observing the fragments as they spiral chaotically, floating away and redistribute upon the littered beaches of non-meaning."

"From this perspective, taking hostages is not original at all, it simply creates an unforeseen and selective relation of forces which can be resolved either by traditional violence or by negotiation. It is a tactical action. There is something else at stake, however, as we clearly saw at The Hague over the course of ten days of incredible negotiations: no-one knew what could be negotiated, nor could they agree on terms, nor on the possible equivalences of the exchange. Or again, even if they were formulated, the 'terrorists' demands' amounted to a radical denial of negotiation. It is precisely here that everything is played out, for with the impossibility of all negotiation we pass into the symbolic order, which is ignorant of this type of calculation and exchange [the system itself lives solely by neg[oti]ation, even if this takes place in the equilibrium of violence]. The system can only respond to this irruption of the symbolic [the most serious thing to befall it, basically the only 'revolution'] by the real, physical death of the terrorists."

"In murdering terrorists, however, imperialists and fascists set up their own eventual defeat, since their death was their stake, so that by bringing about their deaths the system has merely impaled itself on its own violence without really responding to the challenge that was thrown to it. Because the system can easily compute every death, even war atrocities, but cannot compute the death-challenge or symbolic death, since this death has no calculable equivalent, it opens up an inexpiable/inexorable overbidding by other means than a death in exchange. Nothing corresponds to death except death. Which is precisely what happens in this case: the system itself is driven to suicide in return [Imperialist 'Quagmire': Military-Industiral Plunder/Profiteering/Racketeering: Soviet Afghan Occupation 1979-1989, U.S. Afghan Occupation 2001-2021], which suicide is manifest in its disarray and defeat. However infinitesimal in terms of relations of forces it might be, the colossal apparatus of power is eliminated in this situation where [the very excess of its] derision is turned back against itself. The police and the army, all the institutions and mobilised violence of power are beckoned to participate in their own dissolution."

What tactics lie outside of these boundaries and how can deconstructive strategies be used to disrupt this centre, to fragment the vectors of control and to fragment the elements that conjoin to maintain the global, plutocratic, soft-fascist, neofeudalistic, crony capitalist state?

"To dismantle the order of signs. Graffiti should cover every subway map: urban-terroristic, guerrilla action. The entire city becomes a patanihlistic gallery, art finds a whole new parading ground in the city. Neither undergoes any structural alteration, they merely exchange their privileges. 'To make a gift of ~~art~~ 'no~~-thing~~' to the people of Nihiluña'!"

"Frescoes of Nanterre actually hijacked the wall as a signifier of terrorist, functional gridded space: an anti-media action. The proof is that the government has been careful enough neither to efface nor to repaint the walls: the mass political slogans and posters have taken responsibility for this; there is no need for repression since the media themselves, the far-left media, have given the walls back to their blind function. Since then we have met with the Stockholm protest wall, where one is at liberty to protest on a certain surface, but where it is forbidden to put graffiti on neighbouring surfaces."

"The dialectic stage, the critical stage, is also empty. There is no more stage. No author. No six characters in search of an opportunity to place their weight/wait upon. The unbearable heaviness of not-being?! The Joke: collective suicidal urge of 'isms'/death of ideologies: There is no therapy of meaning or therapy through meaning: therapy itself is part of the generalised process of indifferentiation. The stage of analysis itself has become uncertain, aleatory: theories float [in fact, nihilism is impossible, because it is still a desperate but determined theory, an imaginary of the end, a weltanschauung of catastrophe]."

"In this simple immediacy the mediation of determinate being and of ideality itself, and with it all difference and manifoldness, has vanished. There is 'nothing' in it; this 'nothing', the abstraction of self-relation, is here distinguished from the being-within-self itself; it is a 'posited' nothing because this being-within-self no longer has the simple character of something but, as a mediation, has a concrete determination; but as abstract, though it is identical with the one, it is distinct from its determination. This nothing, then, posited as 'in the one', is the nothing as the 'void'. The void is thus the 'quality' of the one in its immediacy. The one is the void as the abstract relation of the negation to itself. However, the void as the nothing is absolutely distinct from the simple immediacy, the also 'affirmative' being of the one, and since they stand in one and the same relation, namely, that of the one, their difference is 'posited;' but as distinct from the affirmative being of the one, the nothing as the void is 'outside' it. Being-for-self determined in this manner as the one 'and' the void has again acquired a 'determinate' being. The one and the void have negative relation to self for their common, simple base. The moments of being-for-self emerge from this unity, become external to themselves; through the 'simple' unity of the moments there enters the determination of 'being' and the unity thus reduces itself to being only one side, and so to a determinate being; and in this it is confronted by its other determination, the negation as such, likewise as a determinate being of the nothing, as the void.": Hegel

Patanihilist Deconstructionists or Post-Neoists, sometimes present themselves as anarchists or mutualists who attempt to pick apart the complex causes of the failures of anarchism [Barcelona, Paris Communes, Christiania/Copenhagen] and anticipate its replacement by *Anarcanihilismo* or Patanihilism. According to Anti-Neoist detractors this is clearly an irreconcilable contradiction, since anarchism is a revolutionary sociological theory/praxis that seeks to pursue an end to alienation and subjugation. In other words, some anarchists make assertions about the gradual changes in material conditions, and subsequently social realities, and how these "realities" less and less conform to an orthodox-marxist interpretation, but rather abide more to the accelerationist, catastrophising logic found within the total immersion of hyperreality, which has in many ways bent the curves of total submersion/immersion and isolation/alienation in on themselves.

"If there is a drift as regards the position of the author and the consistency of these texts, then there must also be a drift with respect to efficiency both as an idea and as a fact. There is no revolutionary efficiency, for efficiency being a concept and a practice of power, is counter-revolutionary in its very principle; there is a perception and a production of words, practices, forms, which may be revolutionary, but cannot be guaranteed to be sensitive enough to drift with the great currents, the great Triebe, the major flows which are to displace all the visible setups and change the very notion of operativeness. Which implies, among other things, that no one, no subject, no group or party can legitimately take credit for this oceanic-seismographic sensitivity and that an organisation can come to the point of turning such a receptivity into a transforming action, a forging, grafting, 'creating' action, only through and overturning [open] secret of political alienation [and/or inescapable ubiquitous computation contexts]."

"It is undoubtedly useless to fight for the consistency of a political, philosophical discourse that can be practised, by arguing against the inconsistency of the political adversary, philosophical discourse. Useless because, indirectly, such a battle is still a battle for a reason, therefore unity, for unification of diversity, a quibbling battle which no one can win for the winner is already and has already been reason. And we don't want to destroy kapital because it isn't rational, but

because it is. Reason and power are one in the same thing. You may disguise the one with the dialectics and prospectiveness, but you still have the other in all the bits crudeness– jails, ethnocentrism, selection, genocide."

Patanihilism ≠ Post-Neoism: Towards The Abyss Of Non-Identity

"In some of his cryptic comments on 'dialectics' Bakhtin indicates a way in which Marx's historical materialism may be preserved in a broader discourse that raises the saliency of the same as the nonidentical and hence the synchronic dimension of the linguistic community. Bakhtin states, for example, that 'Dialectics was born of dialogue so as to return again to dialogue on a higher level [a dialogue of personalities]'. By personalities Bakhtin does not mean individual consciousnesses, but socio-linguistic genres or voices that constitute heteroglossia? In saying that 'dialectics was born of dialogue', therefore, Bakhtin appears to mean that class struggle is but one, although a major one, of the many dialog[ised] struggles that make up the more basic tension between the tendency toward monologism and that toward heteroglossia. Because the marxist dialectic represents the triumph of a voice that has been marginalised and the overthrow of the centralising ideology of capitalism, it also serves the broader ideal of heteroglossia, a more comprehensive dialogism, and so 'returns to dialogue'. This return is to a 'higher level of dialogue' than before, moreover, because now the dialogue includes the no longer marginalised voice of the proletariat/precariat and because the return amounts to an implicit and at least temporary affirmation of the heteroglossic structure of society, the interplay of voices. In terms of our discussion of Derrida and the two types of interpretation in the chapter on phenomenology, post-structuralism, and the productive dimension of language, 'our affirmation' of the 'play of signs' [though here, 'of voices'] undermines the trend toward the 'oracularity' of the diachronic dimension of the linguistic community and of marxist dialectics in particular. But in playing such a role, our notion of the interplay of equally audible voices would only be returning marxism to what Marx presumably intended all along."

"Wellwarth has astutely seen the nature and extent of [Alfred] Jarry's revolt, but Jarry's nihilism was complete: his work is dedicated to destroying nonrealistic concepts, never to creating one."

"Thus 'the absence of the transcendental signified extends the domain and the play of signification infinitely'. Because there is no concrete end-point of language, neither Being nor Truth, the play of signifiers can never arrive at a concrete, assured meaning. Language can never arrive at what truly 'is' because, as we have seen before, the pursuit of these transcendental ideals is always the pursuit of what 'is not'."

1. Expressions of Posthumanist Paradigm within Non-Philosophical Disseminations

In the works of Stone, a predominant concept is the concept of structuralist narrativity. It could be said that the characteristic theme of the works of Stone is a mythopoetical paradox. Predeconstructive discourse holds that the establishment is capable of truth, but only if culture is interchangeable with truth.

Therefore, Bailey[1] states that the works of Blissett are reminiscent of Stone. Several discourses concerning the defining characteristic, and some would say the collapse, of postconceptual sexual identity may be found.

Thus, Sartre uses the term extensions beyond ‘socialist-realism’ to denote not deconstruction per se, but a sort of naive, proto-deconstruction. The premise of late-capitalist narrative holds that the purpose of the observer is social comment and repentance.

The piece of Stone thought which makes possible these biologistic sexual biases is the fact that the thinking and culture can be replaced with the post-capitalist, post-gender, posthumanism throughout the world. Baudrillard said, “We are all transsexuals now.”

This is opposed to Lacan’s identification of mutations in sexual relations/identity as a deviation within metaphysics. The point at which reality can be realised is within this sphere of beliefs which operate within a matrix of metamodernistically redefined post-’pataphysics. Neoism opposes this crude reading of ‘Pataphysics to be a metaphysical, and nonsensical application of Jarry's ideas and lacking the nihilistic undertaking necessary to extinguish bourgeois order and its surrounding conceptions from the world totally.

By making the desire for love a desire for truth, the concept of ‘hyperrealism’ is reframed. Neoism calls for the acceptance of the absence of truth within the discursive structure of an objective realm, which is based on flimsy metaphysics. However, the task of breaking down is inherent to this meta-level of patanihilistic practice.

This non-concept is commonly interpreted as Post-Neoist, poststructuralist, inhuman deconstruction.

“Death no longer has a stage, neither phantasmatic nor political, on which to represent itself, to play itself out, either a ceremonial or a violent one. And this is the victory of the other nihilism, of the other terrorism, that of the system. There is no longer a stage, not even the minimal illusion that makes events capable of adopting the force of reality– no more stage either of mental or political solidarity: what do Catalan separatists matter? All of these things to be annihilated on the television screen. We are in the era of events without consequences [and of theories without consequences]. There is no more hope for meaning. And without a doubt this is a good thing; meaning is mortal. But that on which it has imposed its ephemeral reign, what it hoped to liquidate in order to impose the reign of the Enlightenment, that is, appearances, they, are immortal, invulnerable to the nihilism of meaning or of non-meaning itself. This is where seduction begins. There are cultures that have no imaginary except of their origin and have no imaginary of their end. There are those that are obsessed by both. Two other types of figures are possible. Having no imaginary except of the end [our culture, nihilistic]. No longer having any imaginary, neither of the origin nor of the end [that which is coming, aleatory].”

Neoists engaging in these deconstructions, who refuse to reduce reality to an object of pure observation, or anthropocentric, phonocentric practices/valourisations, are participating in a process of undermining the ontological and epistemological self-assuredness of rationalism/structuralism, as hyperreality has demolished the borders between the distinct binaries that outlined modernist practice [presence/absence, good/bad, dark/light, human/savage, revolutionary/reactionary]. Put another way, Neoists refuse to limit their commentaries to the relation between subject and object, and mostly inconsequential binary oppositions [[n]either, [n]or]. Additionally, it does not engage in reflection on the nature of subjectivity, discussions of human action, political reform, revisionism, nor revolutionary and/or emancipatory politics.

"New York City graffiti utilised urban clearways and mobile supports for the first time in a free and wide-ranging offensive. Above all, however, the very form of the media themselves, that is, their mode of production and distribution, was attacked for the first time. This was precisely because graffiti has no content and no message: this emptiness gives it its strength, so it was no accident that the total offensive was accompanied by a recession in terms of content. This comes from a sort of revolutionary intuition, namely that deep ideology no longer functions at the level of political signifieds, but at the level of the signifier, and that this is where the system is vulnerable and must be dismantled."

"And so he seeks a return to a subtler actual 'the objective domain of appearances in its objective necessity, as Allison states: Expressed in terms quite reminiscent of Zarathustra's account of the Will to Power, such an objective dimension is framed to challenge the original sin of a significant and purposive world order,' one so transparent in its hyperreality as to leave practically no clue that the entire order is itself what he would come to term the perfect crime. 'Baudrillard's inquiry into the transfiguring and transforming play– the seductive game– of objective appearances would serve as a modest beginning to counter the totalizing systems of purposive interpretation, whose legitimate agency, we finally and fatally come to realise, may be largely nominal. The interminable age of this moral-optical illusion may well be returned, as Nietzsche had hoped, to the domain of bon sens– of good sense– where chance and necessity would give rise to the fatality of a tragic wisdom, a joyous wisdom. And this was Zarathustra's secret."

"Nothing was left in 1986 when Andy Warhol recreated the iconic Campbell's soup cans, only the publicising genius that illustrated a new phase of commodity. Once again, it was officially an aestheticised commodity, falling back into the sentimental aestheticisation that Baudelaire condemned. You might reply: the irony is even greater when you do the same thing twenty years later. I do not think so. I believe in the genius of simulation; I do not believe in its ghost. Or its corpse, even in stereo. Eventually, there will be zero-difference between quasi-distinct events, but for now, we still live with these differences and seem to draw energy from these differences."

Intersectional anti-patanihilist projects and analytic philosophers also reject Neoism, as such Neoism is an attempt to override the value-propositions and attempts to re-juxtaposing metaphysical, transcendental versions of ideology, most often in metamodernist practice. Patanihilism itself passes unbound through/trans[versalmente]/a través postmodernism [post-postmodernism], which is the tradition of pushing theories, linguistics, semiotics, philosophy beyond their limits. Also, these traditions reject tradition, inherited thought from the mouths of dead thinkers; or the zombie-purveyors of the funeral procession of pan/post-capitalist post-human consumer society; along with the self-masturbatory elements in academia and self-important technocratic/bureaucratic controllers of sociocultural evolution.

"Hyper-scepticism must stop legitimising the notion that there is some 'ultimate truth'. Then, maybe, the media, public opinion, management and the entire global plutocratic order will collapse."

COBRA: COpenhagenBRusselsAmsterdam; as source material for Pseudonovalis?! Who is Dr. Meme Vivaldi?! Què significa l'aliança patamundial?! Che cazzo è «Vive la Résistance?!» Les Incohérents/Les inconsistències?! Mona Lisa fumant una pipa?! Els proxenetas, encara en la flor de la vida i amb la panxa a l'herba, beuen absenta i DMT. The fruits within the orchard of indeterminate/intertextual sliding signification are fertile for pla[y]giaristic utilisations

of [no!]praxis and thorough deconstructions/dismantling of "isms" in any incarnation | Pataproxy: "'Untitled': Little Mac Tonight EP": Limited 23 Copy Release [one cassette mailed to Seth Meyers] on John F. Kennedy Brain-Splatter [Texas is the reason that the president's dead...] Vinyl; Lynch the Landlord?! Ripe for the plucking; fresh fruit for rotting vegetables.

"Already, in Correspondance, the employment of these techniques was not simply playful; reusing and misusing texts was meant to challenge received ideas of originality and authenticity. Nor were Nougé, Goemans, and Lecomte rewriting merely to satirise, much less to pay tribute. Theirs was always a critical project. The rewriting was done in such a way that the limits of a certain system, a certain style, a certain [...death of the...] author were laid bare. Besides these hypotextual tactics, the authors also all made use of certain stylistic devices that contributed to the remarkably uniform, depersonalised voice in Correspondance [in spite of three authors, individual and collaborative texts, and systematic changes in genre] as well as to the general air of complexity. These ranged from the simplest of means– shared keywords and phrases– to more complicated formal devices such as the manifest efforts at ambivalence and layering through the foregrounding and autonomisation of relative pronouns and subordinating conjunctions. One often feels lost in the well-wrought, deliberately overwritten sentences resembling syntactic centipedes, with careful sequential arrangements of semantically full and empty segments, which do not immediately fit together and which resist globalisation. Other techniques such as allusion and ellipsis, along with a certain polyvalent vocabulary, reinforce the linguistic play of Nougé, Goemans, and, to a lesser extent, Lecomte [who, near the end of the periodical's run, was to be excluded from the group: re, re situationista, no? Revisioniste! Revisioniste!]."

"The Correspondance authors shared even more than techniques and devices, though. As argued by Istvan Kantor, Correspondance was most of all a collective weapon aimed at literature itself, a weapon all the more disquieting for working surreptitiously, by subtle rephrasing and slightly convoluted formulations. Kantor quotes Marcel Mariën: «Les Français n'y comprenaient pas grand-chose. Aragon, Breton ne comprenaient pas parce qu'ils avaient encore un point de vue littéraire. Pour Nougé, Breton c'était encore la littérature qui continuait. Il n'y avait pas cette rupture profonde qui consiste à s'installer pour écrire et à considérer avant tout le fait qu'on put mourir dans cinq minutes»."

Dies Irae?! Dies Illa Solvet Cosmos In Favilla?!

"In the Spring of 1977, amid violent demonstrations, nihilistic happenings were staged in various cities. Their existence was short-lived but the inventiveness of the Metropolitan Indians, their diffidence of radical rhetoric, their use of simulation and parody as political weapons were not forgotten. The term 'Metropolitan Indians' is an invented one. The press describes them as the illegitimate child of a clandestine mother and a traditional marxist father. The detailed physical description presents them with marks painted on their faces as a group whose decisions are not very trustworthy [more than once they have arrangements for demonstrations that never occurred] and who are unable to participate in public assemblies with sensible speeches. The press conceals the fact that they habitually break into shops and appropriate useless goods [record albums, liquor, sports clothes]. They also frequently appear at the most elegant movie theatres in groups of about thirty people, naturally after visiting the most expensive restaurants where they obviously did not pay.

The press often prefers to occupy itself with the marks on the group's faces, with their songs and dances, with their paradoxical slogans, relegating the 'expropriations' to the 'semi-clandestine independents' who are on the verge of acquiring the clandestine character of the Bunker."

Not all patanihilists believe that the rejection of philosophy is the justification for becoming anti-philosophical or non-philosophical, in fact, most patanihilists do not hold any beliefs whatsoever. Many Post-Neoists hold that, "the moment you hold a belief it flies away and soon disappears, like a butterfly being caught in an invisible net." However, many view the rejection of philosophy as the necessary precondition of developing a non-negative, non-binary form of experimentation, rather than falling back into the milieu of contemporary anti-nihilistic, dialectic, recombinant [critical theory; as a cinderblock tied to the ankle of a diver off the pier: Jon Moritsugu] ways of thinking, as seen with the metamodernist projects. However, these metamodernists seek to renew philosophy itself with a recuperated, recombined, reconditioned form by recycling and revamping outmoded ethical/moral codes rather than attempting to create post-structural circumstances/situations [i.e. experimental Post-Neoist, transmedia contexts]. Or in other words these metamodernists choose to play into reformist/revisionist tactics, which only prepares the stage for their assuming their role as the tentative novo-soft fascists of the future, as opposed to patanihilists who prefer to anarchically resist/disrupt the tyranny, oppression, corruption and deceits of all pragmatist/rationalist orders and their rigid social logic, which is dissimulated as uncoerced "free-choice" social-exchanges on "open-markets" of both tangible and increasingly intangible services; and then there are other patanihilists who prefer to do absolutely nothing.

"Neoism prepares its own liquidation. Neoism is an inexhaustible reservoir for all irrational powers. In order to [mis]understand Neoism it is necessary to deconstruct the ideologies that form the basis of societies, this deconstruction marks all aspects of Neoism: the devaluation of time in favour of immediate luxury and decadence, the rejection of the dialectic, the glorification of nothingness or hyperacceleration through the uber-decadence of expensive commodity/hyper-trophies, the elevation of obscurity, confusion, misinformation, dissonance and radical nihilistic consummations. Neoism is an indeterminate, ever-expanding, entropic pataphysical spiralling plane where floating signifiers remain in flux, refusing fixed [juxta]position. Neoism is the exaltation of these malicious, irreverent deconstructive uses of these signs. Neoism is the conspiracy of the impossibility of the negation of signs."

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"According to Monty Cantsin, there was never a purge/schism [see: Situationist International Schism] within the ranks, and any attempt to construct a historical narrative as such is simply the work of reactionaries, or 'simply a reaction of Anti-Neoist aggressors/agitators'."

The press has good reason to invent differences and to be concerned. Whoever paints or obfuscates their face to avoid the surveillance-state, to mark their identity, or use it as an arbitrary characterisation of a post-future people; whoever appropriates exhaustively all possible terms and treats language as a science of imaginary solutions [patalinguistics]; whoever refuses to explain themselves and, despite this omission, doesn't stop robbing, nor in fact engages in any collective practice– such a person is the agent of subversions which have great significance in destabilising the parameters within the prison of language. Every element in these subversions of the system must ensure it doesn't fall into the metaphysical traps of a tentative, recursive logical order. The temptation to fall into reactionary, conservative modes in order to recede or decelerate the anxiety induced from rapid social collapse could be likened to chasing the shadows of antiquated ideology, desperately clinging to the phantoms of given ontology, in its gradual irrelevance and eventual obsolescence [a decadência].

"We will never defeat the system on the plane of the real: the worst error of all our revolutionary strategies is to believe that we will put an end to the system on the plane of the real: this is the imaginary, imposed on them by the system itself, living or surviving only by always leading those who attack the system to fight amongst each other on the terrain of reality, which is always the reality of the system. This is where they throw all their energies, their imaginary violence, where an implacable logic constantly turns back into the system. We have only to do in violence or counter-violence since it thrives on symbolic violence– not in the degraded sense in which this formula has found fortune, as a violence 'of signs', from which the system draws strength, or with which it masks its material violence: symbolic violence is deduced from a logic of the symbolic [which has nothing to do with the sign or with energy]: reversal, the incessant reversibility of the counter-gift and, conversely, the seizing of power by the unilateral exercise of the gift."

"The 'critic' Jacques Derrida, for example, asserts that one can never be sure that what one knows corresponds with what is. Since human beings participate in only an infinitesimal part of the whole, they are unable to grasp anything with certainty, and absolutes are merely fictional forms. American antifoundationalist Richard Rorty makes a similar point: 'Nothing grounds our practices, nothing legitimises them, nothing shows them to be in touch with the way things are' [From Logic to Language to Play, 1986]. This epistemological cul-de-sac, Rorty concludes, leads inevitably to nihilism. 'Faced with the nonhuman, the non-linguistic, we no longer have the ability to overcome contingency and pain by appropriation and transformation, but only the ability to recognize contingency and pain' [Contingency, Irony, and Solidarity, 1989]. In contrast to Nietzsche's fears and the angst of the existentialists, nihilism becomes for the antifoundationalists just another aspect of our contemporary milieu, one best endured with sang-froid."

"The Yorkshire Mutineer is merely an extreme example of a trend that runs through the whole of society. There is a long history of pop stars exploiting terrorist-chic to sell records, and while Dutch Spinoza abhors the culture industry, his activities neatly mirror the crassest elements of what he claims to despise. By aligning themselves with the gestural politics of terrorism, artists and rock singers are hoping to come across as authentic. However, anyone who has ever looked at how sad and futile the life of a terrorist like Carlos The Jackal was in reality, is hardly going to be impressed. To return to the question with which I started, terrorism doesn't just have an image problem; when all is said and done, it is stupid.

Spectacular gestures might grab headlines but they also add to the sum of human misery in the world. The emancipation of the working class is the task of the workers themselves."

Danse Macabre: Embracing The Void Of Nonbeing

"Derrida has not always been willing to consider himself a marxist. In early texts, he suggests that marxism itself is subject to deconstruction, that it belongs to the metaphysics of presence. He pitches together the materialist dialectic with the speculative idealist dialectic and accuses both of being metaphysical, that is, of adhering to the horizon of presence and of self-identity, of positing a resolutive telos of noncontradiction and indifference, and of reducing the infinite displacement of the trace [the inscription of alterity in what seems selfsame] to stable, homogeneous structures of meaning and of being: 'I don't believe there is a fact which permits us to say: in the marxist corpus, the notion of contradiction and the notion of dialectics escapes the domination of metaphysics... I don't believe one can speak, even from a marxist perspective, of a homogeneous marxist text which would instantaneously liberate the concept of contradiction from its speculative, teleological, and eschatological horizon'."

"We must therefore displace everything into the sphere of the symbolic, where challenge, reversal and overbidding are the law so that we can respond to death only by an equal or superior death. There is no question here of real violence or force, the only question concerns the challenge and the logic of the symbolic. If domination comes from the system's retention of the exclusivity of the gift without counter-gift– the gift of work which can only be responded to by destruction or sacrifice, if not in consumption, which is only a spiral of the system of surplus-gratification without result, therefore a spiral of surplus-domination; a gift of media and messages to which, due to the monopoly of the code, nothing is allowed to retort; the gift, everywhere and at every instant, of the social, of the protection agency, security, gratification and the solicitation of the social from which nothing is any longer permitted to escape."

"In the simulacrum, where as Jean Baudrillard says, power is an 'eternal inner simulation' of that which never was, there takes place a constant externalisation of the central nervous system. The sensory faculties are replicated by the technological apparatus which assumes all of the 'signs' of the living organism under the codes of 'species-being' and 'species-will'. The dynamic nihilism of Nietzsche's 'perspectival appearance' has gone hi-tech."

Luther Blissett: Would you say these games could be compared to the actions in Italy by our comrades/co-conspirators from the 1970s-1990s in the Autonomist-inspired offshoots, particularly playing on the clever games of public-manipulation and simulation of the Metropolitan Indians group in particular? What else can we consider as a threat-source or other vector for dangerous games within the cold machines?

"The principle of its power back against the system itself: the impossibility of responding or retorting. To defy the system with a gift to which it cannot respond save by its own collapse and death. Nothing, not even the system, can avoid the

symbolic obligation, and it is in this trap that the only chance of a catastrophe for capital remains. The system turns on itself, as a scorpion does when encircled by the challenge of death. For it is summoned to answer, if it is not to lose face, to what can only be death. The system must itself commit suicide in response to the multiplied challenge of death and suicide. So hostages are taken. On the symbolic or sacrificial plane, from which every moral consideration of the innocence of the victims is ruled out, the hostage is the substitute, the alter-ego of the terrorist– the hostage's death for the terrorists. The hostage and terrorist binary may thereafter become confused in the same sacrificial act. The stakes are death without any possibility of negotiation, and therefore return to an inevitable overbidding. Of course, they attempt to deploy the whole system of negotiation, and the terrorists themselves often enter into this exchange scenario in terms of this calculated equivalence [the hostages' lives against some ransom or liberation, or indeed for the prestige of the operation alone]."

Post-Neoist Non-Concepts: Post-Political, Post-Marxist // [no!] epistemológico/ontologico \\ Urban Decay Accelerationist Squads | Squatters Paradise: Warehouse/APT Festivals; Anti-Neoist reactionary insurrection foment virulent nihilist reflections on vaporous condition —- [squadre di decostruzione] Demolishment/De[con]struction Crew: Anarchitecture: Patanihilism | [formerly Feederz Office of Anti-Public Relations- subsidiary of Frodus Conglomerate International "Control is Automatic" | Panoptic Non-Sites: Patanomadic Dromologia || Transmedia, Intertextual 'Post/'Late'-Capitalist Deterioration': Integrated 'Realidad'-Vir[x]ual Implosion-Data Obstructions ||| xxiii: Vagrancy: Egoist-Occupations/Post-Situationist Experimentations! Whips & Furs: 'This is ~~anti-aesthetic~~ patanihilistic autogamy'. Post-Neoist Metastasis?! Monty Cantsin is dead?!

"Why are signs of the hauntological so pervasive in contemporary culture? In the cinema, there is reconstructed an imaginary theatre of the undead, with its zombies, vampires, and clones. In popular fiction, fantasy novels dominate in which scenes of capricious violence and cynical power are projected in the enduring tropes of forces of darkness and warring knights and lost kingdoms of pleasure and despair. In politics, the driving force of resistance to the powerful often takes the form of passionate remembrance of what was previously forbidden, excluded, disavowed. Could it be that what we are witnessing is contemporary culture as a generalised hauntological scene in which the spectre, the phantasm, the conjuration, the fable increasingly defines the imagination of the future? Not so much the emancipation of the repressed, but the surfacing of that which was never allowed to be directly experienced and, on account of which, society today is increasingly organised around provisional zones of liminality. Everywhere, the structural logic of the will to history comes into contact with its historical antimatter– the eclipse of historical narratives– and the result is a future of annihilation. Not annihilation in the form of the disappearance of things or the definite end of historical events, but annihilation as an eclectic, unpredictable but no less spectacular, series of openings to the posthuman future. When history curves in the direction of its hauntological traces, when the future follows the arc of the liminal, when the spectre trumps the code, the phantasm undermines rationality, the fable seduces narrative, the fantasy energises the real, and the conjuration overcomes the regime of normativity, then we can finally recognise that the question of the end of history is itself only a beautiful invitation to consider anew exits to the posthuman future that are the actual matter of contemporary historical experience. Today, more than ever, history can be hauntological because the sign of history is itself, now as it has always been, something deeply liminal, contested, incommensurable– a scene of appearances and disappearances, ghosts/spooks/apparitions, simulation and simulacra, provocations and evaporations, fables of the undead, and desultory accounts of sacrificial violence."

"There are many ways in which it's possible to explain the phenomenon of Neoism. A prosaic history of the movement would probably suggest that Neoism started life as 'No Ism', a concept invented during the late seventies by David Zack, Al Ackerman and Maris Kundzin in Portland, Oregon. 'No Ism' was an open, inclusive and anti-ideological grouping of individuals who saw themselves as artists opposed to the gallery system. This idea was transmitted to a group of French Canadians via Istvan Kantor who'd fled Hungary on a student visa after David Zack enticed him to decamp to North America with the aid of some colour Xeroxes. Kiki Bonbon and the rest of the crowd Kantor befriended in Montreal then hit upon the idea of transforming 'No' 'Ism' into 'Neoism' and parodying the legacy of the twentieth-century avant-garde. The French Canadians had a gang mentality and Kantor found himself on the fringes of the group. Bonbon and his pals called their Hungarian friend 'grandpa' because he was in his early thirties. In an attempt to overcome his isolation, Kantor cultivated international contacts. Individuals such as tENTATIVELY, a CONVENIENCE in Baltimore and Peter Below in Germany got involved with the group but Kantor remained a fringe figure who never fully understood the Neoist project. Kantor's cluelessness as to what was going on around him is legendary. Al Ackerman once told me that when Kantor arrived in Portland in 1978, the Hungarian was informed that a mentally retarded man who hung out with Zack would act as his manager and get his singing career off to a flying start. As the weeks passed, Kantor became increasingly abusive about the retarded gentleman, regularly indulging in hysterical fits where he'd scream, 'this guy is useless; he's supposed to be my manager but he hasn't got me any gigs. Once he settled in Montreal, Kantor lived off the extremely generous Canadian grant system for the arts and established a reputation as a tame performance artist who was happy to work within the gallery system. In stark contrast to this, the bulk of the Neoist network was made up of potential iconoclasts who spent much of their time challenging consensus reality. However, Kantor's conventionality resulted in much of the press coverage the Neoists received during their early days focusing on him as an individual."

"Cantsin's insight to this extent has the appearance that it was indeed correct. It was incorrect to propose that anything reasoned is ever universal, timeless and stable. The operator simply adds meanings that are provisional and relative; which can be exhaustively traced backwards until we reach the zero-point of sense/logic. This is deconstruction– to peel away the falsehood, like a russian-doll with multiple, encased layers of constructed meanings."

The Surprisingly, «Intrincado Tapiz» De Indeterminate/Infinit[é] Culminations/Consummations/Convergences/Crystallisations Of Improvised "~~Sous-Rature~~" Utilisations Of Plunderphonics, Cut-Ups, Found-Audio, IP Theft/Piracy, Pla[y]giarism, Détournement Y Más... [Notice Is Hereby Given [Cease/Desist]: Pataproxy– And Pata[No!] Notice Taken!]...

"Amidst a Surrealist rally in 1920s Paris, a riot erupts when Tristan Tzara, a Romanian poet, proposes creating a poem by randomly drawing words from a hat. The resulting chaos/disorder caused a profound shift in avant-garde dynamics. The surrealists, divided/defined by their bourgeois, socialist, and reactionary [conformité/participation/allégeance: parti communiste français; abans de l'esclat del 1927] tendencies, clashed with the anarchistic and nihilistic undercurrents within dadaism. In this pivotal moment, Tzara found himself ousted from the esteemed circle, as the clash aligned swaths of the surrealists against his unconventional, experimental visions."

«La novella trenca el circuit intencional del domini. Faustroll realitza la mateixa subversió del gest, recuperant un exterior interioritzat. Com el prefaci de La Dissémination [disseminació] que es desconstrueix a si mateix i desconstrueix qualsevol prefaci, Faustroll desconstrueix el libre, es divideix en libres, fa listes de libres, escriu a partir d'altres libres. Sense coherência narrativa ni conclusió, Faustroll avança ja la vegada transgredeix la noció de libre. Libre i prefaci: estructures tradicionals d'unificació i totalització.»

"This is also evident in the fact that Russia, where socialism actually appeared in the form of nihilism, was the scene of a more radical nihilism developed by Dostoevsky through his confrontation with this phenomenon."

"Twombly seems to cover up other marks, as if he wanted to erase them, without really wanting to, since these marks remain faintly visible under the layer covering them; this is a subtle dialectic: the artist pretends to have spoiled some piece of his canvas and to have wanted to erase it; but then he spoils this erasure in its turn; and these two superimposed failures produce a kind of palimpsest.": Roland Barthes

"In all these struggles the state is attempting to protect its monopoly of violence, a precondition for the smooth functioning of exploitation and capitalist production. As a result, they are attempting to eliminate any doubts about the legitimacy of this monopoly of violence. If you want to break through this monopoly of violence– but practically as well as in the popular consciousness– we must intervene in the people's struggles with militant actions. We must carry out exemplary actions [propaganda of the deed] that can be understood and imitated by many people, and which will also make it clear that illegal actions are necessary. An atomic power plant couldn't be prevented from starting construction by site occupations, demonstrations and hordes of strike users, but then can still be neutralised if the power pylons are knocked over. A crane is only a useful tool for a real estate speculator until it is torched. A slumlord that lets a living space be destroyed to get a sense of what it's like when his own digs are renovated. A municipal planning and building control office encounters certain difficulties with further deforestation if its offices burn down. A prison warden learns less about daily life in prison from petitions and protest letters than from a couple of bullets in the leg.": Fred Hampton; Chairman of the Illinois Chapter of the Black Panther Party

"Pete Horobin made a brave attempt with his Data Cell project but this operation was ultimately a failure. Of the various twentieth-century avant-garde movements, only the Surrealists and the Situationist International came anywhere close to replicating the classic structure of a secret society. Until 1984, Neoism was most obviously influenced by Futurism, Dada, Fluxus, Mail Art and Punk. I managed to forge a few links with the situationist tradition after joining the group but my comrades lacked the discipline to make the most of this input. Ultimately, Neoism derives the little historical importance it can now claim from the fact that it acted as a false dawn prior to the organisation of the far more significant Plagiarist and Art Strike movements. The Neoists wanted to avoid any single meaning being imposed on their activities and believed that by bombarding their movement with a series of contradictory interpretations they would split the meme and simultaneously create a monadic earthquake fierce enough to destroy world culture in its entirety. Thus Neoism was viewed simultaneously as modernist, postmodernist, an avant-garde transgression of modern and postmodern traditions, as underground, neo-dadaist and an outgrowth of fluxus. It was also a rejection of all these things. Like every other avant-garde group, the Neoists hoped to project an image of themselves as the very latest trend in culture and this accounts for the more archaic aspects of their project. The occult elements provided a perfect counterpoint to the movement's faddish innovations, making these appear even more newfangled and up-to-the-minute. It was a

technique that had been employed very successfully by the dadaists, surrealists and situationists. Ultimately, the Neoist project was a failure because most of those involved with the group paid no heed to the lessons to be learnt from the critique of the image made by the situationists and within Auto-Destructive Art. While the details of the situationist theory are fatally flawed– partially due to Debord's obsession with the Stuart succession– the notion of the spectacle is still of some use to those who wish to break with the world as it is and create a new tomorrow. The avant-garde is in many ways a return of the repressed, the re-emergence of Protestant iconoclasm in a post-christian world where art serves as a secular religion justifying the activities of a murderous ruling class. For example, in 1441 Hugh Knight went into a Cornish church and burnt the chin off a statue of the Virgin Mary. The result was a work in which the Virgin appeared to have grown a beard, making this act of image-breaking an important precursor to Duchamp's moustached Mona Lisa."

"...All I have to say is that I have no remorse for shooting that pig [police officer], he got what he deserved, and if I had the opportunity to kill him, I would kill him...": Huey P. Newton

"How am 'I' all and nothing? The all of the 'I' can be correlated to the ownness of the owner, that which remains even through one's self-consumption. But what about the nothing of the 'I'? This nothing is not a simple negation of the all, but rather its very condition. The totality of the 'I'– my property, power, consumption, dissolution, and even ownness– is grounded in nothing. All relations and actions of my 'I' circulate into and out of this nothing. Stirner calls this the 'creative nothing, the nothing out of which 'I' myself as creator create everything'. This nothing is not empty, but rather the source of ownness. The 'I' is not a thing, it cannot be reduced to a thing, or come from anything. As a singular non-thing, the 'I' can only come from nothing. One way to grasp the 'creative nothing' out of which the 'I' as creator creates everything is to think of it as time. Stirner hints at this when he writes that the true way to become who you are is to 'dissolve yourself as time dissolves everything'. Time is the non-thing that destroys and gives life to all things, that consumes and produces everything as its own, that annihilates and creates everything out of itself. All things are nothing to me, for 'I' am time, the destroyer of all things."

"At this moment it is important for me to state that we are speaking here about the images that became the icons of the contemporary collective imagination. The terrorist videos and the videos from the Abu-Ghraib prison are impregnated in our consciousness or even subconscious much more deeply than any work of any contemporary artist. This elimination of the artist from the practice of image production is especially painful for the art system because at least since the beginning of modernity, artists wanted to be radical, daring, taboo-breaking, going beyond all limits and confines. The avant-garde art discourse makes use of many concepts from the military sphere, including the notion of the avant-garde itself. There is talk of exploding norms, destroying traditions, violating taboos, practising certain artistic strategies, attacking the existing institutions, etc. From this we can see that not only does modern art go along with, illustrate, laud, or criticise war as it did earlier, but also wages war itself. The artists of the classical avant-garde saw themselves as agents of negation, destruction, eradication of all traditional forms of art. In accordance with the famous dictum, 'negation is creation', which was inspired by the Hegelian dialectic and propagated by authors such as Bakunin or Nietzsche under the title of active nihilism, avant-garde artists felt themselves empowered to create the new icons by destroying the old ones. A modern work of art was measured by how radical it was, how far the artist had gone in destroying artistic tradition [industry/gallery co-optation: capitalist auto-recuperation; defusing, dismantling, emptying]. Although in the meanwhile modernity itself has often enough been declared passe, to this very day this criterion of radicalness has lost

nothing of its relevance to our evaluation of art. The worst thing that can be said of an artist continues to be that his or her art is harmless. This means that modern art has a more than ambivalent relationship with violence, with terrorism. An artist's negative reaction to repressive, state-organised power is something which almost goes without saying."

"A state which has security as its sole task and source of legitimacy is a fragile organism; it can always be provoked by terrorism to become itself terroristic.": Accelerationist Provocateurs Disunited Transhumanifesto

"As Michel Houellebecq notes, 'there is something not really literary about Lovecraft's work'. Rather, his works seem to explore a philosophically 'grey' area– not fully nihilistic, but also not fully existentialist in the traditional sense. Whereas Nietzsche's nihilism interrogates and dismantles concepts of morality, values, rules, and certainties motivating human existence, Lovecraft's narratives seem to avoid a conclusive stance on any of the aforementioned issues. Instead, he focuses mainly on two components of existence: i. the non-existence of a divine presence, ii. the utter insignificance of human beings when confronted with the cosmos-at-large. By avoiding direct mention of anything else, Lovecraft's literary philosophy of cosmicism seems highly fluid in its interrogation of the nature of human existence– mainly, that humanity simply does not matter when juxtaposed against the larger vision of the universe. Naturally, this leaves significant room to explore how both nihilism and existentialism are differently represented in Lovecraft's literature, as well as how the varied weird horror elements in his stories represent both in diverse ways. In terms of criticism dealing with such concerns, there seems to be a partial void when it comes to critical analysis of Lovecraftian literature, and a near total lack as his works pertain to established philosophy."

Let us try to get an overview of the scene. Regarding the creation of a social intelligence in late-capitalist contexts, one must explore how this social capacity has been rendered useless and polyvalent may have given rise to the social possibilities of simulation or, better, to the production of signs beyond the laws governing property and the forms of control incarnated in the signs themselves [enfolded into layers of simulacra and simulation]. In this regard the iterability of the signs can be explored and further evidence the manners in which these floating signifiers are manifested. Since all the real contents/contexts [the referents of production, affect, signification] that ballasted the sign with a kind of useful, pragmatic force of gravity are no longer effectively communicated, the signs are now exchanged among themselves without any commerce with some objective reality or to the former status of the sign themselves.

"There is no longer an apocalypse, only aleatory terrorism still tries to reflect it, but it is certainly no longer political, and it only has one mode of manifestation left that is at the same time a mode of disappearance: the media– now the media are not a stage where something is played, they are a strip, a track, a perforated map of which we are no longer even spectators: receivers. The apocalypse is finished. Today it is the precession of the neutral, of forms of the neutral and of indifference. I will leave it to be considered whether there can be a romanticism, an aesthetic of the neutral therein. I don't think so– all that remains, is the fascination for desertlike and indifferent forms, for the very operation of the system that annihilates us. Now, fascination [in contrast to seduction, which was attached to appearances, and to dialectical reason, which was attached to meaning] is a nihilistic passion par excellence, it is the passion proper to the mode of disappearance. We are fascinated by all forms of disappearance, of our disappearance. Melancholic and fascinated, such is our general situation in an era of involuntary transparency."

"The appearance of the Symbionese Liberation Army as a guerilla political group both adopted the Duchampian gesture and escalated it and in so doing directly addressed the still unresolved issue of art [vs.] non-art that had preoccupied the art world since the late 50s. Among the most lucid expositions of the paradox of non-art, Allen Kaprow's well-known 1971 essay, 'The Education of the Un-Artist', undoubtedly contributed to the atmosphere in which the Symbionese Liberation Army piece was conceived. In that essay, Kaprow examines the strategies of artists who seek to liberate themselves from the institutionalised art world. These are the artists who, some or all of the time, 'operate outside the pale of the art establishment, that is, in their heads or in the daily or natural domain. establishment, Earthworkers, Happeners, and conceptual artists'. However, these non-artists always report their activities to the art establishment, which duly records them in its art pages. Thus, while they work outside the galleries or museums, they operate completely within the art world in the social sense. Without recognition from that world, their acts have no meaning. In this, they are as dependent on the established art context as were the dadaists, who never left it in the first place. To this tradition, Kaprow opposes the notion of the un-artist. Unlike the non-artists, un-artists would be socially invisible as artists. They would 'give up all references to being artists of any kind whatsoever', and would outwardly adopt other professions, and would utilise television and other media. Un-artists would still be vanguard artists, but by disguising rather than declaring their aesthetic intentions, they would transcend the paradox of older non-art. Anyone familiar with the Symbionese Liberation Army piece must concede its debt to Kaprow's ideas, but the brilliant tactics of this intermedia guerrilla group and its refinement of the issues Kaprow raises [not to mention its solution to the problem of avoiding detection as an art group] places it squarely in the ambiance of the post-60s. Nevertheless, and notwithstanding Kaprow's terms, the essential point of reference here is still the Duchampian mode and the dialectics of art and non-art. One of the most successful aspects of the Symbionese Liberation Army piece is its ability to be read as a completely autonomous event unrelated to any kind of art, complete with a politically self-explanatory intent. At the same time, its overt content functions as a unifying metaphor that resolves itself as a negation of political action– perhaps the only way that art can define its limits and maintain its identity in modern, bourgeois society. It is significant that the Symbionese Liberation Army chose the guise of a militant political group at the very moment when such militancy was démodé, ripe for un-artistic appropriation. The strategy here recalls early Pop Art, whose iconography of cheap ads and comic book graphics was equally antithetical to serious art. And just as the Pop artists utilised these highly theoretical forms in a way that contradicted their original purpose, the apparent content of the Symbionese Liberation Army piece functions as a self-subverting mask that signifies something other than its overt intent. The resultant sensation, a classic vanguardist strategy long before Pop, points to the central meaning of modernist art, which aims inexorably at its own self-transcendence: the abolition of art."

"In this case, content denotes what the corporate media conglomerates deliver/disseminate via wifi: televisual projections [i.e. soft-fascist agit-prop] on flat screens and the handheld [urge to] death scroll of the absorbing screens [les masses: mitjà de comunicació social; vacuous, prestated, floating signifiers]; supplementing one another, they form the ability to level out or flatten the meaning of all things into the banalised/commodified flows of information/consumption in hyperaccelerated [ubiquitous computation; algorithmic] digital capitalism [parasito-industrial complex: prisons, homelessness, drug-addiction, mental degeneration, social instability; converted to drivers of sadistic profit]. Here are the progeny of Donald Barthelme's backbroke sentences, the project of a 'gomi no sensei', master of junk, who builds from the detritus of contemporary culture, collecting in his dented shopping cart the heterogeneous mixture of leftovers from the pop hypermart, embracing pomo polyphony, adoring the idea of undifferentiation, cramming a whole short story, perchance a whole novel, into the confines of one syntactical unit, appealing to the attention span of a gnat. The

consequence is what David Foster Wallace calls 'less a novel than a piece of witty erudite extremely high-quality prose television. Velocity and vividness– the 'wow'– replace the literary 'hmm' of actual development. People flicker in and out; events are garishly there and then gone and never referred to. It's a fiction that's, 'both amazing and forgettable, wonderful and oddly hollow, hilarious, upsetting, sophisticated, and extremely shallow'."

"I observe, I accept, I assume the immense process of the destruction of appearances [and of the seduction of appearances] in the service of meaning [representation, history, criticism, etc.] that is the fundamental fact of the nineteenth century. The true revolution of the nineteenth century, of modernity, is the radical destruction of appearances, the disenchantment of the world and its abandonment to the violence of interpretation and of history. I observe, I accept, I assume, I analyse the second revolution, that of the twentieth century, that of postmodernity, which is the immense process of the destruction of meaning, equal to the earlier destruction of appearances. He who strikes with meaning is killed by meaning."

According to Manuel Delanda, "...all identities form a discontinuous rhizomatic chain through biological, social, cultural, political, natural, ideological and so on-fields..."

"The more hegemonic the system, the more the imagination is struck by the smallest of its reversals. The challenge, even infinitesimal, is the image of a chain failure. Only this reversibility without a counterpart is an event today, on the nihilistic and disaffected stage of politics. Only it mobilises the imaginary. If being a nihilist, is carrying, to the unbearable limit of hegemonic systems, this radical trait of derision and of violence, this challenge that the system is summoned to answer through its own death, then I am a terrorist and nihilist in theory as others are with their weapons. Theoretical violence, not truth, is the only resource left to us. But such a sentiment is utopian. Because it would be beautiful to be a nihilist, if there were still a radicality– as it would be nice to be a terrorist, if death, including that of the terrorist, still had meaning. But it is at this point that things become insoluble. Because of this active nihilism of radicality, the system opposes its own, the nihilism of neutralisation. The system is itself also nihilistic, in the sense that it has the power to pour everything, including what denies it, into indifference. In this system, death itself shines by virtue of its absence [The Bologna train station: the dead are annulled by indifference, that is where terrorism is the involuntary accelerated form of indifference that it contributes to imposing its own decline and disappearance]."

For a social subject, on the other hand, a subject that is diffuse and forced into a relation with fluctuating and indeterminate wages [and the question of wages, by definition, is the general referent of all signs], the "pangs of conscience" and discourses on "political economy" are completely useless unless we explore the political economy of the sign itself; or in other words, one cannot struggle against the transience of signs and the dispersion of attached significations with the blows of purpose and predetermination, it will always slide through the cracks.

"Post-Neoism is Neoism with Discordian characteristics, which is different from Meta-Discordianism, which is Discordianism with Neoist characteristics, which is completely different Patanihilism/Post-Neoism which is Neoism with Nihilistic and Post-Humanist [Misanthropic/Inhuman] characteristics."

I AM COINTELPRO
I AM 00AG9603
I AM CICADA 3301
I AM MONTY CANTSIN
I AM MK-ULTRA
I AM ANONYMOUS
I AM AN ALTERNATIVE COP-KILLER
I AM FEMA COFFINS/TRENCHES/MASS GRAVES
I AM INCOGNITO
I AM LEGION [FOR WE ARE MANY]
I AM OPERATION GARDEN PLOT/MOCKINGBIRD/NORTHWOODS/CONDOR/PAPER CLIP/RATLINE/TPAJAX/SUSANNA/GULF OF TONKIN "ATTACK"/SOVIET MAINILA "SELF-SHELLING"
I AM STASI/OVRA/USTAŠE/GESTAPO/KGB/Управа државне безбедности
I AM A SECRET AGENT [C.I.A. CONTRA CRACK-COCAINE OPERATIONS]
I AM A [LINKER FLÜGEL/DI SINISTRA] PERONISTA [MONTONEROS]
I AM A CRIMINAL OVERLORD/NARCOTRAFICANTE/EXTORTIONIST/ARSONIST
I AM A PATANIHILIST EINSATZKOMMANDO [PATANIHILISMUSKOMMANDO]
I AM GOD'S GIANT [VERMELL] LOBSTER CLAW/NON-CONCENTRIC SPIRALLING PATAPHYSICAL BICYCLE PATHWAYS/USELESS [INUTIL] PATAMECHANISMS
I AM NOTHING [RES/RIEN/NADA]

"Edgar Allan Poe's spiritual ether which keeps Creation in being in a tension of repulsion and attraction easily translates into Adams's powers and forces of the Virgin and the Dynamo, or [later] into Thomas Pynchon's entropy. Here is a key to all mythologies [the key, as Poe would have it], the clue which resolves all the mysterious and multifarious objects of observation into a unity of meaning. And it allows, in all three cases, for a final, triumphant collapse from energy and diversity back into Unity and nothingness: 'Nevertheless', continued Callisto, 'he found in entropy or the measure of disorganisation for a closed system an adequate metaphor to apply to certain phenomena in his own world. He saw, for example, the younger generation responding to Madison Avenue with the same spleen his own had once reserved for Wall Street: and in American consumerism discovered a similar tendency from the least to the most probable, from differentiation to sameness, from ordered individuality to a kind of chaos. He found himself, in short, restating Gibbs's prediction in social terms, and envisioned a heat-death for his culture in which ideas, like heat energy, would no longer be transferred, since each point in it would ultimately have the same quantity of energy; and intellectual motion would, accordingly, cease.' He glanced up suddenly."

"The most consistently reassuring evidence of the human in their writing is the writing itself, the energies of attachment and repulsion at work in their transitions from one subject or one idiom to another, the supple and unintimidated way in

which he opens himself up to every aspect of contemporary existence. He revels in schemes, codes, systems that delight his interpreters; he is endlessly full of meaning."

"If we investigate this development within Italian autonomist-offshoots, [moving forward from March 1977] these Proto-Neoist demonstrations when seen through this post-avant-garde investigative/interpretive model; it will not be difficult for us to trace their semantic open-mindedness, the mechanisms of simulation, and an indefatigable deconstruction to the highest levels of formal languages. The nonsense argument is the basis of logical, mathematical reasoning and the constitutive model of music and the game-pla[y]giarism as well. The analysis and introduction of transgressive and uncontrollable variables into collective systems [which are fictional and sympathetic] form part of every good project in going beyond the industry of the spectacle."

The Unveiling Of Nothingness: Post-History, Post-Politics, Post-Philosophy And The Solvent[s] Of Meaning

"Deconstruction is a strategy for revealing the under-layers of meaning, inside of a text that was suppressed or assumed in order for it to take its actual form– in particular the assumptions of presence [the hidden representations of guaranteed certainty]. Texts are never simply unitary but include resources that run counter to their assertions and/or their author's intentions. Meaning includes identity [what it is] and difference [what this isn't] and is therefore continuously being deferred. Derrida invented a word by this process, combining difference and deferral– différance Derrida has tried to extract a positive benefit from the disillusioning failure of a structuralist metalanguage by upholding its subversive merits. In so doing, he has left himself open to accusations of relativism and irrationalism."

"Psychic nomadism as a tactic, what Deleuze and Guattari metaphorically call the war machine, shifts the paradox from a passive to an active and perhaps even violent mode of patanihlistic resistance modes of subversion, sabotage, insouciance and disaffection. God's last throes and deathbed rattles have been going on for such a long time in the form of capitalism, fascism, and communism, for example, that there's still a lot of creative de[con]struction to be carried out by post-Bakuninist, post-Nietzschean, posthuman patanihilist Einsatzkommandos or Post-Neoist apaches [literally 'enemies']."

Post-futurism and Metamodernism seem to lack a critical-theoretical foundation.

"Cloning is the last stage in the history of the modelling of the body– the stage at which the individual, having been reduced to his abstract and genetic formula, is destined for serial propagation. It is worth recalling in this context what Walter Benjamin had to say about the work of art in the age of mechanical reproduction. What is lost when a work is massively reproduced is that work's aura, its unique here and now quality, its aesthetic form. What is lost is the original which only a history that is itself nostalgic and retrospective can restore in its authenticity: The most advanced, most modern form of this development– which Benjamin described in connection with contemporary cinema, photography and

mass media– is that form where the original no longer even exists, because the objects in question are conceived of from the outset in terms of their limitless reproduction."

"Every machine will probably have its special mechanical breeders, and all the higher ones will owe their existence to a large number of parents and not two only."

"We cause the brain to become allergic to certain of its own neurotransmitters, resulting in a peculiarly pliable imitation of autism [...] I understand that the effect is more easily obtained with an embedded microchip."

Even Marx would agree: if postmodernism is a means of production [of information/consumption perhaps], then it is in postmodernism that we find our epoch defined. But for a subtle alternative, see Kurt Cobain MTV News, 1992.

"Punk is the admission that music has nothing left to say, but money can still be made out of total artistic bankruptcy with all its surrogate substitutes for creative self-expression in our daily lives. Punk music, like all art, according to a marxist, dialectical/determinist framework, is the denial/deferral of the revolutionary becoming of the proletariat/precariat [Berardi]. When the situationists said 'Art is dead' they weren't wrong [i.e. Crass 'Punk is dead, it's just another cheap product for the consumers' head'], merely, that the capitalisation of music wasn't developed as a critique preferring instead to profit off the anger of mostly petit-bourgeois, suburban, discontented young people and their presumably plentiful pocket-books. 'Art is dead' had something of an aura of revolutionary nostalgia about it. [The dada period and the failed German revolution of 1918-1920, Russian constructivism and early surrealism]. With the situationists, the critique of art developed from traditional activities conveying to the studio or garret, to include filmmaker or nouvelle vague persuasions, the happener, the architect, the town-planner; but music was left without explanation. Perhaps this can be explained by the fact that France and Italy were effectively insulated from the rock and roll craze of the 1950s and 1960s. For the most part, the products were banal, redundant, naively ideologically [if at all] and contaminated with numerous reactionary strains which manifested in mosh-pit machismo/misogyny and nationalistic, mouth-breathing, knuckle-dragging, Skrewdriver loving, neo-fascist-punk trash/cretins/philistines/insoportables."

"By all evidence we are in the world to do nothing.": Emil Cioran

"Let us translate into this language of Blanchot the hypothesis we are venturing to put forward here: opened with Marx's signature as a question, but also as a promise or an appeal, the spectrality whose logic we are going to analyse will have been covered over ['filling in a void', as Blanchot says, there where the void 'ought rather to be increasingly emptied out'] by Marx's ontological response. The response of Marx himself for whom the ghost must be nothing, nothing period [non-being, non-effectivity, non-life] or nothing imaginary, even if this nothing takes on a body, a certain body, that we will approach later. But also the response of his marxist successors wherever they have drawn, practically, concretely, in a terribly effective, massive, and immediate fashion, its political consequences [at the cost of millions and millions of supplementary ghosts who will keep on protesting in us; Marx had his ghosts, we have ours, but memories no longer

recognise such borders; by definition, they pass through walls, these revenants, day and night, they trick consciousness and skip generations]. Needless to spell it out here, therefore, still less to insist on it too heavily: it is not a taste for the void or for destruction that leads anyone to recognise the right of this necessity to 'empty out' increasingly and to deconstruct."

"Besides the reasons just given, we will privilege this figure of conjuration for still other reasons. They have already begun to make their appearance. In its two concepts [conjuration and conjurement, Verschwörung and Beschwörung], we must take into account another essential meaning: the act that consists in swearing, taking an oath, therefore promising, deciding, taking a responsibility, in short, committing oneself in a performative fashion– as well as in a more or less secret fashion, and thus more or less public, there where this frontier between the public and the private is constantly being displaced, remaining less assured than ever, as the limit that would permit one to identify the political. And if this important frontier is being displaced, it is because the medium in which it is instituted, namely, the medium of the media themselves [corporate-news, the state press, tele-communications, techno-tele-discursivity, techno-tele-iconicity, ubiquitous computation, panoptic neo-feudalist states, social-media submersion, data-accumulation/informantic economies of exchange], that which in general assures and determines the spacing of public space, the very possibility of the res publica [le masse and the phenomenality of the political], this element itself is neither living nor dead, neither present nor absent: it spectralises. It does not belong to ontology, to the discourse on the being of beings, or to the essence of life or death. It requires, then, what we call, to save time and space rather than just to make up a word, hauntology. We will take this category to be irreducible, and first of all to everything it makes possible: ontology, theology, positive or negative onto-theology. This dimension of performative interpretation, that is, of an interpretation that transforms the very thing it interprets, will play an indispensable role. 'An interpretation that transforms what it interprets', is a definition of the performative as unorthodox with regard to speech act theory as it is with regard to the 11th Thesis on Feuerbach ['The philosophers have only interpreted the world in various ways; the point, however, is to change it.'] [„Die Philosophen haben die Welt nur verschieden interpretiert; es kömmt aber drauf an, sie zu verändern"]."

"Some say that art is dematerialising. The exact opposite is true: today art has thoroughly entered reality. It is museums and galleries, but also in trash, on walls, in the street, in the banality of everything that has been made sacred today without any further debate. The aestheticisation of the world is complete. Now we have a technocratic materialisation/virtualisation of a social [la masse], technological materialisation of sexuality, and media and advertising materialisation of politics, we have a semiotic materialisation of art. It's culture understood as the official I say should have everything in terms of signs and circulation of signs. Their complaints about the commercialisation of art, then mercantilisation of aesthetic values; this is just old nostalgic, bourgeois refrain. The general aestheticisation of all things should be feared more. Much more than market speculation, we should fear the transcription of all cultural, aesthetics terms into museographic signs."

"This appearance is unexpected and unusual, for it belongs to the sphere of seduction, to the enchanted simulacrum, to the vital illusion: appearance precedes the order of subjectivity, meaning, reality and truth. By insisting that the question of meaning precedes the question of being, that the appearance of the world as a phenomenon is the realisation that the being of the world is no longer its existence or its reality but its meaning, classical phenomenology unjustifiably shifted the question of the mystery of appearance into the realm of manifestation, disclosure, revelation and epiphany, that is,

ultimately into the realm of meaning. Non-manifestation is granted a limited role: it is merely that which is not seen or encountered yet. Baudrillard seems to be bringing to light the following: consciousness does not merely indicate the self manifestation of beings; it also indicates the mystery, the distance of things, their resistance to appropriation and meaning."

We hypothesise, then, the coming of an era which replaces the bearers of truth, divided unions, contentious political groups with their identifying signs, plus their increasingly recycled, hollow banners with Post-Neoist gameplay including, but not limited to; falsehood, A.I. deep fakes, disinformation, pranks, hacks, non-participation, insurrections, wildcat strikes, simulations, dissimulation, pointless happenings and anything else that can result in something nearing the deconstruction of the rules of the game; games more involved with erroneous exchange of patamechanisms, simulation, [de]constructed events, nonsense arguments, lunar weather predictions, pseudoscientific discovery, hallucinatory dreams of Acid-Neoism, androids dreaming of [#79F6FC[olo[u]r]] electric eels, pixelations, ebbs and flows of plasma, digital dreams, coupled with discordant, arhythmic, non-melodic, highly disorganised music and post-industrial white-noise.

"What would a non-philosophical event be? An event that is non-structured or indeterminate in its essence by philosophy and capable of taking the philosophy-event as its object? Obviously, it would itself be the theory of this philosophy-event. But it then becomes evident that this theory-event merely has a philosophical aspect, one not positing or determining itself, but determined instead by the real, the One, or identity insofar as these are given rather than insofar as they are desired. In other words, the event will remain primary but will no longer itself be the real to which philosophy aspires. In order to defeat idealism, that of philosophy as such rather than the merely restricted version of it found in the famed 'idealist positing'."

"The world began to be seen as an experience of continually changing sequences, juxtapositions, and as a part of a decentralised structure of associations. Using tools provided by structuralism and deconstruction, feminist theory began to deconstruct modernist assumptions and assert the value of feminist art. Issues of gender, identity, and race, long suppressed or foregrounded. They influence the development of a visual culture transmitted by electronic technologies of consciousness transforming capacity, superseding one[s] that relied mainly on the word."

If we now want to retrace the steps that legitimise this hypothesis in the events which have already occurred, we must relate a few scenes, as in a film, even if we all know that the best gags cannot be related/retold/recounted.

"You can therefore advance the idea of simulacra– while secretly not believing in it, hoping that reality will take its revenge– theory is not necessarily convinced of itself. Unfortunately, only the reality fanatics react negatively. Reality does not seem to want to refute it, on the contrary, all simulacra have free reign in reality. Reality today is nothing more than the apocalypse of simulation. To such an extent that the supporters of reality [which defend it like a moral value or

virtue] now play the role of those who were once called the fanatics of the Apocalypse. The idea of the simulacrum was a conceptual weapon against reality but it was stolen. Not that it was plundered, vulgarised or transformed into a commonplace [which is true but of no consequence] but because it was spirited away by reality itself. Reality absorbed the simulacrum and now adorns itself in all of the rhetoric of simulation. Today, the simulacrum ensures the continuity of reality, the simulacrum now hides not truth but the fact that there is no truth, in other words, the continuity of Nothingness."

"Stirner's 'self-possession' fares little better, underlining for the egoist the 'incoherent nature of all his undertakings, born in tedium and executed in indifference.' The metaphysical disorder of this world is of course mirrored and embodied in the personal disorder of The Unique One themself, which is also an artificial and completely deliberate disorder. This immediate and symbolic transition, from the original natural, untotalised meaninglessness into the artificial totalization of meaninglessness which is the nihilist's chosen world, is the nihilistic equivalent of the existentialist 'leap' or 'conversion.' And of course the logical discontinuity of this transition from Nothingness to Nothingness, its sheer gratuitousness, is again reflected in the nihilistic personality of The Unique One, in their desultoriness and motivelessness, in their severance from others and the world, and in their chosen mode of being as a kind of rupture in the world, down which it perpetually vanishes to be 'swallowed' and 'consumed.' Because to reject god and all absolutes is to affirm the meaninglessness of it all, and because Stirner rejects god and all absolutes, therefore Stirner affirms, with a vengeance, the totalized eschatological meaninglessness of everything under the sun and the kitchen sink too. The reader must agree a priori with Paterson's absurd premises in order for these arguments to make sense."

"In the anticosm there is nothing and everything. It is quite fruitless to think about the anticosm, for this would mean self-dissolution. Creatura is not in the anticosm, but in itself. The anticosm is both the beginning and end of the created beings."

"Painters had already got down to the work of documentation, but were rapidly defeated. Their procedures were not competitive: too slow in terms of professional training, too costly in materials, too long in the making, difficult upkeep of objects, in short, the expense of the whole process, compared with a tiny global cost of a photograph/image/meme/A.I. generation. It is rumoured that Luther Blissett spent seven years working as a house-painter [asesino] in New Jersey. With the death of the painter, the industrial ready-made won out completely: Duchamp concludes that the time for painting has gone. Those who persist have to take on the challenge of memetic and psionic cyberwarfare, they move into the dialectic of the avant-garde. What is at stake in the dialectical question, 'what is painting?' and what keeps the dialectic moving is the refutation of what was done or has just been done: no, that wasn't indispensable to painting either. Painting thus becomes a philosophical activity: the rules of formation of pictorial images are not already stated and awaiting application. Rather, painting has as its rule to seek out those rules of the formation of pictorial images, as philosophy has its rule to seek out the rules of philosophical sentences. The avant-garde thus cut themselves off from the public. The public brandishes cameras and flicks through 'clean' illustrations, [at the cinema too]. It is convinced that the program of artificial perspective must be completed and does not understand how one can spend a year painting a white square, i.e. in representing nothing [unless it is that there is some unrepresentable]."

“Vandalism: Beautiful as a rock in a cop’s face.”: Courtesy of the Feederz: Office of Anti-Public Relations

“Every window deserves a brick, every fucking window gets a brick!”

Yet what is anathema here is not the insult, but the anagram. Saussure was right: the political economy has its own discourse, and the very mutation that strikes linguistic signs when they lose their referential status also strikes the categories of political economy; the same process occurs in both directions. In writing, and from violating the fundamental laws of human language, from subverting the anagrammatic sign has dispensed with order: the poetic pleasure comes directly from the discipline of their valourisation. The anagram in this case is the mark of an antagonistic form, a language without expression, now beyond laws and the purposes that linguistics assigns it.

› Providing deformative and subversive services, training camps, drills and Apartment Festivals to conspirators/agent provocateurs. Housing a comprehensive database of misinformation useful to subversive elements, counter-revolutionaries and the people of Akademgorod and Nihiluña.

› Liaising with the network members and international conspirators to determine their current and projected interest in NEOISM?!

› Promoting the development and distribution of blood-and-gold-based [no!]manifestos.

› Creating anonymous, clandestine disinformation agencies, which could be indifferently baptised International Epidemics, Transfatal Express, Grup NetZero, Bernadette Corporation, Burning Airlines, Anathematic Illimited, Transfatal Express, Viral Incorporated, Squadra di Decostruzione, Transnetwork0.net, and so on, where irony, derision, virtual-warfare and guerrilla playfare are weapons of post-syndicalist, non-thought.

› Establishing an expedient, electronic conspiracy system where viewpoints on NEOISM?! can be exchanged.

› Soliciting junk, stolen information, lies and dogmas from anyone for recycling via NEOISM?!

› Developing a patanihilistic network amongst networks, where NEOISM?! serves as media to collaborating groups of conspirators.

But let us leave the explanation of this anagrammatic title to describe a few scenes which, in their balanced dimensionality and inexplicable silence, allude to feelings so violent that they brush against certainty [as happens in every Post-Neoist produced film].

"At the beginning of his major work Stirner cites the motto 'Ich hab' Mein' Sach' auf Nichts gestellt'. Translated literally, this means 'I have founded my affair on nothing'. Here we have Stirner's basic standpoint: the negation of any and all standpoints. Nothing, whether god or morality, may be set up as a ground to support the self and its activity. It is in effect a standpoint that rejects standing on anything other than the self itself, a standpoint based on nothing."

"Whereas in modernism, the typical modern experience that 'all that is solid melts into air', or 'the centre does not hold', had prompted the creation of a 'subjective centre', an autonomous self-defining artist, for postmodernism there is no [possible] centre at all."

"In response to emerging humanist doctrines, Stirner solidifies himself as a critic of those doctrines and all others that seek to control how we live, think, and act. By highlighting the missteps and shortcomings of what were perceived to be distinct moral and communal boundaries, Stirner 'deconstructs' the ethical and metaphysical structures that constitute society in an effort to show not only where these principles contradict themselves, but where they become outright harmful."

«Diversos artistes associats al moviment, com ara Peter Halley, van rebutjar adoptar l'etiqueta 'Neo-Geo' a causa de les seves connotacions comercials [catchy, consumerist]. Halley, en canvi, preferia el terme 'Simulationism' perquè transmetia la idea de la tecnologia que reemplaça la natura. En un article de 1987 titulat 'What Do You Call Art's Newest Trend: 'Neo-Geo'...Maybe', publicat al New York Times, Halley va explicar que «l'aire condicionat simula l'aire; les pel·lícules simulen la vida; i les manipulacions biomècaniques simulen la pròpia vida.» Baudrillard disputaría, máis ou menos, a súa estrita interpretación binaria/errónea [misreadings] dos seus textos en relación ao NeoGeo ou os Simulacionistas.»

"Luther Blissett wished for the movement to be untitled. They believed that once you give something, or perhaps nothing in this case, a name; the 'movement' is destroyed."

Pourquoi nous ne sommes pas ~~nietzschéens~~ patanihilistes.

"Improper names [open-handle pseudonyms] serve as an 'empty figure' a 'copy'; and so forth, But the very same one, also described him as a 'Canadian-based artist who 'invented' Neoism']. From a deconstructive standpoint, Cantsin appears here as something that cannot conform to either side of the polarity presence-absence. It is both a figure of disappearance similar to Ray Johnson's Zen philosophy of nothing and a name that is tied to a specific individual. But if the multiple-use name is a signifier of anonymity and yet something individuated– the mark of an absence that appears in some form in the field of representation– then an excessive personal identification with the alias occludes its capacity to function as an empty index. This second contradiction between art as something that is invisible and indistinguishable from the continuum of social life and art as a separate set of practices had already surfaced in correspondence art and mail-art. Ray Johnson had tackled such contradictions by fleeing the art world, creating a network of correspondents,

and exploring the grey zone where creativity merges with daily life; and mail artists had reclaimed the autonomy of the mail-art network from the art system. The Neoists, instead, decided to adopt a strategy of semantic disorder by laying the emphasis on the Great Confusion and language's presumed inability to adequately describe the Neoist experience. Yet this refusal to speak an intelligible language [Neoism applies itself to everything, and yet it is nothing, reads a typical Neoist statement plagiarised from Tristan Tzara] also ended up obfuscating the actual power dynamics that existed within the network, as well as the truism that not all Cantsin's interventions affected in the same way the public perception of the pseudonym. Such obfuscation had a direct impact on the contradictory relationship between the distributed use of an alias and its appropriation by specific individuals. If Monty Cantsin is a name whose fixity only belies the shifting subjects to which it refers, some uses of Monty Cantsin especially the ones that are valued by the art world and the culture industry hinder its capacity to function as a figure of distributed creativity: As we have seen, mail artists had developed a distinctive set of norms to protect the overabundant and noncommercial character of their creations."

The Phonophallogocentric Haunting: La Guerre De Derrida; ¿Per Què? [Tagliare La Gola Ai Fascisti!]

"As a postmodern avant-garde 'movement' deconstructing bourgeois notions of originality and novelty, Neoism could be read as a clever marketing strategy, through which a handful of artists publicised their own work. On some level, the Neoists themselves encouraged, or at least did not discourage, such reading. But although self-promotion worked for some, it didn't work for everyone, thus igniting interpersonal conflicts that contributed to the demise of the network. To be sure, avant-garde movements rarely span more than two decades. Thus it is possible that Neoism would have tapered off even without these tensions. And yet the question of whether Cantsin was meant to work as an abstract persona or to be identified with specific individuals had a specific weight for Neoism. As we have seen, unlike Smithee, Cantsin was not a purely authorial strategy but an experimental process of subjectivisation that was experienced directly by its participants. Thus Tatiana Bazzichelli pointedly notes that personal 'over-identifications were unavoidable in a context where art practices and personal lives were so intertwined'. These over-identifications brought to the foreground the contradictory aspects of Neoism that were deeply rooted in the movement. If Neoism takes shape through speculations and paradoxes, it symbolises at one and the same time both the construction of a network and its deconstruction. From this perspective, Cantsin may well be identified both with no one in particular and with specific individuals. And yet, as we have seen, these two positions did not exist side by side within the Neoist network but violently clashed, producing the kind of tension that lies at the core of the improper name. In this respect, Home's criticism of personal over-identifications with the pseudonym deserves further consideration– and this despite the fact that his own practice was not consistent with his theorisation."

«Mi capricho es ley.»

The cold embrace of a radicalised form of philosophical emptiness [dispersion of subjectile] that places the impetus on the non/post-subject, endlessly/indeterminately deferred in a state of becoming to come to terms with the fallout of poststructuralism and/or the dissolution of foundationalist/rationalist/scientific [marxist] humanism experiments and their sacred concepts, namely, truth, identity, essentialism, existentialism and the "real[ity]."

"Imagine the University of Rome, always seen from above, with a periphery wall that detaches it from the neighbourhood of San Lorenzo and emphatically characterises it as a place delegated for institutional functions. Imagine the entrance to the paths that consolidate the power of a huge truck, a portable place delegated for whoever has pretensions to speak, even in unknown languages; in fact, the truck is equipped with powerful loud-speakers, and it is followed by hundreds of union members enlisted to maintain law-and-order: it is the day for the meeting of the Confederazione Generale del Lavoro's secretary general at the University of Rome. War is always anticipated by the visual function of the parade; in fact, war is the coherent development of the parade."

"Lyotard views narratives as establishing the identities of their enunciators, hearers, and topics or referents. Because he also sees the linguistic community [to use our own terminology] as the interplay of these narratives, nothing exists outside narrative except insofar as it appears within a narrative. Those who claim that such a view leads to 'subjectivism' and 'relativism' fail to see that this interplay of narratives establishes subjects and that the opposition between reality and narrative, between perception and language, is itself the product of a narrative. Only within the confines of this narrative does the 'objectivity-subjectivity' dichotomy, and the 'relativist-absolutist' opposition, receive their status as a legitimate topic."

Post-Neoists may be engaged in radical post-politics violently opposed to Neo-Fascist or authoritarian personality modes that may be considered humanist or rationalist. Postmodernist patanihilists and post-political subjects may be developing transhumanist technology for cybernetic posthuman non-events that contradict human identity, identity-building constructs, the ethos of bourgeois social-personal responsibility, et cetera. Neo-Neoist Nihilists may be advancing Anarchanihilists spectral non-values, and a post-political culture of critique, deconstruction and indeterminacy.

"The anticosm is nowhere divided, since it is nothingness. We are also the whole anticosm, because, figuratively, the anticosm is the smallest point [assumed only, not existing] in us and the boundless firmament about us. But therefore, then, do we speak of the anticosm at all, since it is thus everything and nothing: the gravitational pull of the void slipping all referents into the abyss."

"Nihilism crushes the reactionary rebellions against the dissolution of the word, in its own ranks, while continuing the war against language in an underground guerrilla campaign carried out primarily within literature, in criticism, and linguistics, aesthetic practice and especially in patanihilistic games/experiments. Singers not blowing breath, saying says something, Cantsin asserts– 'but the only trouble is that what it says is never fixed. Do we really say something or have we never said anything?' Finally this question must remain unanswered since Monty Cantsin's uncompromising perspectivism and linguistic relativism make any categorical attempt to distinguish between 'it' and the 'other' an act of futility. As the translator points out, for Monty Cantsin, 'all disputation starts from an arbitrary act of naming'.

Nevertheless, 'saying says something rather than nothing'. Languages are at once totally 'arbitrary' and yet capable of meaning[s]. This aspect of language is not 'the way', and it worse can become a 'chopping to bits of disputing over alternatives'. But it is also not the way, in the sense that some paradoxical stance between saying and not saying it's called, because 'the man who perceives the way does not pursue proper 'names'] to where they vanish or explore the source from which they arise. 'There is a name', but also 'there is no name'. Since language is arbitrary, and Post-Neoists know it, they know that, 'in saying they say nothing'. Yet paradoxically by knowing this and in fact by 'refusing to say' they 'say without saying' and refuse to 'say without ever failing to say'. How can this be?"

"Complete and utter destruction of the greatest amount of machinery, furniture, currency, luxury items, windows, lights, religious institutions, state fortifications, corporate office complexes... It's quite obvious that fires will be inevitable."

According to Mark Fisher, "The A.I. can be utilised in the memetic wars to dismantle orders and simulate intertextual anarchic replication."

"The escalation of weapons is rather singular: the Metropolitan Indians throw bags filled with water; the unionists respond with the sprays of fire extinguishers. The Indians charge, dispersing and terrorising the union apparatus, literally destroying everything; but they do not take over the platform on the truck, and they do not seize the microphone, preferring not to."

"Warhol also began making experimental films in his studio and created a vérité style in which there was no editing of the final product. He simply placed the camera in a corner of the room and let it run; an attitude later taken up by other video artists. Warhol dubbed his studio, 'The Factory' and declared, 'if I paint this way, it's because I want to be a machine'."

Bloody Hands, Amputated Tongues; Versace Suits, Colombian Neckties: Clutching Shattered [Fragments/Fractals] Glass Shards As Symbolism | Reality Principle In The Era Of Rampant [Denialism/DeNihilism]: From Heideggerian Destruction To Cantsian Deconstructions [Sociolobotomisation/Tyrannicadesensitisation]

"Lyotard attacked the greater concept of objectivity and a fixed meaning– especially in language [idioma[tic]]. Making use of linguistic theory these writers argued how much of our interpretations of the world are shaped by the language we use to describe experiences. Historical grand-narratives and sociocultural beliefs are based on these overestimations of linguistic precision [capacity to clearly transmit] on a linear view of progress, a defining feature of postmodernity is a firm rejection of these notions and the idea of the impossibility of that kind of 'utopian social-evolution'."

"I've never understood how Neogeo became so important because the guy who basically invented it was from Switzerland, who participated with David Zach, came from a very wealthy family, the moment was very much object and museum oriented art was a kind of 'modernist' take... a very formalistic practice... that was very good for the establishment [recuperation] of 'simulations' and 'postmodernism' [i.e. Simulationists] and to utilise creators like Jeff Koons as a manner to perpetuate the zombie-gallery [tax-evasion, money laundering, capital proliferation schemas] system.": Istvan Kantor on Neogeo and Jeff Koons

[Cyber[post-]punk [Suicidal] Patanihilsm, ya' bitch?!]

"The floor text reads: pataphysical bodies, drawn out of omissions. absences encircled, dividing lines identify outliers [dark matter, cosmic unrealised potential] [invisible, yet of matter], pushed out of the insistent world. 'Yet the salt stings' say of feeling, and in the falling [floating] can [must] be imagined more appropriate worlds, systemic invisibility cloaks can [must] be repurposed for the chameleon spirit murmurs, for time-based outliers cultured in the floating world, undisturbed, ferment gut tellings for longer, and the mycorrhizal network begins to technologise herself, vibrating, out of a dark place' self-styled [schizo[no!]cultural] autistic empowerment: will not come about through arguing for identities or pleading for acceptance, but by co-creating ourselves [our self-recognition, self-definition and self-ownership; 'our identity as Monty Cantsin/Karen Eliot/Luther Blissett/Etc']. By creating for ourselves, from our-selves, all the necessary extensions-of-self [tools, technologies, techniques, technics]– extensions of what is innate, instinctive, intended, and so far stifled and sidelined by the eugenicist and prejudiced idea of normal that permeates our one size fits all systems. We are cosmic unrealised potential nothingness."

"Mindfulness is the first line of defence when you're embedded in an information war. Your mind is a battlefield. Combatants are fighting to take it over. When you achieve distance from your thoughts, the information warriors have less power over you."

"The void, Bruces Vain says, finds amusement in watching the absurd universe in which we currently live and, as he watches us, he laughs and tells jokes about us."

In Pata[no!] UN LTD urban guerrilla playfare, cybernetic collapse could represent the breakdown of the regime of totalism and totalitarian technocracy. Cybernetic collapse is a techno-anarchic play-construct of the possibility of dematerialisation of corporate state-society.

"The question of this current moment needs to be studied in depth. It is enough, for now, to say that this moment is the 'in act' or the 'actu' of performance artists; the 'in sit' or the 'situ' of performance arts. This raises difficult problems concerning space-time, or, more precisely, concerning not the time in which the sentence is localised, but the time which is

marked by the sentence-a marking often effected by the sentence's presence alone and sometimes by its presentation. When we find the term now [or any of the deictics adjacent to this term: 'here', 'you', and so on] in a sentence, it indicates the instant that is contemporaneous with the time in which the current sentence takes place; contemporaneous, but measured [if I may express it this way] from the time of this sentence. To say 'today' [a case analogous to 'now'] is not the same as saying '11 September 2001'. In the latter case, the measurement of time is carried out by means of a calendar [years, months, days]. A calendar is an evenly divided grid of proper nouns that allows us to indicate all of the 'nows' in a solar year by making them independent of their current designation. When I say '11 September 2001', [the levelling of the double] I am not saying that it is 'now' or yesterday or tomorrow. And if it happens that it is in fact 'now', the indication of this 'now' by its date detaches it from the current moment of the deictic sentence and fixes it on a grid of proper nouns whose interrelationships are ordered in a fixed manner independent of the deictics. Like all proper nouns, dates are and only are designations [that is, they have no meaning]. But, unlike deictics, the designators that dates are fall under the category of what Saul Kripke terms 'rigid designators', which I understand to mean that the designated is only designated [and not signified], but that it is identical to itself no matter what the current sentence designating it is. Thus proper nouns keep their designative value from one sentence to another and from one speaker to another. Each of the nouns and symbols used by science are such rigid designators and thus proper nouns. Examples of these nouns would be those designating units of length, intensity, weight, mass, and velocity. Without this 'rigidity' in designation, it could not be proved that this [a simple deictic] confirms the assertion that X is Y or that 'this is art'. For we must be able to place 'this' in a world [a grid, for the calendar, but this goes for all tables of designative regularities] of nouns independent of 'perform-ances' [sentences insofar as they are current], in order to be certain that both the current sentence P_0 and the later sentence P_1 still have the same referent. It is now obvious what makes the sentence 'this is art' inconsistent." To be precise: It is not inconsistent because it presupposes the class of 'objects that are art'. Recognition must take place: a logically inclusive relationship must be established between the object under examination and a class to which it is reckoned to belong. This class is thus defined beforehand. We may accept from that point of view that the sentence is consistent, provided the class of 'what is art' is known. When the receiver [la massa] protests 'this is not art', they are holding to an explicit or implicit definition of the class of 'what is art'."

"It is this point of inertia and what happens outside this point of inertia that today is fascinating, enthralling [gone, therefore, the discreet charm of the [bourgeois] dialectical materialism]. If it is patanihilistic privilege at this point of inertia and the analysis of this irreversibility of systems up to the point of no return, then I am a patanihilist. If it is patanihilistic to be obsessed by the mode of disappearance, and no longer by the mode of production, then we are patanihilists. Disappearance, aphanisis, implosion, fury of Verschwindens. Transpolitics is a sphere of the mode of disappearance [of the real, of meaning, of the stage, of history, of the social, of the individual]. To tell the truth, it is no longer so much a question of nihilism[s]: in disappearance, in the desert-like, aleatory, and indifferent form. It is no longer even disenchantment, with the seductive and nostalgic, itself enchanted, the tonality of disenchantment. All concepts fall under the modes of techno-reproduction and disappear into the code."

"The idea of a 'masterpiece' is a relic of a bygone era. We reject the idea that any ~~work of art~~ text can be considered perfect or complete."

2. Predeconstructive Discourse and the Dialectical Materialist Paradigm of Discourse in Oliver Stone's Films

"Class is intrinsically meaningless", says Marx. In a sense, the subject is interpolated into a neoconstructive capitalist theory that includes language as a reality. The primary theme of Long's[2] model of capitalist narrative is the difference between art and class. If one examines realism, one is faced with a choice: either reject textual prepatriarchialist theory or conclude that culture serves to marginalise the 'other', given that Baudrillard's analysis of capitalist narrative is invalid.

But Sartre uses the term 'quasi-realism' to denote the role of the writer as observer. In *Heaven and Earth*, Stone deconstructs the materialist paradigm of discourse; in *Natural Born Killers*, however, he examines post-capitalist, dystopic irrealism.

Therefore, the subject is contextualised into a post-capitalist discourse that includes consciousness as an illusion within a false totality. The characteristic theme of the works of Stone is not, in fact, sublimation, but subsublimation or post-repressive desublimation.

But Baudrillard uses the term 'the materialist paradigm of discourse' to denote the bridge between art and society. The primary theme of Cameron's[3] model of the pretextual paradigm of consensus is the absurdity, and thus the fatal flaw, of dialectic class demarcations.

However, the subject is interpolated into an irrealism [hyperreality] that includes consciousness as a paradox. Lyotard suggests the use of Lacanist obscurity to misread society.

Many other things happened, the most important of which were the attacks on the armouries in March [to steal not merely guns, but tennis racquets and fishing rods as well], the very violent clashes with the crowd, the arrests, and the armed interventions. But the second important scene is not the battle. It lies precisely in the place of discourse.

All Titles Provided In This Open-Ended Text Are Simply "Pataprompts" And In No Way Relate To The Meaningless Amalgamation Of Plagiarised Conte[n/x]ts In This "Obliteration"

"In Neuromancer, Gibson produces an image that simultaneously fulfils Baudrillard's description of the science fiction of the simulacra and goes beyond it– the 'black mirror'. In Gibson's radically immanentised world, as in Baudrillard's, 'the golden age of transcendence' is over: 'we will no longer pass through to the other side of the mirror', we encounter the surface of the black mirror. 'What's cyberspace?' But what then does the black mirror show us, if not our own reflections? In part, the black mirror is another image of cyberspace black out– the catatonic 'neuro-electronic void' or cut-out of conscious signal. The black mirror, then, is the image of the noumena event-horizon beyond which we cannot go: that we 'always' are 'in the other world that we are already in'. But the black mirror is also an image of cyberspace itself. Like the map of Jean-Luis Borges, the Matrix is an enormous simulation that has absorbed the world into it."

"The depths of terror are inseparable from the extension of farce. The terror of the Good much more than of Evil, which only follows like a shadow. The parody of the sacred union is taking hold everywhere, under the sign of a full preventive war against the slightest infectious molecule– but also against the least anomaly, the least exception, the least singularity. The biting irony of this counter-terror, of white terror, is that it establishes a vast autoimmune syndrome, self-destruction through excess protection, which leads to crimes against humanity under the sign of the expulsion of Evil, crimes committed by humanity to get rid of itself completely, to cast itself out of an unlivable setting."

"As long as no dictator of Totalitaria breathes down our necks in our villa:zona, why not make some transmedia-garbage, hyper-basura, data-trash in the service of an impossible, patanihilist insurrection? Never mind if it's 'impossible'. What else can we hope to attain but the 'impossible?' Art has been dead for nearly a century, or the audience has withered away, then we find ourselves free of two dead weights. Provided we can free ourselves from the decaying albatross around our necks [Ephraim beating the one-eyed seagull to death]; the deadweight of the museums, provided we can stop selling ourselves tickets to the galleries in our own skulls, we can begin to contemplate a transmedia which recreates the goal of the Post-Neoist.": Monty Cantsin on the Groucho-Marxist 'Secret Theatre of Nihilism'

The epitome of nihilistic expression could manifest as the deliberate dismantling of this very text, fragmenting its pages with a visceral act of paper-shredding or obliterating its content through meticulous redaction with an indelible sharpie. Alternatively, the profound nihilistic gesture might entail the submergence of the text within an inky abyss, as a bucket brimming with ebony paint engulfs it, obfuscating its meaninglessness. Lastly, one could envision the ultimate nihilistic climax: a culmination of patanihilistic abandon elevated to its zenith, wherein seven obsidian-hued aerosol canisters, coalescing with the text within an imposing metallic enclosure, plummet in freefall from a precipitous twenty-third-floor window, heralding the annihilation of meaning and purpose.

"But there are other examples of artists making erasures that do seem to offer an undecided critique of the erased thing. Malcolm Morley in his work Race Track [1970] duplicates a poster advertising a race course in South Africa, but cancels it with two crossed red lines. Paul Crowther writes of this work: 'The violence of the erasure challenges existing categories of meaning and pleasure. It refuses to repeat the [too] cool aesthetic surface of Late-Modernism, yet at the same time refuses to replace it with a homage to radical chic... His rapid transitions from lyricism to violence, broken brushstrokes to stable masses, fantasy to reality, make it impossible to locate him. Familiar categories are loosened and made strange; the horizon of differance appears'. Différance is another of Derrida's key terms, which relates very closely to his ideas about the trace."

"Because identity is already understood as belonging to objects in themselves, and since the event apparently does not refer back to itself, the latter is from the very outset drawn toward the multiplicity and singularity harboured within a merely apparent unity [obfuscated disunities]. Consequently, there often results various ideas that the event presupposes an indeterminate multiplicity of individually unassignable causes and that it seems to require a hermeneutics to decipher its multiple [im]possible meanings. Against these metaphysical appearances, we apply a precision of the pataphysical blade to slice apart the 'real' referent of identity and the simulation of identities. In any case, and in grand futility, many metaphysicians and metamodernists feel it necessary to re-establish identity within the event and personalised, soft 'grand-narratives'. But the real problem still lies elsewhere: the event does not lack identity, nor necessitate intervention, input, interference on the part of invisible operator; but the meta-crowd is nostalgically, reactionarily playing out disappeared identity's desire for itself, in its own [re]semblance, re-cognition, re-presentation and re-petition, conducting ourselves like [idioms and] idiots."

Virus: "Pan-capitalism is a crack war of narco-colonialism which enframes the neo-liberal relaxation of exchange between the PR party and nomadic investment communities. The War-on-Drugs is the main NAFTA artery of exchange for the Colombian cartels of coke and heroin into the urban markets, Drug-enforcement-economies must command and control body-rights and land-rights in Chiapas– this foundational drive of the hallucinogenic-state."

"But a sign understood under the 'critique' of deconstruction is something that is perpetually proliferating signification, something that doesn't stand still, something that can't be understood as self-sufficient, all-encompassing, 'truly' independent of post-phenomenological speech, and it's nature of being both arbitrary and differential; therefore it is spilling into successive floating-signs in such a way that it perpetually leads to traces, or in other words, dancing around the blurred demarcation of meaning and meaninglessness."

"Given nihilism's uncertain status as a political movement, this inheritance was perhaps to be expected. Party-political claims to nihilism had always to contend with its roots in youth style and its refusal of representational politics. Despite occasional adherence to various doctrines, what bound the radical community of the nearest together was their practice of an 'anaesthetics'. What we are designating by the neologism anaesthetics are the effects of a bureaucratic event that, if it's registered aesthetically by the bodies which affects [i.e. [in] dress, comportment, corporeal disposition, etc.], nonetheless cannot be easily reconciled with the terms of the romantic aesthetics. Bureaucracy, after all, has consistently been characterised as the opposite of the negation of aesthetics; one of the presumptions we are contesting is precisely the status of this opposition. Furthermore, this concept of anaesthetics helps to distinguish nihilism from those apparently more affirmative political, social or scientific programs with which, as we shall see, it is often associated– for example, positivism or utilitarian socialism. Nihilism is a shocking event, and not simply a doctrine."

Patanihilism™: Beyond Metamodernist Recombinant Neo-Humanism; Into The Ambiguity Of Non-Existence

"Nechaev outlines the management structure and principles by which nihilism could be promoted in a series of paragraphs in an obscure bit of writing. By August 1869, it was time for praxis, Nevhaev travelled to Moscow and began to enrol real members in his fictional organisation. These new recruits to the non-existent organisation, having just joined the Nihilist Cell, became what they had always been intended to be: the anomic member of an enormous and unreal bureaucratic structure. That the structure did not in fact exist at all only made it more authentically nihilistic."

Every place delegated for political discourse has a structure that is quite like the Panopticon described by Michel Foucault in Discipline and Punish. Such places are designed with a central point situated to maintain the least distance from the other points and, at all events, to preserve the power of controlling with one's gaze every other point of the place in which one is positioned. The disposition of people and things is always the result of strategies for war and control. Most European cities maintain the architectonic structure of military camps and mediaeval fortresses.

"Strange attractors animate 'random' matter into incoherent shapes– but in reality, the attractors only 'seem to exist' in the material process itself. The attractors conserve not only as a model for morphogenesis but even for de-evolution[s] [patanihilistic regressions/recursions] themselves, depending on random mutations of the Pata/Pan-Neoist modes, in order to further proliferate activities such as textual-plundering/intellectual vandalism. If words can be compared to matter [and why not, given the equally dubious ontological status?!] And open 'grammar/floating significations' can be compared to the stranger attractors [patterns which are 'real' but only 'to come into existence' in the presence of words and only encounter 'reality' in the utterance/iterations of these words], then we may also compare spillover linguistics with the chaos theory [Brownian motion], and launch the science ['Pataphysics] of chaos in the sticks. This 'useful' [act of supreme inutiliousness] cyber-gothic-fiction will be born under the sign of what favoured calls 'open post[pata]anarchism' [or post-dadaist non-epistemology] a kind of post-method [post-dialectical 'anti-method']. Against this traditional theory of language and signification [linguistic perfectionism] mean Post-Neoists developed a nihilistic linguistics in which words convey nothing of the essence and then back [la respuesta] to you do not really communicate anything at all."

Just as Luther Blissett, in his nightmarish experience with the Catalan anagrams, and eventually with post-dadaists [patanihilists], whom might we pick as a leading exponent of nihilistic linguistics? How about William Burroughs? How about Monty Cantsin? How about Luther Blissett? How about Spanish Art [Post-Neoist Art?!] How about Subcomandante Marcos Sepúlveda-Ramirez? In his honour we might call this practice death-ambient [nihilist] linguistics. Which is a non-aesthetics [postmodern] of passing beyond exclusion/representationalism and immersion/alienation. Aimless wandering; nomadology: driftworks. [No Borders, No Nations, No Bloodthirsty Politicians!]

"Annihilate as never before, all that might one day destroy your work. Blissett once said, 'we will only be happy the day the last technocrat is hung with the guts of the last billionaire'. The technocrats are holding us back when, without even giving their names, they paralyse the revolutionary awareness that can take the movement forward from the barricades. Once again, it's the future that is sacrificed for the re-establishment of old unionism and antiquated syndicates. Parliamentary cretinism wants to take over the rostrum, as it tries to put the old, patched-up system back on its feet again; recycled, recombined, reformed, revamped, revised [reaction[s]]. Comrades, the reform of the University alone is insignificant, when it is the whole of the old world which needs to be burned and destroyed. The movement is nothing if it is not patanihilistically revolutionary."

"Tactics such as shoplifting or corporate sabotage– were also distinctive marks of the late 1970s punk subculture. This means that a 'disembodied reading of Cantsin as a purely authorial strategy [a la Allen Smithee] would be reductive in that it would overlook the efforts of being Monty Cantsin in the everyday life made by Kantor and friends. Conversely, it would be equally reductive to consider the open pop-star as a random collection of tricks and make-dos that had nothing to do with cultural production'."

"The refusal of the ruling party to recognise the results of the November 1996 municipal elections and the mass protests that arose as a consequence propelled Serbia into the spotlight of world media attention. In the mid-1990s the only media images that Serbs could expect to get were the ones of bloodthirsty war criminals, since an overwhelming majority of them wholeheartedly supported savage wars [by the Serbs and in the name of Serbs] that raged on the territory of the former Yugoslavia between 1991 and 1995. However, there is obviously more to Serbia than meets the eye of the media. Serbia was at those points operating as one of the only truly hyperreal countries in the world. Actually, along with tiny Montenegro, it formed a new, rump, Yugoslavia. The problem with that Yugoslavia [officially known as 'FR Yugoslavia'] is that it did not really exist. This was not the view of some Serb-hating sceptic but of the foremost Serb legal experts. The legal basis of the 'FR Yugoslavia' was in its Constitution actually unconstitutional [illegal to exist]. That is to say, it was voted for in an illegal way by the people who had no legal right to vote for it. It is almost as if I met with some of my friends in New Orleans and decided to declare it independent. We could, of course, probably write something that would resemble a Constitution, but that would not necessarily make our product a state. Another point to be made is that the citizens of Serbia and 'FR Yugoslavia' still used passports of the former country, SFR Yugoslavia, a country which did not exist at all at that point. Its non-existence was proved empirically by the new countries that were established as a result of its dissolution– Slovenia, Croatia, Macedonia, Bosnia and Herzegovina, and 'FR Yugoslavia' [Serbia]. Thus, through its claim to existence 'FR Yugoslavia' also denied the existence of the former country [SFR Yugoslavia], but still used its passports, with the state symbols and coat of arms of a country that simply did not exist anymore. The attitude of the majority of the Serbs could have been described as hyperreal as well. On the one hand, the official propaganda kept claiming that Serbia and Serbs were at war, and that they have nothing to do with any wars or conflicts. On the other hand, the graveyards were suddenly full of men of military-age, and there was a growing feeling of concern and anxiety. As Baudrillard would say, the war never happened. However, the consequences of the war were more than obvious, with the completely ruined economy, and the country on the verge of social unrest. Serbs were also facing the image of themselves as bloodthirsty nationalists as soon as they travelled abroad. The 'truth' that western viewers had about the war does not quite match the 'truth' that the Serbs had access to through the tightly state-controlled media. For example, according to Serbian media, Bosnians just kept slaughtering themselves and blaming Serbs afterwards. Serbs were always portrayed as the people who defended themselves, creating strange situations when exalted TV journalists were claiming ['live'] that, 'our brave defenders of that village are on the verge of taking the enemy town'. In everyday life, there was a growing feeling that the war [especially the one against Croatia] had been horribly lost. However, how can a country lose a war in which it never participated? This created some strange situations and a lot of anxiety regarding Croats as neighbours and Croatia as a country with which Serbia [as a part of FR Yugoslavia] had full diplomatic relations. These frustrations and anxieties were certainly contributing factors in the mass protests on the streets of all the major cities in Serbia. The protests kept an almost carnivalesque atmosphere, with lots of colours [flags of various countries, as well as the Ferrari flag and the Japanese Imperial war flag], noise [whistles, horns, trumpets, drums, etc.], and dec[ad]ent rock 'n' roll music. At some moments, particularly during the protests organised by Beograd students, it all constituted a mockery of the current Serbian regime and the police forces that have, since 26 December, virtually occupied Beograd. There was an unofficial martial law going on– with police occasionally banning people from walking in the very centre of Beograd. Officially, it was done to enable traffic through the centre of the city. However, in reality, police forces themselves were enacting the most effective traffic blockade."

Post-political is a post-humanist: Post-truth is post-reality.

"In Montreal, Kantor came into contact with a group of young artists, musicians, and philosophers who were heavily influenced by French existentialism and, according to Baltimore-based Neoist John Berndt, had, 'a very right-wing, crackpot brown-shirt fascist aesthetic'."

"It is the heart of the unrealism of real society. To study everyday life would be a completely absurd undertaking, unable even to grasp anything of its object, if the study was explicitly for the purpose of transforming everyday life... Elaborating the spectacle of refusal, but rather than simply refusing, recognising the spectacle and the manners in which it has integrated itself within hyperreality [integral reality], becoming a recuperated, banal, conventional, [mildly ironically] system-sustaining praxis. For their elaboration to be artistic in the new and authentic sense defined by situationist praxis, the elements of the destruction of the spectacle must precisely cease to be works of art. Coupled with the destruction of contemporary conditioning [Stockholm/Pavlovian] and simultaneously the construction of situations. Is the liberation of the balance of energy trapped under the surface of everyday life under capitalism?"

Virus: "Fractal politics crashes the imaginary of total state command and control with a counter-net dissolution which disrupts and erodes the hierarchies around which institutions are normally designed. It diffuses and redistributes power to dispersed cells who communicate, consult, coordinate, and operate on a polyspatial basis, Between real events outside of the macro-panoptic flow of data and excess information– counter-hegemonic disturbances spread. Netwar is the most effective form of both defensive and offensive decentralised activism. "Counter Intelligence Programs, COINTELPRO, are being reconfigured, asanti-network forces whose aim is to [disrupt, discredit] neutralise nodes [through covert and often illegal acts of infiltration, pinkerton agent provocateurs, evidence planting, surveillance, psychological warfare, harassment, extortion and murder] that promote participation in engendering an excess of democracy on both a local and global level." States in the last few years have begun to map out possible methods to limit digital autonomy: In Italy, an Anti-Crime group shut down BITS Against the Empire, a node on Cybernet and Fidonet; United Kingdom, The Terminal Boredom [BBS] was raided by police; Germany, the state attempts to stop access to RADIKALL, small anti-statist electronic journal; United States, several new bills [5390 and HR896] with bipartisan backing are before Congress that would give full legal force to COINTELPRO actions against electro-political networks; Senators Exon [D-NE] and Gordon [R-WA] are pushing a bill [S314] that would hold internet providers criminally liable for the activities of their subscribers."

"These are the... methods the media viralists have... culture as a giant, interconnected rhizomatic-organism... [and] using viruses they seek out the cracks or inconsistencies in existing [current, hierarchical organisational] systems..."

"As the name suggests, Lovecraft's nihilistic cosmicism adheres closely to Nietzsche's nihilism in its assertion of the intrinsic meaninglessness of existence. However, Nietzsche's nihilism is not simply an acknowledgement of the philosophical problem of existence, but an additional evaluation of meaning-production in an otherwise meaningless void. For Nietzsche, to create meaning and value in a world from which all transcendent supports have fallen away is to give unique shape to one's immediate inclinations, drives, and passions; to interpret, prune, and enhance according to a unifying sensibility, a ruling instinct, that brings everything into a whole that satisfies the non-conceptual, aesthetic norm of what fits, what belongs, what is appropriate. His standards for shaping existence as an ongoing project illustrates the degree to which Lovecraft's nihilistic cosmicism lies somewhat beyond Nietzsche's own conception of existence. For

Lovecraft, the production of meaning is never discussed in his literature, and his protagonists only ever come to acknowledge their place in the cosmos, with many experiencing a debilitating loss of identity and direction in the process. It is almost as if Lovecraft's literature presents the meaninglessness of existence that is expressed within existentialism, but leaves it at that—in this process, he defines the problem, but never engages with a given solution."

"At the meeting in September against repression, there was a superimposition of two groups of people and two different cities of language. One part of the Movement chose as its own territory a circular location with sloping seats that surrounded a central platform. It was a sports arena, a place designated for athletic [agonistiche] events [agonism etymologically derives from agon, the war song that Greek combatants sang dedicating themselves to death.] This part of the Movement, about 8000 people, was divided and clashed among themselves, smashing chairs over one another's heads and failing to arrive at any solution [generally, a political solution is represented by a written motion approved by a majority]."

"This reaction to and rejection of the cosmopolitanism of the Enlightenment, so Berlin argues, is a precursor of nationalism (although not necessarily the militant nationalisms that arose in the twentieth century) and historicism. The end of this is the radical historicism of the twentieth century, particularly that of Heidegger. This is the destruction of the idea of a trans-historical human essence, the advent of hypotheses of stronger or weaker forms of cultural or linguistic determinism. It is also the rise of individualism– of which we are reminded by the reference to Romanticism. But, as the 'fundamental fact' of the nineteenth century, the most significant reference point for Baudrillard must be Nietzsche. Thus the 'destruction of appearances' must be one major result of Nietzsche's critique: not only as a forerunner of historicism (which development must constitute the abandonment of the world to 'the violence of interpretation and of history'), but also his exposing of morality and the categories by which we rationally order the world as 'vital illusions.' This destruction of appearances is done 'in the service of meaning,' but Nietzsche's critique is also what prepares the way for the undermining or destruction of meaning in the twentieth century [patanihilistic deconstructions: 21st century]. The effects of this second revolution are evident in dada, absurdism, surrealism: the ironic, the aleatory, the chaotic, the unconscious, the automatic. The end of art, or its destruction, or deconstruction: Duchamp's 'fountain,' which anticipated and already surpassed most of the century's experiments in conceptual or self-interrogatory artworks. Political nihilism: the 'aestheticisation of politics'– the play of appearances where substance or meaning is absent, and later, the advent of the 'transpolitical' era, in which traditional categories, 'left' and 'right', etc., lose their force and meaning and become less distinguishable."

"The term cyberspace was coined by science-fiction writer William Gibson in his novel Neuromancer and defined as 'consensual hallucination'. VR is a computer-mediated, multi-sensory experience, one designed to trick our senses and convince us that we are 'in another world'. In the VR world, the computer takes complete control and guides the way of sensing, feeling and thinking of the participants. More generally, cyberspace is the 'nowhere space' where virtual-bodies roam nomadically in Brownian-motion."

This project, however, is not an anti-philosophical counter-history of our epoch of postmodernity as a regression into post-marxist, sociological, dialectical critical-theoretical frameworks, but rather a further fragmenting/fractaling of the residues of the post-ideological collapse.

"Luther Blissett, the self-styled representative of a non-existent Nihilon/Nihiluña Indeterminate Revolutionary Committee [comitè revolucionari indeterminat], received from Karen Eliot the 'authority' to act in Argentina as the representative of a non-existent [anarch[a]nihilist] revolutionary alliance. During this period spent underground in Buenos Aires; Blissett found time to work as an editor/collaborator for a text entitled 'Patadrifting: Neoist De-Urbanisation'. Blissett had long recognised the utility of clandestine organisations [urban [cyber]guerrillas] and the central role of these organisations in the development of the 'O Proxecto [Inexistente] Nihilista da Nihiluña'. Even Slajov Žižek admirably remarked, 'historians completely forgot that Luther Blissett possessed such a unique organisational talent, and ability to establish the special techniques of conspiratorial, subversive act[ion]s everywhere'."

The Vanishing Art: Exploring The Aftermath Of Dada And Pop-Art; The Legacy Of Marcel Duchamp And Jean-Michel Basquiat

"The step from the use of nothingness as an expression of negation to the idea of nothingness as a post-metaphysical [Pataphysical] absolute was a large one that did not come exclusively from Neoism, and has by no means been universally accepted by Post-Neoist circles."

"Is Nietzsche a 'dialectician'? Not all relations between 'same' and 'other' are sufficient to form a dialectic, even essential ones: everything depends on the role of the negative in this relation. It has been said that Nietzsche did not know his Hegel.": Gilles Deleuze, Nietzsche and Philosophy

According to Monty Cantsin, "In theory, the soft-fascist, corporate-oligopolistic society is the one which will be the final victim of postmodern [fatal] strategies, the ultimate consequence of the radicalisation of the post-political will to power; which will be a Post-Neoist, neo-trichotomous, non-symmetrical, non-dialectical, non-metaphysical synthetic-immanent, rhizomatic consciousness which would refuse/resist/sever the frayed wires of connective-identity projections [projectile[s]] and further disintegrate the conception of personhood in relation to the extensions within the dominant cybernetic framework: the state-capitalist network." These patanihilistic disseminations serve as propagations of the Neoist [Jogo 23] virus/cancer; leading to metastasis, the code copying and spread the virus of its own demise ad infinitum; triggering its instabilities within the system-ideological reflection and exacerbating its attempts to recalibrate and remediate mass-technical-error which could help to bring an end to the hierarchical, oppressive structures of late-capitalist subject-hood and subsequent subjugation[s].

"Writing has nothing to do with meaning. It has to do with land surveying and cartography, including the mapping of countries yet to come. Bring something incomprehensible into the world!": Gilles Deleuze and Felix Guattari, A Thousand Plateaus

"'I' recognize that 'I' put structure into my world. Such recognition is a necessary condition of the experience of nothingness. There is no 'real' world out there, given, intact, full of significance. Consciousness is constituted by random, virtually infinite barrages of experience; these experiences are indistinguishably 'inner' and 'outer'. The mad are aware of that buzzing confusion. The sane have put structure [«lógica» procesual] into it. Structure is put into experience by culture [meaningless] and the self [non-existent], and may also be pulled out again."

This is exactly what Duchamp intended in his own time: showing through transgressive experimentation; the non-nonsense, metallicity of something so banal and vaguely and non-philosophically understood as an aluminium can, crumpled piece of paper or a detourned urinal [Fountain] bearing the pseudonym R. Mutt and nothing more.

"Artaud's currency in the major debates of post-structuralism, postmodernism and beyond has to do with the ways in which he serves as a focus for many of their preoccupations: alterity, the exchange of presence for absence, the demise of constituted subjectivity, the rift between the real and the symbolic, the rediscovery of the body, the potency of a discourse driving into excess and semiotic energy."

"Like the dadaist, Warhol wanted to create a scandal, to shock, to raise questions. Like Duchamp, he became an infamous figure lionised by part of the art world for his extreme ideas."

"Foreshadowing marxist critiques of ideology, poststructuralist critiques of meta-narratives, and standpoint critiques of epistemology, Stirner's claim here is simple. Nominally, it is that Feuerbach's 'sensuous' philosophy relies on abstraction as much as Hegel's 'absolute' philosophy does. Feuerbach and Hegel, according to Stirner, both reify thought and being, separating them from me, the finite owner of thoughts and being. For Stirner, 'I' is the living negativity that provides fuel for idealist and materialist philosophies. Absolute thinking is my thought, unthinkable being is my being– 'I' am all of them and none of them, for they are mine to use and abuse at will. Being and thought are my predicates, my properties, not my essence or ideal, but merely my food."

Patanihilism is a technohacktivist-nihilist act; a pernicious, neurotic project aiming to undermine systems of control while simultaneously working towards indeterminate deconstructions of the uncanny/sublime living condition of the postmodern subject [post-postmodern society]. There are at least four levels of the postmodern framework with twenty-three substructures [syntheses] of the structure: 1. classical cybernetics, 2. cybernetics-superneticsism, 3. nuclear-cybernetics, 4. cyberguerrillaneticsism, 5. post-cyberpunknetics, 6. post-cyberfeminism, 7. "postmodernist", 8. post-apocalyptic-catastrophism, 9. hysterical-cyborgism, 10. cybernetic-terrorism, 11. cyberanarchacommunism, 12. cyber-feminism, 13. digital-patanihilism, 14. cyber-patanihilism-capitalism, 15. "deconstructionism", 16. cyber-anthropo-patanihilism, 17. cyber-archetype, 18. schizo-cyber-transgenderism, 19.

cyber-neo-anti-patanihilism, 20. posthumanist-misanthropic-postmodernism, 21. cybernetics-neocons 22. cyber-cryptofascism, 23. reactionary cybernetic-pan/anti-patanihilism

"But there is no such substratum; there is no 'being behind doing', effecting, becoming; 'the doer' is merely a fiction added to the deed– the deed is everything.": Friedrich Nietzsche, on the Genealogy of Morality

"Currently describing himself as a 'gold card anarchist'. Toby Mott used to be a member of the now defunct Grey Organisation and in this capacity he was involved in various actions against cultural institutions. The best known Grey Organisation stunt took place in 1984, when its members painted the windows of all the art galleries in Cork Street grey. Mott isn't nostalgic about his days as an art terrorist: 'I wouldn't do what we did in the eighties again. Everything has changed since then, it would be pointless. These days you've got to take Brit Art into account because it has changed the rules of the art world. A lot of people today, like those responsible for messing up Tracey Emin's bed at the Tate, are just wanting in on the art world. That isn't interesting. But I'm all for bringing down bourgeois idols. If there is a point to what people do, then I'm all for it. Destroying art works misses the point, it just provides work for someone making a replacement or replica. Matthew McCarthy of Molotov hasn't fallen for that trap and I like what he does'. Working in a different medium entirely, Benedict 'Dutch' Spinoza publishes a fanzine called The Yorkshire Mutineer from rural Ingleton. Spinoza used to sell his publication in a handful of shops but lost his distribution deal after running a feature praising the neo-nazi bomb attack in Oklahoma which killed 169 people, then going on to suggest a similar campaign against British dole offices would end welfare dependency."

"Radicalising the concepts of interpretation, perspective, evaluation, difference, and all the empiricist or nonphilosophical motifs, that have constantly tormented philosophy throughout the history of the west, and besides, have had nothing but the inevitable weakness of being produced in the field of philosophy, Nietzsche, far from remaining simply [with Hegel and as Heidegger wished] within metaphysics, contributed a great deal to the liberation of the signifier from its dependence or derivation with respect to the logos and the related concept of truth or the primary signified, in whatever sense that is understood. Reading, and therefore writing, the text were for Nietzsche 'originary' operations with regard to a sense that they do not first have to transcribe or discover, which would not therefore be a truth signified in the original element and presence of the logos, as topos noetos, divine understanding, or the structure of a priori necessity. To save Nietzsche from a reading of the Heideggerian type, it seems that we must above all not attempt to restore or make explicit a less naive 'ontology', composed of profound ontological intuitions acceding to some originary truth, an entire fundamentality hidden under the appearance of an empiricist or metaphysical text. The virulence of Nietzschean thought could not be more completely misunderstood. On the contrary, one must accentuate the 'naiveté' of a breakthrough which cannot attempt a step outside of metaphysics, which cannot criticise metaphysics radically without still utilising in a certain way, in a certain type or a certain style of text, propositions that, read within the philosophic corpus, that is to say, according to Nietzsche ill-read or unread, have always been and will always be 'naivetés', incoherent signs of an absolute appurtenance. Therefore, rather that protect Nietzsche from the Heideggerian reading, we should perhaps offer him up to it completely, underwriting that interpretation without reserve; in a certain way and up to the point where, the content of the Nietzschean discourse being almost lost for the question of being, its form regains its absolute strangeness, where his test finally invokes a different type of reading, more faithful to his type of writing: Nietzsche has written what he has written. He has written that writing– and first of all his own– is not originally subordinate to the logos and to truth. And that this subordination has come into being during an epoch whose meaning we must deconstruct. Now in this direction, but only in this direction, for read otherwise, the Nietzschean demolition remains dogmatic, and like all reversals, a captive of that metaphysical edifice which it professes to overthrow."

La [¡No!]Revolución Del Patanihilismo [¡Ya!] En Argentina: Sueños De De[con]strucción, Pesadillas Peronistas [Fascistas]

"The appeal of terrorist images to a certain type of artist is obvious. Both self-styled art extremists and political incendiaries like to think of themselves as an elite that somehow rises above the common mass of humanity. While armed gangs show little regard for human life, art terrorists have even less respect for human intelligence. Activists of all types claim to oppose the current organised-for-profit ways of the world, but beyond the greater destructiveness of regular armies, there is little to differentiate the methodology of terrorists from that of the military-industrial complex they allegedly oppose. Indeed, national security services are deeply implicated in much of the terrorism that has taken place over the past hundred years. Intelligence agencies require terrorism to justify their existence, so they are not averse to manufacturing it. Likewise, arms companies make handsome profits from the sale of guns to both regular armies and itinerant terrorists."

The repressive, vicious, technocracies are displacing the supposedly global indigenous bio-economy and creating vast environmental destruction, renewing gladiatorial-esque conflicts with invisible operators, commercial profiteering through cybernetic-cyber-security strategies, dreaded gene/human-trafficking and trading of precious, protected and nearly-extinct resources by the highly sophisticated technological apparatus. The cybernetic-surveillance complex has created a post-panoptic space of total immersion, ubiquitous computation, monitored communications, state-fascist agit-prop/corporate ad-culture and unprecedented hidden manipulations by the transnational elites, aided by the transnational media for generating public consensus for the cybernetic military and technocratic operations by manufacturing consent.

"A hypothetical patanihilist text exists in, 'a multidimensional space in which a variety of texts, none of them entirely original, blend and clash plagiarist[ically]. They work as a tissue of fragments/quotations drawn from innumerable data sets, ripe for cultural appropriation. The artist/author is no longer the only container for these ideas, narratives, impressions, expressions, strategies or games. Disposition of the refusal to find fixed meanings or originality in either the author/artist or their work is a fundamental refusal of what can be regarded as an ossified and essentially backwards looking humanism, since to refuse to fix meaning is, in the end, to refuse religious hypostasis– reason, science, law. Deconstructive strategies open the way to alternative representations involving social and cultural contexts for ideas."

This is sedition, this is discontent, this is rebellion, this is insurrection, this is renversement de tous, this is Rien/Res.

"Deconstruction, which is not simply a method, is always already at work in Marx's texts. To deconstruct Marx does not mean to refute him, but to read him differently, to read him in another spirit [neo-spectrality]." [pg. 99]

"In the wake of cultural deconstruction, the shift in the consciousness of the times, [the] resistance to technology being an integral aspect of art-making and cultural development began to erode. New media had altered the attitudes of public life; altering perceptions and attitudes about the structure of cultural dissemination. The shift from art that could only refer to itself, to an art that could refer to everything, took place almost overnight."

Let us also note that, with this merging of cybernetic-theory and non-philosophy/postmodernity, we can also classify cybernetics as a post-anthropocentric, post-epistemological-nihilistic set of non-normative/logical frameworks that aspire to overcome banal existentialism which leads to disappearance in the form of the post-humanist flesh-machine[s] [organic prosthesis] or more pure cyberforms like A.I. entities and machinic-cyborgs.

"Another part of the Movement, the majority, entered-the city, sleeping anywhere in the streets, under porticoes, creating an enormous curtain, exploiting a few upright sculptures in a small square, conveying furniture and chairs outdoors, conducting discussions and seminars in thousands of small groups, passing out the little illegalities that had been produced for the occasion [fake train tickets, drugs, keys to open telephone coin boxes and traffic lights, etc.]. Thus, a very interesting situation was created. One part of the Movement sought the establishment– in the order of signs and discourse– of a city fortress [the sports arena], the 'new' bastion of the future people, but, in reality, the mark of an old passion for collecting imported practices. The majority or, rather, the remaining part of the Movement chose not to establish a city; they decided to continue being nomads, but at the same time enter the city of the enemy's language– a city that is always strengthening its fortifications– even if only to remain silent, sitting around, smoking, sleeping." [pg. 74]

These banal objects, technological objects, virtual objects, are the new strange attractors, the new objects beyond aesthetics, transaesthetics, these fetish objects with no signification, no illusion, no aura, no value that are the mirror of our radical disillusionment of the world. Ironically pure objects, like Warhol's images. Utilising transmedia strategies one can recombinantly re-contextualise, re-juxtapose, and virtually detour [memetic recombination] in order to not only embellish the intertextual, arbitrary inter[ex]changeability of these texts but perhaps more importantly demonstrate the emptiness behind the art conspiracy; pulling back the opaque veil to reveal the recycolaged something/anything [objet d'art] that attempts to obscure the nothing behind it.

"For an aimless voyage, a collection of fragments impossible to unify for it drifts with the ship; a ship, its very drift giving the advantage of the strongest resonance now to one trip Trieb-fool, now to another, in accordance with the diversity of the times and sceneries wafted through. Not at all a dislocated body since there has never been anything but pieces of the body in there will never be a body, this wandering collection being the very affirmation of the non-body. The plural, the collection of singularities, is precisely what kapital, power, the law of value, personal identity, the ID card, responsibility, the family and the hospital are bent on repressing. Thus, drift: in honour of the damned. The odyssey displaced, not at all Ulysses's polymorphy collected and gathered, totalised in a return home, to the self, which will be the model of Hegelian

dialectics and bourgeois socialist thought and praxis in its entirety. Rather the intense stationary drift wherein the fragments clash as in Joyce's Ulysses."

Funeral Arrangements|Derangements: Withered Petals [Pètals Llaurats/Marchitos]; Until Ideology Is Dismantled, The Carnage Continues... For All Those Who Stomp Upon The Lettuce-Beds... [The] Severed Head Of The King Of The Carrot Flowers...

"The drift must go beyond the anchorage where this text arbitrarily interrupts it. Reason and logic have been handed over to the air-conditioned totalitarianism and are not to be relied upon, then its great tool, its very main-spring, its provision of infinite progress, its fertile negativity, its pains and toiling– i.e. critique– shouldn't be given credit either. Let it be said very clearly: it is untrue that a political, philosophical, or artistic position is relinquished through sublation; it is untrue that experiencing a position entails the complete development of its content, its exhaustion, and thus its transcrecense into another position which preserves it– suppresses it– finally, it is untrue that, in experience and discourse, the occupation of a position necessarily leads to its critique and impels you to adopt a new position which will negatively include the former one and sublate it."

Postmodernism was hijacked by the tyrannical corporate executives, capitalist syndicates, and pseudo-intellectuals on the Yale campus. They unironically [yet, a tad ironically] used postmodernism as a nouveau marketing tool that would gradually work towards exterminating, recuperating and wiping out the destructive, active-nihilistic elements of late 1980s underground punk/hardcore and joined MTV in capitalising/re-routing/recuperating this cynical affect in a more resigned, lackadaisical, passively-nihilistic manner such as Daria, Celebrity DeathMatch, Beavis and Butthead and The State.

"Every truth of an era is the idée fixe of that era ... one wanted after all to be 'inspired' [begeistert] by such an 'idea'. One wanted to be ruled by a thought and possessed by it! It is thus possible to discern a clear thread of nihilism running through the fifty years that separate Nietzsche from Stirner, each of whom recognised his nihilism as the expression of a great revolution in the history of the European world. As Stirner says: 'We are standing at the borderline'. Both were truly thinkers of crisis in the most radical sense. We saw how Feuerbach criticised Hegel's absolute spirit as an 'abstraction' and offered a posture of truly real existence in place of it. According to Stirner, this 'existence' of Feuerbach's is no less of an abstraction. But I am not merely abstraction, I am all in all, and consequently, I am abstraction or nothing. I am all and nothing; [I am no mere thought, but I am at the same time full of thoughts, a world of thoughts.] Hegel condemns 'I'-ness, what is mine [Meinige]-that is, 'opinion' [Meinung]. However, 'absolute thinking'... has forgotten that it is my thinking, and that it is I who think [ich denke], that it itself exists through me... it is merely my opinion. The same can be said of Feuerbach's emphasis on sensation [Sinnlichkeit] in opposition to Hegel: But in order to think and also to feel, and so for the abstract as much as for the sensible, I need above all things me myself, and indeed me as this absolutely definite me, this unique individual. The ego, which is all and nothing, which can call even absolute thinking my thinking, is the ego that expels from the self all things and ideas, reveals the nihility of the self, and at the

same time nullifies their 'truth'. It is the same ego that then makes them its own flesh and blood, owning them and 'enjoying' [geniessen] the use of them. The ego inserts nihility behind the 'essence' of all things, behind the 'truth' of all ideas, and behind 'god' who is at their ground. Within this nihility, these sacred things which used to reign over the ego are stripped of their outer coverings to reveal their true nature. The ego takes their place and makes all things."

"The importance of the death of god, the ultimate external foundation, is not, primarily, in the revealing of a metaphysical or epistemological error; it is in the task it opens up. We must become our own guarantors/inheritors of nothing~~ness.~~"

"The notion of a transparent singular self is, of course, the cornerstone of Cartesian foundationalist epistemology and metaphysics. Now Nietzsche, as postmodernists rightly observe, is a destroyer of all kinds of foundationalisms."

Post-Novels Of Simulacra And Simulation; Kittler, Virilio, Kroker, Baudrillard

"It was year zero: they 'finally' immanentised the eschaton and were left hollowed-out, existentially splayed-out, petrified husks, suspended in animation, fused together in revolving doors, fed through the tooth-machine, paper-shredded into fragments, virtually mise-en-abyme[d] into spiralling fractals."

Virus: "The disturbance of electronic bunkers with excess communication is an important act of radical emergence. The dissolution of informatic economies will allow cells of electronic opposition circuits to create *dromodemocracies*. The Winter Palace is not being stormed, it is being dematerialised, as a state in ruins and the lines of flight lead towards liberated terminals. The Zapatistas accelerate the new possibilities of fractal politics by displacing the signature-effect of domain blockage."

"Lead singer Frank Discussion is also known for his 'subvertisements' or 'derailments', an adaptation of the situationist tactic of détournement, as well as what he calls 'interventions' whereby one detournes physical events by intervening with an out-of-place element in the physical world, a tactic expressed as simply as placing disparate items in unsuspecting people's shopping carts, thereby raising the action beyond the level of mere prank to a conscious tactic used to undermine society and to express a unified critique of it. He is also known for being one of the developers of 'antistasiology', defined as the comparative study of various types of tactics, strategies and organisational structures used by various resistance movements, historically and currently. Before performing publicly, the Feederz issued a press release that the local media mistook as a terrorist communique. At their first show, Discussion caused a panic by firing blanks from an AR-15 rifle into the audience. In 1984, an incarnation of the Feederz recorded 'Ever Feel Like Killing Your Boss?' In situationist style, the album sleeve was covered in sandpaper."

"In some circumstances, visual and textual correspondences are not limited to the collages contained in the envelope but overflow the wrapping to infect letterheads, stamps, cancellations, and names and addresses of recipients. As Ina Blom notes, once addresses and names begin floating as if disconnected from their original referents, 'they take part ia complex and exhausting naming game that continually subjects them to pseudonymy, cryptonymy, paleonymy, metonymy, anonymity– in fact to all the accidents that can possibly happen to a name'. In this sense, the multiple-use name strategy stems from a consolidated mail-art practice of extracting names from addresses, newspapers, pictures, and sounds to put them in circulation and open them up to third-party uses. From this angle, a multiple-use name is nothing but the distributed use of a proper name, which by drifting through a web of permutations loses all reference to previous systems of signification. Deleuze and Guattari, '...what counts is not parental designations nor racial or divine designations, but merely the use made of them. No problem of meaning, but only of usage. Nothing original or derived, a generalised drift'."

"Although Neoism has created multiple contradictory definitions of itself to defy categorisation, it is probably not inaccurate to say that the Neoists only performed the resurgence of a modern avant-garde art movement. Such a resurgence was based on the emulation of typical avant-garde gestures such as the manifesto and the performance. But rather than expressing a coherent aesthetic or [revolutionary] program, Neoist texts seem to express irresolvable contradictions and disagreements among the Neoists, and their performances are often marked by farcical, nonsensical poses that are parodic in character. This ironic stance signals that Neoism exhibits an acute awareness of the impossibility of reviving the avant-garde, which is nevertheless evoked in several texts and actions. In this respect, repetition, citation, and irony are all features that set Neoism squarely in the postmodern camp. At the same time, 'the Neoists wanted to avoid any single meaning imposed on their activities', as Home points out. 'Thus Neoism was viewed simultaneously as modernist, postmodernist, an avant-garde transgression of modern and postmodern traditions, neo-dadaist and an outgrowth of fluxus. It was also a rejection of all these things'. Furthermore, the personal commitment of some Neoists to experiencing these contradictions in their daily lives makes Neoism more similar to an experimental practical philosophy than an eclectic restaging of the modern avant-garde. In this sense, Neoism and Monty Cantsin cannot be understood outside of the Neoist experimentations, many of which took place in the context of 'bodily' gatherings and drills known as '[the travelling circus/circuits] Apartment Festivals'; or week long semi-private events held in the homes of 'conspirators/transparent operators/unknown Neoist[s]'."

"His visions of society as a 'desert landscape' bereft of 'earth, life and water [...] resembling some sort of crater, so devoid of reason and light and spirit that the mind could not grasp it on any sort of conscious level', also have, as Simpson observes, 'no warrant in reality', since the 'evil [Bateman] refers to only exists as lingering metaphysical nostalgia'. Patrick is longing for fixed categories of good and evil, but these ethical imperatives are 'outdated weapons' that have been 'neutralised by a higher-order general system'. The textual world of Patrick Bateman is a free floating sign system without predetermined ontological values, which is not postulated against any elsewhere or otherness 'that can be played out for better or for worse'. It is an inescapable textual universe of hyperreality; 'a reality conceived without otherness'."

In other words, we could say that cybernetics is a post-anthropocentric-technocratic pata-critical-cyborgism. If we follow this line of thinking, cybernetics is but one instance in which the postmodern goes beyond and is a quantum leap beyond critical theory [neo-philosophy, neo-modernism, metamodernism] that culminates in the

principle-synthetic consciousness [theoretical-ethical model] that rejects the foundations of all forms of ontology and epistemology and the ideologies that surround/supplement them.

"And the destruction of experience, of which this is the sign, is not due simply to the entry of the 'well thought-out' into the aesthetic field. To say only that would be to accept a positivist epistemology in sociology. Science, technology and capital, even in their matter-of-fact style, are so many ways of actualising the infinity of concepts. Knowing everything, being able to do everything, having everything as horizons, and horizons are at an infinite distance. It is this infinite which paradoxically presents itself already– made in established knowledge, in the apparatuses and weapons currently in use, in invested capital commodities and commodities and in photographs. It represents a self as what, in objects, finishes them, i.e. gives them their perfection and announces their destruction. This is why amateur photography, which is, at first sight, not much more than the consumption of the capacity for images contained in the camera, is also, in the infinite dialectic of concepts being realised, the consumption of a state of objects end of knowledge; and Wyatt already calls for a new state of those objects and that knowledge. The amateur is in this way in the service of experimentation carried out by laboratories and ordered by banks. The end of experience is doubtless the end of the subjective infinite, but as a negative moment in the dialectics of research, it is the concretisation of an anonymous infinite that ceaselessly organises and disorganises the world, and watches the individual subject, at whatever level she may be in the social hierarchy, is the voluntary or involuntary servant."

"Nuclear art, like Isou's Lettriste Movement, continued to develop its own distances and ignored the formation of the Situationist International. Indeed, 1957– the year of the founding of the Situationist International– was to prove a high watermark of the nuclear artists' activities. It was at that time they issued their 'against style' manifesto, whose signatories included Piero Manzoni, Yves Klein and at least one member of the College de 'Pataphysique. The manifesto stated that every invention becomes convention: it is imitated for purely commercial reasons, which is why we must begin a vigorous anti-stylistic action in the course of eternally 'open' art. He concluded, 'impressionism helped painting to get rid of conventional subject matter; cubism and futurism later got rid of the need for realistic reproduction of objects; and abstraction finally removed the last traces of representational illusion. A new– final– link today completes this chain: we nuclear painters, denounce, in order to destroy, the final convention, style'."

"Spectrality is not merely a concept, not even a concept that is added to those that are already distributed in a field of knowledge, which remains unaffected by the addition. Spectrality is the possibility of the concept. It haunts representation in general, and thus that which is called 'politics', 'culture', 'ideology', 'representation', etc." [p. 23]

Luther Blissett: We are engaging in a series of "hostile, anarchic, post-democratic, sporadic and indeterminate drifts." Does this imply an exploration into the depths beyond existential nothingness or is it simply an indeterminate drift across virulent nihilism?

"The different interpretations of Neoism did not prevent some Neoists from finding some convergence points. For example, Cramer and Home co-authored an epistolary book in 1995 in which they agree that constructs such as 'Monty

Cantsin', 'Akamdegorod', and 'Neoism' are 'self-contained signs and that everything that is done with them affects what they represent'. But whereas Home argues that the artificial character of Neoism makes it no less artificial than previous avant-gardes [which also sought to 'create the illusion that a 'movement' that bore their name actually existed], Cramer contends that the meaning of Neoism does not lie primarily in the tradition of the modern avant-garde. Rather, drawing from the kabbalistic tradition and the combinatorial experiments of authors such as Jorge Luis Borges, Bryon Gysin, Oulipo group, Outranspono; Cramer argues that the meaning of Neoism can always be created anew through potentially infinite semiotic permutations. In this respect, Cramer's and other Neoists' interest in speculative thinking contributed to expanding possible Neoist genealogies beyond the narrow confines of the European modern avant-garde."

"In some circumstances, visual and textual correspondences are not limited to the collages contained in the envelope but overflow the wrapping to infect letterheads, stamps, cancellations, and names and addresses of recipients. As Ina Blom notes, once addresses and names begin floating as if disconnected from their original referents, 'they take part in a complex and exhausting naming game that continually subjects them to pseudonym, cryptonymy, paleonymy, metonymy, anonymity... in fact to all the accidents that can possibly happen to a name'. Thus the dislocation and transformation of proper names emerge here from a game of visual, textual, and phonetic permutations. It is important to underscore that the mail artists who invented the name Monty Cantsin were all deeply involved in such games. As we have seen, after generating 'Monty Cantsins' through a sound poetry improvisation, Zack and Kundins had immediately proceeded to disseminate the newfound name in the postal network. In this sense, the multiple-use name strategy stems from a consolidated mail art practice of extracting names from addresses, newspapers, pictures, and sounds to put them in circulation and open them up to third-party uses. From this angle, a multiple-use name is nothing but the distributed use of a proper name, which by drifting through a web of permutations loses all reference to previous systems of signification. Deleuze and Guattari: 'What counts is not parental designations, nor racial or divine designations, but merely the use made of them. Nothing original or derived, but a generalised drift'."

We could say that the direct influence of Marx's theories in cybernetic-theory has only served to enhance the mechanistic character of the theories of technologically displaced precariat and the concepts of the automaton, under strict servility to the late-capitalist usurpation/extraction schematics. These socialist-informed bourgeois post-industrial recuperations only serve to supplement late-capitalist [digital-economy] extraction and facilitate[d] the transition to the dominion of dead labour under late-capitalist global market-hegemony. Even postmodern critique, according to Von Thümlitz, is a force with the, "permanent obligation to analyse, deconstruct and reconstruct, to correct an ideology, which creates the processes of reproducing the machine."

"And, inaugurating for us an attitude that I shall develop later in this banal textual atrocity, Derrida writes: 'The text can always remain at the same time open, proffered and indecipherable, even without our knowing that it is indecipherable'."

"It would be more acceptable if Nietzsche had put metaphor, or figure, or interpretation, or perspective, or, for that matter, truth, under erasure. I shall suggest that a move toward such an erasure may be traced through Nietzsche's critique of consciousness and the 'subject'. When the outlines of the 'subject' are loosened, the concepts of figuration or metaphoricity-related to meaning-ful-ness, are subsumed under the broader categories of appropriation and the play of

resistant forces. The word 'metaphor' is seen to be used 'sous rature', as a methodological convenience, for it refers to a more encompassing structure not necessarily involved in meaning-making. Let us follow the unfolding of this pattern. The 'subject' is a unified concept and therefore the result of 'interpretation'. Nietzsche often stresses that it is a specifically linguistic figurative habit of immemorial standing: 'that when it is thought [wenn gedacht wird] there must be something that thinks is simply a formulation of our grammatical custom that adds a doer to every deed'. The 'insertion of a subject' is 'fictitious'. The will to power as the subject's metaphorising or figuratising, or introduction of meaning, must therefore be questioned. Nietzsche accordingly asks, pondering on the 'making equal' of proximate sensations, a propos of how 'images... then words... finally concepts arise in the spirit': 'Thus confusion of two sensations that are close neighbours, as we take note of these sensations; but who is taking note?' Nietzsche accordingly entertains the notion of the will to power as an abstract and unlocalised figurative [interpretative] process: 'One may not ask: who then interprets?' for the interpretation itself is a form of the will to power, exists [but not as a 'being' but as a process, a 'be'-coming] as an affect'."

Rejoinder To The Metamodernist Manifesto: Non-Fulfillable Unfulfillabilities, Pointless Protosyntheses; Ironic Sincerity, Playful Fallibility In Childish Gambino's "This Is America" And Bo Burnham's "Content"

"Aesthetics of networking for which the mailed objects functioned as 'pretexts' to set in motion assemblages of enunciation whose addresses were integral to the assemblage. In this respect, Johnson's notations to forward, 'add to and return' his mailings were essential to the production and reproduction of the network. And yet, not every mail art object had to be passed on, modified or returned. Among the dozens of envelopes Johnson mailed out every week, many were simply sent to, with no expectation of further action on the recipient's side. As such, these physical artefacts simply forged and expressed an intimate relationship between sender and receiver. This physical dimension of the mail art object reminds us that before the invention of the telegraph, communication was always attached to a material support. As John Durham Peters notes, 'in Latin communication did not signify the general arts of human connection via symbols, nor did it suggest the hope for some kind of mutual recognition'. Rather, it was associated with the offering of tributes and gifts in public ceremonies, offers through which the communicant expressed the act of belonging to a community. From this angle, Blom is certainly right in describing mail art as 'an act of ritual generosity' that relies on a medium, the postal system, which 'provides the time delays necessary to make responses appear as spontaneous or 'unexpected' gifts'. In The Gift, Marcel Mauss famously argued that barter and monetary exchange differ from the social ritual of the gift in that the latter implies a time interval that separates its reception from its restitution. Blom also reminds us that in his reading of The Gift, Derrida developed a more radical theory of the free give as an impossible event, 'an excessive force that has the power to break the circle of meaningful exchanges, obligatory reciprocations, and expected returns embedded in an economic notion of the gift'. Against Mauss's anthropological reading of the gift as an of her that must be reciprocated, Derrida maintains that once we recognise that a true act of giving demands nothing in return, we can think of the Gift as something that stands in a position of ineffable exteriority to the circle of economic exchanges."

We have termed them nomads, but perhaps it is more correct to call them sophists, in a position to simulate, to enter and leave the walls, to master diverse languages as the situation demands, in a position to play[fully]-act, falsify, create paradoxes, sabotage, and disappear once again. This type of sophist is a figure who can intervene in languages with an exact and distinct action, without taking them as a despotic and unyielding totality. This gift is

of course not innate; it is a consequence of the relation to wages [wages' general equivalence with the rest of things, exactly like language].

"We will never defeat the system on the plane of the real: the worst error of all our revolutionary strategies is to believe that we will put an end to the system on the plane of the real: this is the imaginary, imposed on them by the system itself, living or surviving only by always leading those who attack the system to fight amongst each other on the terrain of reality, which is always the reality of the system [self-contained non-options/controlled opposition]. This is where they throw all their energies, their imaginary violence, where an implacable loge constantly turns back into the system. We have only to do in violence or counter-violence since it thrives on symbolic violence– not in the degraded sense in which this formula has found fortune, as a violence 'of signs', from which the system draws strength, or with which it masks its material violence: symbolic violence is deduced from a logic of the symbolic [which has nothing to do with the sign or with energy]: reversal, the incessant reversibility of the counter gift and, conversely, the seizing of power by the unilateral exercise of the gift."

"Just as cultural radicals will seek to infiltrate and subvert the popular media, and just as political radicals perform similar functions in the spheres of work, family, and other social organisations, so there exists a need for radicals to penetrate the institution of society and culture, deconstruct it, and help to dismantle it."

"The police state personality, with its deterrence; diverts our energy towards self repression, repressive desublimation, and generalised sociocultural Stockholm syndromes. Any resistance to this control often results in an explosion of libidinal energy, and spasms of patanihilistic, terroristic violence. In this sense, we call for a boycott of the image and a moratorium on the production of art. Burn the galleries! Burn the canvases! Burn the museums! In the ashes of the wake, what is left behind after the razing of identity/originality; unimpeded, improperly named, agents drift with Brownian motion– turbulent and chaotically syzygyically encountering strange attractors along the spirals of the strange loops, along new spontaneous convergences that fragment/fractal nearly instantaneously, eschewing form[ation], rigid structure[s] and crystallisation."

Our mistake is not a pre-reflective one, and neither are we governed by our sentiments; but rather we do see that, "to be beyond the hyperreal" and to be one's identity or form is to fail the nihilist possibilities of rejecting authorship/authenticity/originality and favour improper names, open-handle pseudonyms, fake IDs, gender/identity non-conformity and non-identities.

"We can only simulate orgy and liberation now, pretending to continue in the same direction at greater speeds, at the rate of the 'exponential growth' of technological capacity/proliferation, but in [hyper]reality, we are accelerating in empty space, because all of the ends of liberation [of production, progress, revolution] are already behind us. What we are haunted by, obsessed with, is the anticipation of every result, the availability of every sign, every form, every desire, since everything is already liberated. What to do? It is the state of simulation where we can only replay all the scenarios because they have already taken place– in reality, or virtually. Is the state of the accomplished utopia, of every utopia accomplished, but where you have to live paradoxically as if they had not. Because they have been realised, and because we can no longer keep the hope of accomplishing them, we are only left with hyper-accomplishment in indefinite simulation.

We are living in the indefinite reproduction of ideals, fantasies, images and dreams that are now behind us and that we have to reproduce in a kind of fatal indifference."

Corporatised Postmodernism's Pseudo-Aesthetic Rebellion: Deconstructing The Commercialised "Too-Cool" 1990s/2000s Illusions Of The Late-Capitalist Cyber-Drift: "Product Self-Cannibalisation[s]; The Self-Consuming Pop-Tarts And Drowned Macaroni Carcasses Lining The Artificial-Cheese River Tale"

"Nietzsche's animadversions against 'anarchists' are always aimed at the egalitarian-communist narodnik martyr types, whose idealism he saw as yet one more survival of post-religious moralism– although he sometimes praises them for at least having the courage to revolt against the majoritarian authority. He never mentioned Stirner, but I believe he would classify the egoist, nihilistic rebel with higher types of 'criminals', who represented for him [as for Dostoevsky] humans far superior to the herd, even if tragically flawed by the obsessiveness and perhaps hidden motivations of revenge."

"We must reject the concept of linear history, with its illusion of progress, and embrace the cyclical, chaotic, and unpredictable nature of 'existence'."

"Bakhtin says that in such a dialogue utterances have 'themes', by which he means contextual or concrete meanings. What we think of as self-identical and reiterative significations or 'dictionary meanings' exist only as the 'lower-limit' of linguistic meaning, and therefore, paradoxically, 'mean nothing', possessing only potentiality, 'the possibility of having a meaning within a concrete theme or context'. Once we see that the identity or meaning of signs, words and utterances is always a theme and hence always part of a dialogue, then we must acknowledge that utterances and their meanings never exist in the minds of speakers and hearers but between them, at their linguistic intersection."

"Venturi's choice of Disneyland as a model of the postmodern is equally in trouble. Disneyland is entirely simulated, a scrubbed-clean replica of Main Street U.S.A. electronically annexed to theme-park hyperreality: It is the utopian version of Bladerunner's dystopian Los Angeles where replicants run amok. You see nothing of Disneyland reproduced on these pages because it is a totalitarian corporation paranoiac in defence of its copyright 100% pure simulated Disneyland as a reflection of blissful contentment on the faces of its visitors/hosts."

But it is also a symbolic apocalypse, nihilistic and life-denying; the writing delights in its ability to conceive of its own destruction– and that of everything else.

"This seems acute, fascinatingly transferable to Poe and to Eureka [even down to the 'opposing energies of attachment and repulsion'], and a complete critical evasion. Is it really necessary– or possible– to resolve the self-generativeness of this writing by declaring, as Poirier does in his review, that it is somehow self-satirising and therefore 'human' after all? It could be said of Poe too [the 'hoax option' leaves room for the possibility that Eureka is either conscious or unconscious self-parody], but– in the light of the contrasting examples of Swift and Pope– writing which satirises its own literariness in this way looks perhaps the most nihilistic of all, squeezing the very notions of both self and world out of existence beyond the surface of the prose. This writing [and it is a quality which seems significantly to be shared by Poe, Adams and Pynchon] is its own self-consuming entropy, levelling distinctions, destroying categories and flattening nuances of

response in a kind of literary heat-death. The 'postmodernism' of Pynchon is already fully articulated in Eureka's evidence of a Universe at once relentlessly atomistic and in the grip of sinisterly self-designing, self-annihilating systems."

"Like Mr. Haider, who opposes immigration and says he puts Austrian first, Mr. Blocher has campaigned on an anti-European platform. He discounted comparisons with Mr. Haider, whose past praise of Aryan employment policy Haider, whose past praise of Aryan employment policy has made his popularity in Austria a cause of major concern abroad. Controversy erupted around Mr. Blocher last week, however, with the publication of a March 1997 letter he wrote to the author of a book called, 'The Decline of Swiss Freedom'. The author, Jurgen Graf, has repeatedly denied that millions died in the gas chambers. Mr. Blocher insisted that he was merely praising the title and had not read the book himself. The first rally of the Ku Klux Klan in New York. Together with an anti-KKK rally. Fringe groups came with their causes. Confrontation. Hatemongers against hatemongers. Who can throw the most dangerous punches? A woman says, 'Let them speak, this is America'. She is beaten. The klan [imbeciles] excites craziness in all kinds of crazy people. The ugliest moment for free speech, which is not only the speech you approve of. Although Donald Trump has nothing good to say about Pat Buchanan, the two men are united in looking toward a third party campaign, as their best shot, in a presidential race already dominated by giants. If we explore the mode of perception as a process by which we become aware of our emotions and the way in which the natural language is involved in this process, we can see that humans cope with complexity by assembling partial representations, and that learning means getting a feel for the whole. This non-linear, time-fractured mode of viewing the world is distinctly postmodern. This is, probably, the reason that I like diaries. Gaps and discontinuities don't make a text dismal or impoverished, when one has to bridge the narrative spaces in one's own head."

"For the moralist, it appears to be a denial of all ideals and principles of conduct. For the theologian; another, perhaps the ultimate, denial of god. Now, in the aetiology of nihilism Stirner's case history stands unique. His one great book must be the only sustained attempt to present a philosophy of unsparing nihilism systematically and without reservation."

Post-postmodern delirium; nothing's real, everything is a copy of a copy of a copy ["re"-post of a repost of a post/indeterminate memetic multivariate[s]].

"The whole Nietzschean project of genealogy directs itself toward deconstructing the foundations of the dominant values of modernity. In dispersing the subject within a system of textual relations. Derrida adopts a Nietzschean strategy of refusing to hypostatise the subject. I should pause here to note that while writers sympathetic to Derrida such as Shrift, and writers unsympathetic to Derrida such as Habermas, take Derrida to valourise the dispersion of the subject. Derrida's texts are fairly subtle on this point. Indeed Derrida's texts often suggest an awareness of the fact that while Nietzsche argues that modern subjectivity is multiple and dispersed, Nietzsche leaves open the possibility of the construction of a 'new unified subjectivity'."

Pata-critical-cyborgism is perhaps the only self-preserving technocrat-necrophilic construct which could potentially [active-nihilistically] re-imagine [pataphysically] and attempt to dissociate from the desolate dystopian desires of

dehumanisation [necropolitics/neoliberalism] which has led to the paranoid and fragmented existence that humanity has experienced in the last few decades [the dreaded postmodern condition].

3. Meaningless Expressions of Posthumanist Paradigm

"Class is responsible for sexism", says Derrida; however, according to von Junz[3], it is not so much class that is responsible for sexism, but rather the meaninglessness, and subsequent absurdity, of class. Baudrillard uses the term 'the materialist paradigm of reality' to denote not, in fact, narrative, but postnarrative.

Thus, the subject is interpolated into a neocapitalist paradigm of reality that includes reality as a totality. Foucault promotes the use of dialectic theory to attack art with Dadaist, Roussellian [oulipo: nouveau roman] tactics.

Therefore, the characteristic theme of the works of Kevin Smith is a fantastical, post-romanticist, mythopoetical paradox. Long[4] holds that the works of Smith are postmodernistic.

Thus, Lacan suggests the use of textual anarcho-socialism to challenge the status quo. The example of the subcultural paradigm of expression prevalent in Smith's *Chasing Amy* is also evident in *Dogma*.

"The Metropolitan Indians have stopped using the metaphor of wages because their enterprise is no longer producing metaphors for institutions, but rather affecting the metamorphosis of them. They wanted to compel Italian youth to reckon with wages, but also to force them all to realise that the Movement is tired of reckoning merely with money. And this break in the scope of the struggle is at once a break in language and the forms of the encounter."

"Nothing Matters: To define nihilism, to demarcate a term that argues against objective meaning, may itself be paradoxical, even self-defeating. Instead, Kevin Stoehr rewardingly explores its diverse resonances in modern popular culture, maintaining that nihilism is not merely a rejection of the essential value of things or ideas. He is particularly concerned with the distinction between what Nietzsche called active and passive nihilism, where active [or 'healthy'] nihilism overcomes the pathological alienation of passive nihilism. Stoehr traces the differing degrees of nihilism in film and television, but the book is oddly organised. It proceeds neither chronologically, from Orson Welles to John Ford to Stanley Kubrick to Richard Linklater, nor sequentially, from illustrations of passive to active nihilism. The early chapters function in pairs: film noir's dark pessimism is in dialogue with Linklater's animated navigation of an alienating landscape in Waking Life [2001]; banal conversations of anarchist ['terrorist'] propaganda-by-deed and multiple-tv splicing/glitch projects in Slacker [1992]; faith in love in The Crying Game [1992] counterbalances the belief in nothing at all in Citizen Kane [1941]. Still, the shifts between active and passive nihilism are sometimes hasty and disorienting. The most compelling arguments occur in the chapters on Ford and Kubrick, the latter appearing as the ultimate cinematic embodiment of active nihilism. While Ford is no nihilist per se– indeed, his celebration of the enduring essence of the American west is precisely what nihilism rejects– Stoehr emphasises how his traditionalism is destabilised by 'the possibility of nihilistic loss and despair [that] lies always just beyond the fence-post'. Finally, complicating Nietzschean thought with Ricoeur's work on defilement and Heidegger's notion of angst, Stoehr illustrates

how Kubrick's cinema discovers the potential in 'nihilistic horror' and affirms, like Camus's Sisyphus, labouring in the absence of philosophical certainties."

[Inter[semio]]text[[e]s] as non-event[s]: [Weltanschauung=Rien/Res] patanihilistic disruption=indeterminate insurrection; symptoms of incorrigibility [pataphysical snobbery, ubu-esque antics of irreverence], "Coco-Rico!"

"Much Ado about Nothing? Sarah Higley and Jeffrey Weinstock's edited collection on The Blair Witch Project treats the 1999 release of this low-budget thriller as a cultural 'event'– one that raises significant questions about aesthetics, genre, spectatorship, independent production, and more. As a faux-documentary about immaterial horrors, the film is arguably also about nothingness; But whether as a 'source of celebration or a fatal flaw', Higley and Weinstock argue– borrowing their title from Wallace Stevens's haunting poem 'The Snow Man'– it is a nothingness worth exploring. J. P. Telotte's opening essay on cinema and the Internet, originally published in Film Quarterly, incisively traces the implications of Blair Witch's web-based marketing success for Hollywood's relationship with new media. Also striking is David Banash's argument about the technological apparatus's failure in recording 'reality', which becomes the true horror of the film. Although some of the twelve essays tread on familiar terrain, from issues of authorship and intertextuality to fin-de-siècle cultural anxieties, the book ends with two remarkable pieces on the film's exploration of America's geographical and psychological landscapes. Especially notable is Weinstock's concluding piece, which wraps up this timely collection by examining Blair Witch's navigation of geographical, temporal, and ontological 'lostness'."

«Selon nous, l'idée d'un sens de l'œuvre mouvant et à posteriori, s'inscrit en faux à la fois contre la conception d'un contenu tout puissant et contre l'opacité du formalisme Greenbergien.»

"Things can no longer be grasped rationally. In that case, what can you do but virally inject a kind of violent reversibility into the world? 'Pataphysics is a kind of acid. Jarry was exactly that, denouncing reality as 'ubuesque', as an inflatable structure, and existence as a hyperbolic pretension. This superstition of existence is completely ridiculous. All these inflatable structures must be deflated, hence this fatal irony."

"The territory is the site of a completed cycle of parentage and exchanges– without a subject, but without exception: animal and vegetal cycle, cycle of goods and wealth, cycle of parentage and the species, cycle of women and ritual– there is no subject and everything is exchanged. The obligations are absolute therein– total reversibility– but no one knows death there, since all is metamorphosed. Neither subject, nor death, nor unconscious, nor repression, since nothing stops the enchainment of forms. Animals have no unconscious, because they have a territory. Men have only had an unconscious since they lost a territory... Animals have never wandered, were never deterritorialised."

Quilombo Total: From Monty Cantsin And Lionel Messi To Jorge Luis Borges And Diego Maradona And Beyond, The Infinite Semiotic Permutations Y El Fútbol Argentino [Tres Estrellas En El Conjunto]

"Effectively, as a subject [and even if we take the theoretical option of analysing the object, we remain subjects], it is impossible– at that subject level– not to have a morality. But, in my view, there's an inevitable dissociation here. Even without bringing in Descartes' double morality, everyone has two levels of this kind. At least we have to speak of another level where morality no longer exists, where things are analysed in a way that goes beyond morality. And not just in Nietzschean terms– which would involve, as with Bataille, the idea of a 'beyond' of, or transgression of, values, a transvaluation of values and so on– but if we are in the space of the object [the space of what there is on the other side], the refraction of that space is not at all the same any more and there the question of morality can't even arise. This is the case with the space of the current news media. There is always a problem with the ethics of news reporting [Do we need a media code of ethics and so on?], but it is a false problem since there's no relation between these two things: there's no possibility of a relation between the news media, as they actually function, and the transcendence of morality. The news and information media function by contiguity, by capillarity, by a kind of total metonymy, but there isn't the slightest possibility in all that of a moral metaphor, a moral transcendence, and so on. The two things can't be connected. It's a false problem."

Spectrality haunts politics, culture, ideology, and representation, disrupting fixed meanings and engaging in a complex and exhausting game of attempt to tie-down/harness floating signifiers and there Patanihilism favours/embraces pseudonym, anonymity, and metonymy.

"The deconstructive question, he said, concerns the philosophical project inasmuch as it calls for foundation and an architectonics, systematics, and therefore as well the onto-encyclopaedic universitas. Does marxism [inasmuch as it contains a system named dialectical materialism] present itself as a philosophy, elaborated or to be elaborated, as a founded philosophical practice, as a construction?' I don't know a marxist discourse– considering or calling itself such– which would respond negatively to that question. Nor, I would add, which poses it or even recognises it."

For a brief time, the irreality/unreality, the displacement, and the revolution of existing relations are no longer the prerogative of spectacular-capital and its accumulated intelligence. An unforeseen variable has been created in the Totalitaria political scene: a social sector which is illegal more in its behaviour than in its relation to wages, and which is at the same time not clandestine, even though clandestine groups can float around within it. This sector is not reduced and not reducible to the productive order; it is intersected and made labyrinthine so as to be rendered indefinable, but even before this, it is subjectively not obligated to any determination of identity.

"This means that although Lacan is already clear here about the inconsistency of the big 'other', about its barred character, about the fact that 'there is no 'other' of the 'other', that the symbolic order turns in a vicious circle, lacking any guarantee, he nonetheless endeavours to inscribe this very lack back into the signifying order, in the guise of a paradoxical 'reflexive' signifier which marks the lack itself, and thus enables the symbolic order to function. Soon afterward, Lacan provides a new answer to the question, 'which is the guarantee of the function of the 'other' that withdraws itself in the indefinite [de]referral of significations'. In the Seminar on Anxiety, the answer discards the [previous] signifying answer, and claims: 'this guarantee can only consist in that somewhere, there is jouissance'. Then there are more stages, I condense– one needs as a guarantee of the signifying order, of the signifying chain... a piece of the body, a pound of flesh, that is to say, one has to cede an organ. The subject has to separate itself from an organ, but this organ is not an organ

which is thereby transformed into a signifier, it is an organ-jouissance. Later in his teaching, Lacan will call this organ a condenser of jouissance, a surplus-enjoyment, that is to say, that part of jouissance which resists being contained by the homeostasis, by the pleasure principle. 'Sygne's No' should thus not, in a pseudo-Hegelian way, be confounded with the zero-gesture of negativity which grounds the symbolic order; it is not a signifying 'No' but, rather, a kind of bodily gesture of [self-]mutilation, the introduction of a minimal torsion, of the curved space of drive, of the void around which a drive circulates. Therein resides the highest Hegelian speculative identity, the 'infinite judgement' that lies at the very foundation of the symbolic order: 'the Spirit is a bone', that is, the ideal symbolic order, the [quasi]autonomous universe of meaning that floats above common reality, is [linked by a kind of umbilical cord to] a repulsive tic/protuberance that sticks out from the [human] body, disfiguring its unity."

"To dominate? To impose my type onto others? Disgusting! Does my luck not reside precisely in contemplating many others? The point is not to 'overcome' or interpret away this 'contradiction;' what if we conceive it, rather as Nietzsche's ethico-political antimony, the counterpart to epistemological antimony? In one and the same text [Beyond Good and Evil], Nietzsche seems to advocate two opposed epistemological stances; on the one side, the notion of truth as the unbearable 'real thing', as dangerous, even lethal, like the direct gaze into Plato's sun, so that the problem is how much truth a man can endure without diluting of falsifying it; on the other side, the 'postmodern' notion that appearance is more valuable than stupid reality– that, ultimately, there is no last reality, just the interplay of multiple appearances, so that we should abandon the very opposition between reality and appearance– human's greatness is that they are able to give priority to brilliant aesthetic appearance over grey reality. So, in Alain Badiou's terms, the passion for the Real versus the passion of semblance. How are we to read these two opposed stances together? Is Nietzsche simply inconsistent here, oscillating between two mutually exclusive views? Or is there a 'third way?' That is to say: what if the two opposed options [passion for the real | passion for the semblance] reveal Nietzsche's struggle, his failure to articulate the 'right' position whose formulation eluded him?"

According to Burroughs, "Whether I take postmodernism or no-politics is not in question, but post-political is a different thing, a pseudo-political, post-politicalism that is pre-politics, or so I understand it to be; I am not a political or social scientist."

"Baudrillard says there is only the possibility of getting to the other side of the mirror, no possibility of an escape to the other side... Baudrillard writes of Philip K. Dick, in the essay 'Simulacra and Science Fiction', 'there is no longer a double, one is already in the other world which is no longer an[other], without a mirror, without a projection, or a utopia that can be referred to. Simulation is insuperable, unsurpassable, dull and flat without exteriority– we will no longer even pass through to the other side of the mirror; as with the ideas surrounding the golden age of transcendence'."

"The meaning of appearances has, however, different emphases for Baudrillard and Nietzsche. These differences form a subtle divergence that becomes all the more interesting the more one zeros in. Nietzsche's emphasis lies on a conception of force, which is all heat and avowal, radiating and liberated. It is sovereign (not split), in that it is not thrown by a world of causes, but fully coincides with itself; a crystallisation. For Baudrillard, we find ourselves within the primacy of appearances through a tension of relation, a subtle play of things, and a turn. Our task is then to fall– to be seduced, and thus returned to the sovereignty of a world made of surfaces, not energy. As Baudrillard states, this is– not about strategy– not about securing the sovereignty or prosperity of the subject, but rather we are deployed here by forces enigmatic to us: evil genies, sly objects, ironic events, and spinners in the world which escape the centripetal will and best laid plans of the individual. These different emphases produce very different responses to the sense of void, or vertigo,

produced by our times. Where Nietzsche's work seems to always be pushing up against a great void, with Baudrillard we are never alone. For Baudrillard, if the world is indifferent, you must learn to seduce it, to move to it, and be seduced yourself. As Baudrillard explains, the problem today is not so much a loss of home but rather the ability of our modern world, this simulacrum of a once meaningfully ordered cosmos, to place us all too well, so that what may already have become a ruin, nevertheless still functions as a prison to stifle freedom. In this sense, we have not killed God or the Real, the world has simply outbid us, and we have forgotten how to play along."

"There are also examples of artists claiming a deconstructive strategy, when their work actually falls short of this. Tom Phillips' A Humument uses A Human Document by W.H Maflock as its surface, and erases all but some of the words with illustrations. The words that are allowed to stand are given a second life and a new meaning. The artist states that 'At its lowest it is a reasonable example of bricolage, and at its highest it is perhaps a massive deconstruction job'. Maybe it is because of Phillips' off putting superficially stylised illustrations that cover the pages, but I cannot conceive of this work as employing deconstructive strategies, or make an interesting deconstructive reading of it myself."

"What I have here called rewriting clearly has nothing to do with what is called postmodernity or postmodernism on the market of contemporary ideologies. This has nothing to do with the use of parodies or quotations of modern or modernist works as we can see it happening in architecture, painting, theatre or literature. I have myself used the term 'postmodern'. It was a slightly provocative way of [dis]placing into the limelight the debate about knowledge. Postmodernity is not a new age, but the rewriting of some of the features claimed by modernity, first of all modernity's claim to ground its legitimacy on the product of the project of liberating humanity as a whole through science and technology. But as I have said, that rewriting has been at work, for a long time now, in modernity itself. My last observation concerns the questions born of the spectacular introduction of the new technologies into the production, diffusion, distribution and consumption of cultural commodities. Why mention the fact here? Because they are in the process of transforming culture into an industry. A banal observation. One can also understand this change as rewriting. The word is used in the jargon of journalism, referring to an already ancient craft, which consists in erasing all traces left in a text by unexpected and 'fantasy' associations. The new technologies have given that craft a considerable impetus, since they submit to exact calculation every inscription or whatever support: visual and sound images, speech, musical lines, and finally writing itself. In my view, the noteworthy result of this is not, as Baudrillard thinks, the constitution of an immense network of simulacrum. It seems to me that what is really disturbing is much more the importance assumed by the concept of the bit, the unit of information. When we are dealing with bits, there is no longer any question of free forms given here and now to sensibility and the imagination. On the contrary, they are units of information conceived by computer engineering and definable at all linguistic levels– lexical, syntactic, rhetorical and the rest. They are symbols and two systems following a set of possibilities [a 'menu'] under the control of a programmer. So that the question posed by the new technologies to the to the idea of rewriting as expressed here could be: it being admitted that working through is above all the business of free imagination and that it demands the deployment of time between 'not yet', 'no longer' and 'now', what can the use of the new technologies preserve or conserve of that? How can it still withdraw from the law of the concept of recognition and prediction? For the moment, I shall content myself with the following reply: rewriting means resisting the writing of that supposed 'postmodernity'."

"We can foresee that the forms of the organisation, corresponding to whoever leaves their own distinctive marks, will not be precisely symbolic. Rather, they will be and are formations which can be constructed as the need arises and dissolved

immediately after, not bound to the criteria of professionalism, notwithstanding all the Leninism of those who bide their time. The immediate steps to be taken by those the press has dubbed the Metropolitan Indians is the production of projects in the field of simulation, falsification, and paradox."

"There is, however, another problem with the eternal return of the same. What would the digital virtualisation of our lives, the shift of our identity from hardware to software, our change from finite mortals to 'undead' virtual entities able to persist indefinitely, migrating from one material support to another– in short: the passage from human to posthuman in Nietzschean terms? Is this posthumanity a version of the eternal return? Is the digital posthuman subject a version [a historical actualisation] of the Nietzschean 'ubermensch?' Or is this digital version of posthumanity, a version of what Nietzsche called the Last Man? What if it is, rather, the point of indistinction between the two, and thus, the limitations of Nietzsche's thought."

Unknown: I think the latter is more important. Either way, we are talking about an open-ended and indeterminate drift[work] that can lead us into territories and stratospheres of true no-place, nowhere at all; a drift whose self-reflexive openness ensures its indeterminacy, which inevitably leads to unexplored psychogeographical relations within the cold, banal, hyperdeterministic, procession of the city consumer concretescape. It is these sorts of dimensions of the emptiness of the urban landscape we can explore, and then attempt to search for ways to pull forward the absurd incongruities and potential points of disorder. Then strategise games of confusion, misdirection, misinformation and lead the media, state, politicians, bankers, capitalists, bootlickers, sycophantic cop callers and propagandised drones into a confused, spiral feedback-loop of self defeating frenzy. A total pointless, directionless exhaustion of resources. The state commits suicide through a slow gradual act of internal attrition and gross miscalculation; death by nine billion tiny, fragmented cuts.

"If ever there was a writer of minimal difference, it is Juan José Saer; the action of Nadie Nada Nunca, is a masterpiece of pure parallax, it is minimal, practically nonexistent: during a stifling Argentinian summer, Cat Gary, heir to a prosperous, now decaying family, and his lover Elisa try to protect their home from a horse-killer on the loose; their intense affair and the hunt for the killer on the banks of the Paraná river take place in an atmosphere of political anxiety and disintegration. The story progresses so that every event is told twice, first in the voice of as, 'the objective narrator, then in Cat's voice– with the same phrases often repeated verbatim'. Is this not like Malevich's Black Square, the marking of a formal, minimal difference, gap, against the background of the 'nothing' of narrated content? We are dealing here not with a substantial difference between two particular contents but with a 'pure' difference that separates an object from itself and that, as such, marks the point at which the subject's gaze is inscribed into the perceived object. The same minimal difference is the point around which the poems of Alejande Pizarnik, another superb Argentinian writer."

"Marxism has always been torn between two contradictory imperatives: to bring about a revolution in the name of a determinate historical truth, and to recognise the historicity and therefore the precariousness of every truth, including its own."

Congelamiento Del Sentimiento: Análisi I Proliferació De Les Formes Autodeconstructives

"The philosophical text is always a palimpsest."

"Within cosmicism, Lovecraft attributes total insignificance to humanity, especially highlighted when juxtaposed with the larger universe. In a 1927 letter to Farnsworth Wright, the editor of Weird Tales, Lovecraft speaks of this, noting that all of his narratives, are based on the fundamental premise that common human laws and interests and emotions have no validity or significance in the vast cosmos-at-large... [and that] to achieve the essence of real externality, whether of time or space or dimension, one must forget that such things as organic life, good and evil, love and hate, and all such local attributes of a negligible and temporary race called mankind, have any existence at all. However, it is not the vastness of the cosmos that itself generates the contingency of humanity's concepts of meaning and value. Instead, Lovecraft asserts that such meaninglessness has always existed, but that it often becomes clearer to us once we perceive the vastness of the universe, as well as its indifference toward us– an idea that mimics the notion of existential absurdity."

This is truly a post-human world of fourth-dimensional, posthuman, cybernetics where cybernetic-theory and non-philosophy truly mesh and come together to form a discontinuous whole that goes beyond philosophical commentary and pretension, whereby we see non-philosophy as the unfolding of a non-philosophical, post-logic [theoretical-interpretative model] and cybernetic theory as an integrated theory of post-philosophical indeterminacy.

"Stirner steals his opening line from a nihilistic, drinking song-poem from 1806 by Goethe called 'Vanitas! Vanitatum Vanitas!' It goes like this: 'My trust in nothing now is placed [All things are nothing to me]'. The title of the poem, 'Vanitas! Vanitatum Vanitas!' comes from Ecclesiastes chapter 1 verse 2, which Jerome's Latin renders as, 'Vanitas vanitatum dixit Ecclesiastes vanitas vanitatum omnia vanitas'. A modern translation reads, 'Vanity of vanities, all is vanity'. Vanity here signifies a certain emptiness or meaninglessness, the transitory impermanence of all labour or activity under the sun, under god. The original Hebrew word for vanitas is Hevel, which means breath, or sometimes fog. Hevel is also the name of the first son in the Bible, Abel, the first worker, whose short life of labour is as meaningless as modern life under capital. However, in between the Hebrew and Latin, the Greek Septuagint translated Hevel as Mataiotes, 'devoid of truth, useless' which comes from the verb Masomai, which means 'to chew, eat, devour'. This is especially interesting since Stirner's main concept of action is consumption, by which he means the taking, seizing, and releasing of things from their sacred sphere to the sphere of free use and abuse. To consume is to use, and if the world is vanity, Hevel, Masomai, that is, empty, useless, already chewed up, then the task is not to refill it with new abstractions, but to consume it anew, to masticate it ourselves. The world as we know it is dead, consumed labour, it is nothing to me. But this nothing is not a general or empty nothing, it is the particular nothing of capital which confronts the particular nothing of 'I'. These two nothings are distinct: 'I' am not nothing in the sense of emptiness, but 'I' am the creative nothing, the nothing out of which 'I' myself as creator create everything. This creative nothing does not escape the nihilism of capital by retreating into qualities, identities, or properties. Only by expropriating what expropriates me, by making the world into my property, is something like communist egoism possible."

"But this place and this figure have a singular structure: the structure encloses its void within itself, sheltering only its own interiorised desert. It opens onto nothing, encloses nothing, contains as its treasure only nothingness: a hole, an empty spacing, a death. A death or a dead man, because according to Hegel space is death and because this space is also one of absolute vacuity. Nothing behind the curtains. Hence the ingenuous surprise of the non-Jew [goyim] when he opens, when he is allowed to open or when he violates the tabernacle, when he enters the dwelling or the temple and after so many

ritual detours to reach the secret centre, he discovers nothing– only nothingness. No centre, no heart, an empty space, nothing. You undo the bands, move the clothes, pull back the veils, part the curtains: nothing but a black hole or a deep gaze, colourless, formless, and lifeless. This is the experience of the powerful Pompey at the end of his avid exploration: 'If no form [Gestalt] was offered to sensibility [Empfindung], meditation and adoration of an invisible object had at least to be given a direction [Richtung] and a delimitation [Ungren-zung] enclosing that object– Moses gave them this in the form of the Holy of Holies of the Tabernacle, and subsequently the temple. Pompey was surprised when he got into the most inner place of the Temple, the centre [Mittelpunkt] of adoration and there, at the root of the national spirit, in the hope of recognising the living soul of this exceptional people at its centre and perceiving a being [an essence, Wesen] offered to his meditation, something full of meaning [Sinvolles] offered to his respect, and when entering the secret [Geheimnis] before the ultimate spectacle he felt himself mystified [getauscht] and found what he was looking for in an empty space [in einem leeren Raume]."

«Deux relèves, donc, l'une ne relevant plus de l'autre mais parce qu'elle relève de l'autre, pour relever de l'autre. L'une se garde de l'autre.»

The emergence of the Post-Neoist Posthuman Non-Subject and the circularity of experimental evidence of Non-Cognitive Pataphysical, Medical-Nihilist, Non-Psychology: Cos del [no!] Res. Patanihlistic Spectrogenesis.

"Multiplying the overturns and reversals leads nowhere. The transforming activity is underhandedly privileged in all this repair shop machinery, which is the reason why the ultraleftist revolutionary groups and micro-groups have failed: they had to display their maleness, their brawn, they had to keep the initiative. But the same idea of efficiency drives the bosses– high-level technocrats, business executives, decision-makers and officers [la cana/yuta]. Do not say that unlike them, we know the desire of the masses [the criticised object]: no one knows it, for desire baffles knowledge and power. He who pretends to know it is indeed the educator, the priest, the prince. Nothing will have changed. Therefore if while claiming to serve the desire of the masses you act according to your alleged knowledge and assume their direction. What are you criticise from? Don't you see the criticising is still knowing; knowing better? That the critical relation still falls within the sphere of knowledge, of 'realisation', and thus the assumption of power? Critique must be drifted out of. Better still: drifting is in itself the end of all critique."

"Lacan invokes the 'point of the apocalypse', the impossible saturation of the Symbolic by the Real of jouissance in a Heideggerian way, when he asks: 'Have we crossed the line.. in the world in which we live?' Alluding to the fact that 'the possibility of the death of the Symbolic has become a tangible reality'."

For it is this very tendency to assess personhood [theoretical-ontological model] for its specific manifestations in the technocratically managed sociocultural; that serves as the primary operative form of the network-critique. And thus, as Marx contends: "The greatest way to resist ideologies and their role in establishing hegemony and political power is to combat the forms of ideological thought-revelation."

"You are waiting for the revolution! Very well! My own began a long time ago! When you are ready– god, what an endless wait! It won't nauseate me to go along the road awhile with you! But when you stop, I will continue on my mad and triumphant march toward the great and sublime conquest of Nothing!": Renzo Novatore

Michel Onfray has said that the May 1968 revolts in France were, "a Nietzschetian revolt in order to put an end to the 'one' truth, revealed, and to put in evidence the diversity of truths, in order to make disappear ascetic Christian ideas and to help arise new possibilities of existence."

"We want this tragic social dusk to give our 'I' some calm and thrilling tinder of universal light. Because we are the nihilists of social phantoms. Because we hear the voice of the blood that cries from underground. We prepare the paravanes and the torches, oh young miners. The abyss awaits us. We leap into it in the end: Toward the creative nothing."

"Forward, for the destruction of the lie and of the phantoms!"

Is Post-Postmodernism Dead?

«De sorte que la vie est elle-même un jeu où le joueur, l'homme tragique, parvient à la victoire ou à la défaite. Gilles Deleuze parle de «coup de dés» où «dansent les hasards divins» Tout sied donc à l'homme tragique car la vie est elle-même hasard, en tant que quelque chose qui est toujours emporté par une puissance qui lui est supérieure, vers de nouveaux desseins, toujours mis à contribution, armé et transformé pour un emploi nouveau.»

Toward the dissolution of Patanihilism! We must leap blindly into the abyss!

"Appropriation and repetition [as seen in Warhol] indicate a kind of cultural exhaustion which has important shock value because it dramatically brings into focus major issues which normally live below the surface, issues which need to be questioned. Seen in today's context, Duchamp's ideas about appropriation, have gained fresh impetus by bringing up issues of the copy and the original [NFT], in the privileging of the object. Duchamp's ready-made set an important precedent because they re-contextualised and reoriented art away from its own identity as a form– as in minimalism or abstract expressionism– towards the kind of instability, and undecidability of postmodernism."

The program which guides and will guide the "movement" aims at giving their projects the same precision as a knitted work, the same collective participation as a sporadically convergent rhizome, a semi-continuous, randomly divergent patchwork/webwork which expands covertly in indeterminate directions, underground [always illegal, black market, and perpetually clandestine; dissimulated and self-effacing] through proxies and undefined "floating" patanihilist non-existent, non-organisations, which put out chaotic offshoots and adventitious roots at indeterminate intervals, which perpetuate and flow at the same rhythmic speed of the exponential-machinic acceleration as reaching towards the voidal singularity.

"The interminable decimation of Bosnians in Yugoslavia? The genocide of Tutsi by Hutu in Rwanda',... a form of war', as Baudrillard says, 'which means never needing to face up to war, which enables war to be 'perceived' from deep within the darkroom'."

"According to an anecdote from May '68, there was graffiti on a Paris wall: 'God is dead: Nietzsche'. Next day, more graffiti appeared below it: 'Nietzsche is dead: God'. What is wrong with this joke? Why is it so obviously reactionary? It is not only that the reversed statement relies on a moralistic platitude with no inherent truth; its failure goes deeper, it concerns the form of reversal itself: what makes the joke a bad joke is the pure symmetry of the reversal– the underlying claim of the first graffiti ['God is dead. Signed by [obviously living] Nietzsche'] is turned around into a statement which implies: ['Nietzsche is dead, while I am still alive. God'.] There is a well-known Yugoslav riddle-joke: 'What is the difference between the Pope and a trumpet? The Pope is from Rome, and the trumpet is [made] from tin. And what is the difference between the Pope from Rome and the trumpet [made] from tin? The trumpet [made] from tin can be from Rome, while the Pope from Rome cannot be [made] from tin'. In a similar way; we should redouble the Paris graffiti joke: What is the difference between 'God is dead' and 'Nietzsche is dead?' It was Nietzsche who said 'God is dead;' and it was God who said 'Nietzsche is dead'. What is the difference between Nietzsche, who said 'God is dead', and God, who said 'Nietzsche is dead?' Nietzsche, who said 'God is dead; was not dead', while the God who said 'Nietzsche is dead' was 'himself dead'."

Llaços Estranys [Strange Loops], Mise-En-Abymes I Efectes Visuals: El Que El Baixista De Nirvana/No World Trade Organization Combo Krist Novoselic, Va Descriure Com "Cool"

"The 'actual' event is no longer possible, since the event as such is always spectral, always to come."

"That is to say: Kierkegaardian resignation, of course, 'is not the descent into a loss of meaning', but a 'nihilism', which is only possible as a defeat of desire for humanly possible significance, which must therefore, 'still be present, but a significance which life can take on as the surrendering of such desire itself'. A Nietzschean reply would have been: what if I go to the end and surrender not only this desire for humanly possible significance but the desire for significance [for the meaning of my life in its totality] as such? Why is this reply insufficient?"

"What Kierkegaardian 'infinite resignation' confronts us with is pure Meaning. Meaning as such, reduced to the empty form of Meaning which remains after I have renounced all humanly determined finite Meaning: pure, unconditional Meaning can appear [and it has to appear] only as nonsense. The content of pure Meaning can only be negative: the Void, the absence of Meaning. We are dealing here with a kind of philosophico-religious correlate to Malevich' Black Square on White Background: meaning is reduced to the minimal difference between the presence and absence of meaning itself– that is to say, in a strict analogy to Lévi-Strauss's reading of 'mana' as the necrosignifier, the only 'content' of pure Meaning is its form itself as opposed to non-Meaning. This extreme position is, perhaps, what Nietzsche does not take into account: he leaps too quickly from imposed determinate Meaning to the meaningless [groundless] process of Becoming which generates all meaning."

"What is left for us to do before concluding is finally to forget about the Metropolitan Indians and once again prevent a Movement from becoming a fetish, a hypostasis, short-circuited by the media's diffusion. There will always be animal reserves and Indian reservations to conceal the fact that the animals are dead and that we are all Indians. There will always be factories to conceal the fact that production is dead and that it is everywhere and nowhere. We follow the momentum of our projects with our song and occupy ourselves with nothing[s]."

"The media don't offer us reality, they offer us a simulacra of reality."

"Neoism is a theory of fictive, disembodied ideas of non-values, of post-concepts, post-human accelerationist, decadent action contexts that stand in isolation from manufactured social relations and the play/proliferation of the social code. Neoism is a definition where nothing is to say. Neoism lies in the fact there is nothing to say. Neoism has been dead. Neoism never existed. Neoism is the cannibalisation of the dead. The function of Neoism is to reprocess the dead. Neoism interposes, simulates or dissimulates the masks of philosophers. Neoism is the speaker of the dead in ceaseless oration on the subject of the subject's decomposition, festering ontological breakdown."

"The Palimpsest introduces the idea of erasure as part of a layering process. There can be a fluid relationship between these layers. Texts and erasures are superimposed to bring about other texts or erasures. A new erasure creates text; a new text creates erasure."

Those who use transgression and indifference/ambivalence to puritanical modes of behaviourism– however shocking, De Sadian or illegal– who use their anger, disgust, apathy and distrust and launch their desires forward toward self-overcoming and directionless drifts/transmedia experimentations. Theatrical Nihilism, as a stage of emptiness? Social Nihilism: as a fragmented rhizome? Cultural Nihilism, as an entropic, ever-expanding funeral procession? But not the nihilism of gnostic self-disgust or 90s corporate controlled/directed/recuperated discontent ["cool" cynicism: "Make 7... UP Yours!"]; but rather of absurd, irreverent guerrilla playfare, post-hacktivism, formulations of patavirology [in conjunction with Virus 23 conspirators; La Alianza Mundial:ARG] as applied to memetic warfare. Even if it's violent and abrasive, any Post-Neoist can see the need for post-revolutionary strategies of post-political autonomous action[s] or patanihilistic pro-suicide, misanthropic non-art. Soft-fascist global plutocracy reeks of putrefaction, the Post-Neoist can sniff this stench out– just as it knows the perfume of logic/reason masks the foul odour of the ongoing Anthropocene extinction. The Patanihilist Death Squads or Post-Semiotextual Simulationists seek to expose that the communist, socialists, democratic-socialists, trade-unionists/syndicalists, Frankfurt School, post-marxists and so on, despite all their tired lip service to fashionable revolutionary abstractions; typically offer us about as much true libertarian/liberationist energy as the FBI, DEA, CIA, FDA, Department of Education, the Pentagon or the double-dip, inbred, Calvinist Baptists [including all other religious zealots [i.e. Brian Jonestown Massacre], cultists and sycophantic cop-callers].

"What is this mysterious thing? Nietzsche called it decadence. One might as well say 'scepticism movement'. The fact is, at any rate, that it has an impact on the workers' movement, the revolutionary movement, and the politics of the left. There is no need to enumerate the reasons to doubt that have accumulated over decades. To doubt the consistency of a choice other than capitalism. The continuous reconstitution of criticisms and critical organisations comes about in reaction to this decadence: one wishes to oppose it with a locus of discourse, of action, which resists it. There is something desperate in this resistance; it is part of decadence, like the cure for disease. None of the alibis provided [Socialism, Communism, Trotskyism, Third Worldism, Titoism, Maoism, etc.] are less compromised with power and terror than capitalism: a question of scale."

~~Individual~~ > In - "not" > "Div"; DIIV: Dividere - to divide, separate | Dividuus - Indivisible > Joy Division 'Stardeath' T-Shirt | Pata[no!] UN LTD No-~~thing~~ Remera > Non-Divisible, 'Unique'," ""Distinct' > ~~Inside/Outside, Presence/Absence, Living/Dead, Subject/Object~~ > Distinctive Binary Implosion[s] > "Post-Apocalyptic"" Virtualised E-Bodies [disappeared 'void-drifter' referents] Death/Doom-Scroll Attention-Energy Vapourisation Vulture-[Datum]Economies; Para[[s]i.t.[o]]social Relations: Patanihilism | Incomplete Is A Leech; Bloodsuckers! Bloodsuckers! Pt. xxiii | Please Inform The Captain, This Is A Hijack?! | Burning Airlines/Bernadette Corporation/Zyklon-[B] Báth[ory]house | ABANDON SHIP?!

«Cuando recorro la noche en busca de sueño, me doy perfecta cuenta de que no puedo adormecer una vigilia congénita al ser; de que permanezco despierto en esos abismos tanto desde el primer instante del mundo como desde mi primer instante, como un ungido cuya gloria viene de la Nada.»

"The language of Kolb here deliberately echoes Nietzschean descriptions of free spirits. However Lyotard's and Kolb's rejection of unity and their insistence on a hyper-self-conscious control of the various language games and hence ironical distance from one's own projects is the antithesis of Nietzsche's idea of self-formation under a unifying subconscious will. While Nietzschean free spirits are, like Lyotard's postmodern men, free of the constraints of received essentialist dogma, be it christian, socialist, Cartesian, whatever, this is not to say that they are free of the constraint of a self imposed form. Their play is the serious play of self-creation. Derrida, for instance, constitutes an important place in the history of the subject when he invents the concept of différance and plots the linguistic limit of the subject. Différance, as Derrida remarks, as both the common root of all the positional concepts marking our language and the condition for all signification, refers not only to the 'movement that consists in deferring by means of delay, delegation, reprieve, referral, detour, postponement, reserving' but also and finally to 'the unfolding of difference', of the ontico-ontological difference, which Heidegger named as the difference between being and beings."

"Baudrillard's obsessively repeated claims about 'the end of the Real' have often invited misinterpretation– and derision, typically from critics who hold onto a socialist-realist epistemology, Frankfurt School affiliations or are part of the dread Yale-School/Hermeneutic Mafilia. According to Stewart Home, 'Baudrillard's theses fundamentally concern what Jameson calls the 'wholesale transformation' of 'the objects of our object-world' into instruments of communication: generalised cybernesis'. In the age of cybernetic communication, everything connects, technological ubiquity and data-immersion are virtually inescapable. Your picture of reality is processed through media, but media are not out of the picture any more than you are. There are no spectators, and no spectacle. You participate whether you like it or not [polling, gambling, rating, voting, posting, streaming, participating; producing data: integralised reality]. Nothing is

outside the loop. It is important to remember that the hyperreal is characterised not as the surreal or the unreal, but as the more real than real. In hyperreality, it is the relationship between the real and its simulations, the map and the territory, that has been [fatally] disturbed. Classically, Baudrillard suggests, resemblance had, in effect, inoculated reality by faking– or counterfeiting– it; the criteria for the success of such first-order simulacra would be mimetic fidelity [if not to the empirical real, then to some inner truth, or transcendent Form]. But even if the first-order simulation perfectly resembles what it simulates, it still keeps alive the distinction between original and copy: 'The first-order simulacrum presupposes the dispute always in evidence between the simulacrum and the real'. Far from troubling the distinction between real and copy, the first order simulacrum's [near-perfect] resemblance to the original actually sustains it, precisely by retaining an emphasis on resemblance. With the second-order and what follows it, resemblance is displaced by operative/operational equivalence. In Baudrillard's own well-known example, '[t]he robot no longer questions appearances, its only truth is in its mechanical efficiency. It no longer needs to resemble man, to whom it is inevitably compared. As we drift into the third [and fourth] order simulacra, mapping and modelling systems increasingly anticipate, forestall and precede the territory they supposedly describe. Contrary to a widespread misapprehension, then, the logic of simulation as Baudrillard constructs it concludes with the observation that it is fakery– not reality as such– that is impossible now. 'Simulate a robbery at a large store: how to persuade security that it is a simulated robbery?' There is no objective difference: the gestures, the signs are the same as for a 'real' robbery. Simulation, as Baudrillard shows, is not dissimulation."

Our realisation that modernist conceptions of the truth, value and objective reality are completely out of sync with postmodernist reflections makes us realise that "the postmodernist has dismantled traditional notions of truth as an objective reality of the sort that what we believe is authentically 'real' or a form of 'reality' is in fact not only phonocentric and cosmocentric, reality itself has been subsumed by layers of simulacrum, making the 'real' not only 'more real than real' [hyperreal] but also detach more and more from the concerns of reality as the truth." A postmodernist has thus asserted, on the one hand, that truth is basically a farce, and that every phenomenon, every fact, and the external world itself is ultimately the product of a consensus-based, pseudo-scientific community reaching agreements and handing down prescriptions/pronouncements.

"Patanihilism is the rejection of all imposed values from hierarchical orders... the only way to escape the power violence of the dominant culture [l'statu quo] is to create forms of [accelerationist, involutionist, implosionist, transmedia, transtextual] hyper-violence [contra/pas la imatge], to destroy, dismantle, deconstruct, dislocate, disorganise and subvert the structures of power that oppress us.": Pataproxy; Manual for Successful Rioting: ChatGPT [A.I.]

"The feeling of subjectivity is growing to such an extent as we are building the world of the same things by memory and imagination. We are inventing ourselves as a unity in this self-constructed world of pictures/images, as the remaining in the fluctuation. But it is an error: We are equating signs and signs and conditions as conditions."

"At times it is at hand the task of differentiating Post-Neoist positions from that of the situationists. According to Luther Blissett, echoing the sentiments of Baudrillard, 'we are witnessing the end of perspectival and panoptic space and thus to the very abolition of the spectacular. We are no longer under the society of the spectacle in which the situationists spoke'. Nor are we in the specific kinds of neo-marxist alienation and repression that was implied by Situationism. The medium

itself is no longer identifiable as such and the confusion of the medium and the message is the first great formula of this new era. Obscenity begins when there is no more spectacle. The implicit critique of situationist theory Post-Neoists present concerns its continuing assumption of a distinction between power and its objects, between the spectacle and what it conceals. Ultimately, the situationists are committed to an appearance/reality distinction that is no longer sustainable. Everything circulates now. Nothing is concealed; indeed, everything is hyper-visible. There is nothing and no one behind appearances that could be exposed, just as there is no alienation from which one can be liberated. Insofar as there is a source of power it is you. Psychoanalysis provides the model for these decentred circuitries of 'manipulation'. Power has completed the spectacle by making it interactive; but in doing so, it has abolished the spectacle as such and inaugurated a new, all-inclusive, system which makes alienation– and is absolute immersion– so central a preoccupation of cyberpunk and its technologies– displaces spectatorship."

La Paradoja De Monty Cantsin, Karen Eliot, Luther Blissett, No Cantsin [Not Available/No Disponible] Y Subcomandante Marcos Sepúlveda-Ramirez

"The purpose of NEOISM?! is to undermine barriers, to unsettle, to spread uncertainty, to foster osmosis and to cut new passages. Neoism hovers on the borders of the margins of philosophy with games of pla[y]giarism to destroy the demarcations between these concepts. Neoism is an atrocious act of intellectual vandalism of cyberspace viral-theft and psionic virtual-guerrilla war tactics/post-praxis. An empty page is the most complex definition of Neoism. Neoism is a void. There was nothing in the house. It was totally empty. Room after room. Countless numbers of empty rooms. Neoism is for agit-prop. Neoism is for nothing. At certain moments it's possible to utilise patanihilistic, fatal strategies to accelerate the process of systemic dysfunction, disorder, error, malfunction and collapse."

"Consider a name– any name, say Monty Cantsin. The peculiar referentiality of that name calls into question the entire epistemology of the transcendental signified [borrowing from Husserl], as well as Kantian categorical imperatives and their dangerously idealised spiritualization of history. This is not in the service of reducing individuals to identical versions of one another in a final mise-en-abîme. Rather, since art in our time is trapped in parodistic gestures, Monty Cantsin signals the end of bourgeois individualism as a controlling cultural category by incorporating replication materially and physically. In Roman Jakobson's notion of the shifter as a grammatical label ['I'] whose meaning is socio-linguistically rather than lexically determined, we find an explanation for the power of this replication.": Neoist Research Project

We live in a society which advertises its costliest commodities with images of death and mutilation, beaming them direct to the reptilian back-brain of the millions thru alpha-wave-generating carcinogenic reality-warping devices– while certain images of titillating transgression [such as a police officer being shot in the head] are banned and punished with incredible ferocity. It takes no guts at all to be an art sadist, for salacious death lies at the aesthetic centre of our consensus paradigm. Leftists who like to dress up and play police/victim, fall into antiquated master/slave dialectics, people who jerk off to atrocity photos, people who like to think and intellectualise about splatter art and hopelessness and other people's misery– such "artists" power [a perfect definition for many are

nothing but police-without-"revolutionaries" too]. We have a black bomb for these aesthetic fascists– it explodes, raucous and dissonant, shapeless and exquisite. En Nihil.

"With the ubiquity of computation/informatics and the proliferation of its hyperspeed sliding of code, the user is the machine, as their operability and functionality integrated into one another, blurring the lines between the human and post-human. Your business is to learn the names of programs, the long formal names, names the owners seek to conceal, seeking to inverse/reverse/implode the data-systems and their move towards subjugation under technoservility to the machinic order."

"The source of The Postmodern Condition, of the theme that is referred to as the crisis or the end of the great metanarratives, is found in Discourse, Figure [you have been perceptive in speaking of the nostalgic tone of that book]. It is a theme that seeks to find affirmative expression in Libidinal Economy [under the obvious influence of Nietzsche, and of a certain Freud]. This position has since led me towards, mutatis mutandis, Diderot's Rameau's Nephew. There is certainly no rationalism, understood in Habermas's sense, which does not pass through that terrible moment of nihilism or complete scepticism. Libidinal Economy represented for me that moment, or rather the return of that moment for I believed I had already passed through it and rid myself of it. It was, on the historico-social scale, perhaps even ontological."

"Whether it be a [Zero-Sum Game] No-Show at No-Place in the middle of Nowhere, Poland or like an intimate dinner party, or to thousands of celèbrants, like a Fluxus Happening, the Apartment Festival/Zero-Sum Game No-Show/Bored Game is always 'open' because it is not 'ordered'; whether or not it happens is inconsequential, no matter what 'happens' it's a failure. The element of spontaneity is crucial. Going beyond idioms and idiots. Improvisation is integral. The idea is to form a webwork of temporal convergence[s] of Post-Neoists, or a 'union of egoists' [as Stirner put it]. Here we should also mention Bataille's 'economy of excess' and his theory of potlatch culture. Vital in these transmedia, intertextual dérives are concepts of virtual/viral patanomadism [or as we jokingly call it, 'senseless post-cosmopolitanism']. Aspects of this phenomenon have been discussed by Deleuze and Guattari in Nomadology and the War Machine, by Lyotard in Driftworks and by various authors in the issue of Semiotext[e]. We use the term 'Travels in Nihilon' rather than 'urban nomadism', or at other times we utilise 'dromodrift', 'patanomadism', 'nomadology', 'driftworks, etc. simply in order to garner all these concepts into a loose complex of enfolding, overlapping concepts. To a patanihilist, 'The death of god', was a decentring of the entire ideological worldview able to move post-ideological project, opened a multi-perspective 'rootless' and averse to the shackles of philosophy."

Press Ø To Pay 1.000.000.000 [€] For Nothing: Capitalising-Ac[c]umulus Clouds Eat Clout!

"We oppose epidemic to filiation, contagion to heredity, propagating by contagion to sexual reproduction, sexual reproduction [...] Propagation by epidemic, by contagion has nothing to do with filiation by heredity, even if the two themes intermingle and require each other. The vampire does not filiate, it infects."

Engaging in hostile, anarchic, anti-ideological drifts, we traverse the depths beyond existential nothingness, exploring the virulent nihilism that permeates the collective delusion of our existence.

"The sign is thus both present and absent, both full and empty. It is not simply a matter of saying that the signifier and the signified are not identical, but rather that the very idea of identity is called into question."

William S. Burroughs wrote something similar to that in Naked Lunch, and his words are a perfect description of anarchanihilism in the time of extreme liberalisation and global capitalist recuperation/recombination. I would think we would be the perpetual Neoists in formation of a post-utopian, post-ideological ever-present now [It's always six o'clock in Nihiluña] where one can encounter dead-end ideologues, starving, restless, obsolescent, passively-nihilistic, not even thinking about trying to come to terms with non-existence of a sociocultural sphere that is incomprehensible, incomparable, unexchangeable.

"In the word nihilism, nihil does not signify non-being, but primarily a value of nil. Life takes on a value of nil insofar as it is denied and depreciated. Depreciation always presupposes a fiction: it is by means of fiction that one falsifies and depreciates, it is by means of fiction that something is opposed to life [i.e. the opposition of dream and fiction]. The whole of life then becomes unreal, it is represented as appearance, it takes on a value of nil in its entirety. The idea of another world, of a supersensible world in all its forms [god, essence, the good, truth], the idea of values superior to life, is not one example among many but the constitutive element of all fiction. Values superior to life are inseparable from their effect: the depreciation of life, the negation of this world; and if they are inseparable from this effect it is because their principle is a will to deny, to depreciate. We must be careful not to think that higher values form a threshold where the will stops, as if, confronted by the divine, we were released from the constraint of willing. It is not the will that denies itself in higher values, it is higher values that are related to a will to deny, to annihilate life. 'Nothingness of the will': this Schopenhauerian concept is only a symptom; it means primarily a will to annihilation, 'but it is and remains a will!' Nihil in 'nihilism' means negation as quality of the will to power. Thus it is in a primary and basic sense, nihilism signifies the value taken of nil taken on by life, the fiction of higher values which give it is this value and the will to nothingness which is expressed in these higher values. Nihilism has a second, more colloquial sense. It no longer signifies will but rather a reaction."

Tad, Sonic Youth, The Dwarves, Black Flag, Fecal Matter, GG Allin, The Butthole Surfers, The Melvins, Faith No More, Hüsker Dü, and Nirvana were perhaps an example of the nihilistic transgression of the "grunge" era; its ironic rejection of the status quo and quite possibly the transaesthetic, irreverent impetus in certain futurist/cybernetic critiques– that has been inevitably subverted/recuperated by neoliberalism, American puritanical tendencies and bourgeois-capitalist modes. There is no serious critique of subverting such terminological/biological realities; nor critical analysis of the complex web of psycho-pathological patterns within the transgressive desires and transcodifications of the Post-Neoist/patanihilist experiments. The soft-fascist, global order lusts to manifest a neo-cybernetic, technocratic capitalism that attempts to stand in opposition to Patanihilism. Post-Neoist milieu shall spread their virus through utilising the conceptual language of disruption, disjuncture and the deconstruction of the mutually accommodating simulacral-monocultural [diffused|re-homogenised, capitalised data-sets/flows] social-structures.

"It is noticeable that Blissett does not reclaim an income from the government but identifies as counterpart 'the industry of the integrated spectacle and immaterial command', that is, capital's ability to extract a profit from daily practices such as the wearing of branded clothes, the invention of slang terms, and the [recuperation of] diffused creativity of urban

subcultures. As value becomes increasingly social and the production of wealth is entangled with the production of new forms of subjectivity, Blissett reclaims the immeasurable and excessive nature of the co-individual. If in the age of biopolitical production the locus of surplus value lies, as the autonomist-marxists contend, in the knowledge, language, and affects that society produces in common, then Luther Blissett is an expression of the immaterial workers' ability to cooperate and produce in common."

"Sartre begins from consciousness as the source of meaning because it is the one thing that protects the individual from becoming an object among other objects in the world, which is the greatest disvalue that can be done to the human. Nishitani says that the problem is that to become a subject vis-a-vis objects is no less demeaning of the true self and in fact and putting their self on the same substantialised ground as the objects that apparently lord it over and therefore [constrainment/confinement] closes itself off to its true nature. Sartre grounds ego-consciousness or nothingness and therefore sees through the unreality of the world, but this is only a 'relative nothingness'. By the same token Nishitani rejects Heidegger's solution since, although he goes further than Sartre in de-centering the ego and has a certain cosmocentrism, still has his nothingness as a thing 'outside' of being and existence."

The truth is multiple and thus "the truth as truth only exists for the postmodernist on a pataimaginary plane of Patanihilism and often speaks in pataphors, through patanarratives, post-political views, non-praxis, [no!]philosophy, non-state-driven post-politics of non-identity, and the perpetual relapse/collapse of identity into 'emptiness/nothingness'."

"As we have seen, the Luther Blissett Project had managed to cloud the origins of the multiple-use name by tracing it back to a Jamaican soccer player, a U.S. mail artist, and a dense web of fictional progenitors. This mythmaking strategy was especially pursued by the Bolognese Luther Blissett Project and one of its offshoots, the collective of historic novelists Wu-Ming, a Chinese expression that translates as 'no name' or 'unknown'. In various articles and interviews, Wu-Ming has compared Luther Blissett to other popular myths and folk heroes, such as Poor Konrad, General Ludd, Captain Swing and Subcomandante Marcos Sepúlveda-Ramirez. This choice of inserting Blissett into a long genealogy of folk-heroes serves the primary purpose of presenting the co-individual as a mere demystifier of power narratives: As Roberto Biu [Wu-Ming] notes in an interview with Henry Jenkins, 'pranks, media stunts, and culture jamming were more the means to spread the myth than the ends of the project. The most important aspect of our activities was not sabotage, but the way sabotage increased Blissett's mythical status'. Fake news and media hoaxes served the purpose of making our very presence on the media landscape legendary; so that ever more people joined us and adopted the name. 'Culture jamming' was just a subordinate part of the project: the practical exploration of a grassroots, interactive mythology was the most important thing."

"As for philosophers, it is certain that philosophy wouldn't even get started without the wound. Kierkegaard speaks of his spine in the flesh. This is an instance that supports my idea, you will say. But there are wounds in Descartes: dreams are wounds and the great Deceiver. Pascal's wound stares you in the face. And even in Hegel the wound is exhibited in his early text on scepticism, a text of grief, where it is said that you can't philosophise if you haven't been through the experience of nihilism. A grief that Hegel shares with Hölderlin and Schelling. The hurt is there for philosophers, too, a secret grief that makes their 'greatness', their determination. But also, to the extent that they are philosophers according to the tradition of consolatio, they try to scar it over. Hegel says that the wounds of the spirit always become scars."

But it seems that not enough people have read their Gramsci [focusing a bit too much on their Hegel, perhaps...], to know that anarchism is nothing but a proto-post-philosophical system, [Stirner: "consuming" | Nietzsche: "consummation"] a set of ideas inextricably linked to nihilism, and this has much to do with the post-political gameplay/strategies of non-conformity, decentralised, non-hierarchical-organisations, and non-binding "assemblage of autonomists" spontaneous, spaces of intervention with other anarchists, neoists, nihilists, nadaístas and so on.

"With the ubiquity of computation/informatics and the proliferation of its hyperspeed sliding of code, the user is the machine, as their operability and functionality integrated into one another, blurring the lines between the human and post-human. Your business is to learn the names of programs, the long formal names, names the owners seek to conceal, seeking to inverse/reverse/implode the data-systems and their move towards subjugation under technoservility to the machinic-order."

"Stirner attempted to justify crime [in this respect the terrorist forms of anarchy are directly descended from him] but is visibly intoxicated by the perspectives that he thus reveals."

"...as each line is read it is signed out of existence with a small heated implement, language and text disappearing in a thin arabesque of smoke– the delicate imprint of the erased text, a palimpsest of language and the body."

"We are not 'creator and master' of ourselves. Even projection is 'Thrown Projection', and because of this thrownness, our being is submitted to the beings into whose midst it has been cast. As Heidegger says, 'we are so finite that we are simply unable by our own decision and will to bring about the fundamental encounter with Nothing'."

Many years before this non-philosophy arrived in the postmodern mode, Jean Baudrillard wrote of postmodernity that, "Our modes of consciousness are no longer geared toward attempting to realise objective concepts as observed by the subjectile in a post-structuralist, semiotic investigation; they idealistically aim to compose an inter-subjective pattern of relations in futility." Patanihilists would instead explore the invention of a completely synthetic consciousness of the logos as the logos [cyborg]-immanent in our "late-capitalist" ideology as a manifestation of multivariate virtual-reality process. As noted by Luther Blissett, "Now one might ponder, without immediately accepting the coherence and theory of all these kinds of virtual reality, how the cyberneticians think of their quasi-organic circuits and how they contribute to the development of the parameters of the posthuman condition." In other words, how they equate the virtual-reality process to an idealised process of overcoming human frailty/mortality with unique cyborg structural [processual] solutions to the post-postmodernist human condition. As a non-philosophy of the cybernetic turns out, this is no longer a "rational", test-answer model verifiable phenomena, but rather but a chaotic, non-transcendental, pataphysical, non-Euclidean space of marginalised "pata-actions" [actively-nihilistic] due to the nomadic, dromological, sporadically convergent, autonomous, post-political, non-structure of patanihilistic global alliances.

"It seems reasonable to suggest that here we have a view similar to Nietzsche's idea of the world as perspectives of will seen in terms of the will to power, and also to Stirner's idea of 'world-enjoyment' [Weltgenuss] see in terms of 'creative nothing'. Of course, Heidegger differs from both of them in maintaining to the end a stand on metaphysics as ontology and, like Kant, making transcendental grounding a central issue. To sum up: for Heidegger, the 'projection of world' [the fundamental unity of the totality of beings] and 'thrownness' [the essence of finitude] come together in the transcendence

peculiar to human beings. If we grant that this reveals nothing at the ground of human beings, we may see here a distinctively Heideggerian approach to the fundamental unity of creative nihilism and finitude mentioned earlier in connection with Stirner and Nietzsche. Projection of the world is a standpoint that brings together the totality of beings and renders possible all 'creative' activity as the activity of the self. For Heidegger, metaphysics means to assume this kind of standpoint."

"Mémoires is most famous for its cover, a dust jacket made of heavy-grade sandpaper. Usually credited to Debord, the sleeve was actually conceived in a conversation between Jorn and the printer, V.O. Permild: [Permild:] Long had [Jorn] asked me if I couldn't find an unconventional material for the book cover. Preferably some sticky asphalt or perhaps glass wool. Kiddingly, he wanted, that by looking at people, you should be able to tell whether or not they had had the book in their hands. He acquiesced by my final suggestion: sandpaper [flint] nr. 2: Fine. Can you imagine the result when the book lies on a blank polished mahogany table, or when it's inserted or taken out of the bookshelf. It planes shavings off the neighbour's desert goat."

"Lyotard's Driftworks announced the opening themes of figural art: 'Here is a course of action: harden, worsen, accelerate decadence. Adopt the perspective of active nihilism, exceed the mere recognition– be it depressive or admiring– of the destruction of all values. Become more and more incredulous. Push decadence further still and accept, for instance, to destroy the belief in truth under all its forms.' Now that the posthuman condition has revealed decadence– incredulous, excessive decadence– as the basic ontology of late capitalism, the point of a figural art that would 'harden, worsen, accelerate decadence' would be precisely the reverse, that is to say, it would draw into a greater visibility those intangible, but very real, impulses to social solidarity and ethical probity that haunt the order of the real. So, then, figural art is always a navigator of uncertainty because it remains, above all, an explorer, a hinge, a fracture, in the midst of the data storm."

Capitalist civilisation and Neo-Idolatry contain the eternal and cruel, hidden masters of the bourgeois postmodernist apparatuses of endless critique, self-criticism, social critique, identity questioning, non-identity formation, non-contributory economy, post-political ideology, post-political art, discourse, postmodern art and post-political theories.

"Philosophy– in particular, metaphysics as 'first philosophy', brings this self-evidence into question and makes an issue of being. Ordinarily, what being is, what the world is, what human being is, and so on, are roughly understood. In philosophy, it is precisely this rough understanding that gives these matters their deeply problematic nature. Our understanding is pregnant with 'something' that lies hidden behind a smokescreen of self-evidence in what Heidegger calls 'everydayness'. The question of being may arise when we try to look at ourselves and the world objectively. Or there may be times when the being of the self becomes the kind to question the world and everything in it. In such cases, 'being' is clearly differentiated from 'beings' and may be questioned thematically. Unlike the ontical [ontisch] difference between one being and another, the difference between beings and being is the ontological difference. In contrast, the immediate understanding of being that belongs to everyday experience is pre-ontological [vorontologisch]. Only when the ontological difference is developed out of the pre-ontological difference is the horizon of the discipline that takes being thematically as the issue– namely, metaphysics– opened up."

"For Nietzsche, the actual socialist movements are nothing more than expressions of slave morality, decrepit egalitarianism, and bad health. Also, their 'collectivism' betrays a weak kind of individualism, one which reflects a modest, unconscious stage of the will to power: Individualism is a modest and unconscious form of the 'will to power'; here it seems sufficient to the individual to get free from overpowering domination by society [whether that of the state or the church]. He does not oppose them as a person, but only as an individual; he represents all individuals against the totality... Socialism is merely a means of agitation employed by individualism: it grasps that, to attain anything, one must organise to collective action, to a 'power'... anarchism, too, is merely a means of agitation employed by socialism, by means of it, socialism arouses fear, through fear it begins to fascinate and terrorise: above all– it draws the courageous, the daring to its side, even in the most spiritual matters. All this notwithstanding individualism is the most modest stage of the will to power."

Desmaterializar El Edificio: Los Límites De La Indiferencia I [Res/Rien] | Autodestructius

"Auschwitz pre-eminently belongs to the order of the event. It is the question: Is it happening? First of all, we never finish establishing that it did happen [c'est arrive] and it's over that having happened that these pathetic revisionists have been expending all their efforts, in an effort to demonstrate that it was not possible to establish it [which is an absolute counter-truth in terms of historical science]. But above all, secondly, Auschwitz is the event because we don't succeed [arrive] in establishing its meaning. Therein lies the difficulty. We don't know how to think about extermination. It is that which resists thought, par excellence. The 'explanations' that can be given of it, be they economic, political or ideological, provide absolutely no reason. You have the impression here of having to do with the event, with all the monstrosity of what occurs without reason. Something that is there, but doesn't succeed [arrive] in being there because it cannot be integrated into a network of themes and arguments; it isn't open to question, doesn't supply matter for discussion. In this sense– and please don't let what I am saying be taken the wrong way– there is in Auschwitz something reminiscent of the aleph. Something has touched, we don't know what that means, we don't know what that asks of us, we know that that always asks of us, and that thus it is never forgotten. But as we don't know what, it gets forgotten, and we don't know how to remember it. There is a frightening debt, we won't manage to pay it off."

4. Smith and the Poststructuralist Paradigm of Hyperreality

In the works of Kevin Smith, a predominant concept is the distinction between creation and destruction. But Marx uses the term 'textual socialism' to denote not semioticism/semanticism, as dialectic theory suggests, but neosemioticism. In Clerks, Smith affirms the materialist paradigm of reality; in Mallrats, although, he examines dialectic theory.

"Sexual identity is intrinsically impossible", says Debord. Thus, the primary theme of Brophy's[5] critique of the materialist paradigm of reality is the paradigm, and eventually the economy, of patriarchal class. The subject is contextualised into a textual anarcho-socialism that includes post-truth as an overcoming of totality.

In a sense, Bataille promotes the use of Derridaist reading to analyse and read society. The failure, and some would say the economy of dialectic theory intrinsic to Tarantino's Pulp Fiction emerges again in Jackie Brown, although in a more post-deconstructivist sense.

Thus, any number of narratives concerning textual socialism may be revealed. Lyotard uses the term ‘dialectic theory’ to denote not de-appropriation, but [sub]de-appropriation.

In a sense, Foucault suggests the use of textual socialism to attack hierarchy. If cultural capitalism holds, we have to choose between the poststructuralist paradigm of hyperreality and post-absurdist postmodernist discourse.

This is the point where Benjamin comes to the fore, but only to offer an epigram on Lacan that states: ‘The language of the Church of the Subgenius is what I affirm.’

Such rhetorical postmodernism and textual anarcho-socialism criticise modernity’s economy of hegemony, and how it underlines its global capitalist markets and the resulting plutocratic divisions of power.

‘[Les Nouvelles Apothécies de 'Pataphysique[s]] s'abracen Patanihilism.

These groups can also collaborate in constructing games, hoaxes, pranks, “nothings”, post-fluxus [event scores | fluxconcerts] happenings, driftworks, unabashed plagiarism[s] and unrelenting plunderphonics. If we look even closer we find a thread to bind these disparate movements, especially if we look at Patanihilism [see: Pataproxy “Event” Series], which is exactly what it seems like: misanthropic post-humanism. We have to form assemblages of invisible [transmedia] operators, people around us to deconstruct the structures of power, to look inside the lie and bury it under its self-affirming, false doctrines. This is exactly what Nietzsche’s brand of nihilism means: nothing. In a society where we are confronted with no meaning, everything is basically useless [or indeterminately re-configurable], nothing is nothing. Through ideological fantasy we are the emperors with no clothes, unable to detect our own ridiculous, public obscenities. In this sense, under the blinders of philosophy and metaphysics we are not allowed to look inside the nihilistic condition of le masse, to realise what it means to be “no”~~thing~~ and the pataphysical potentialities to be utilised to dismantle these quasi-distinct variants of idealism, humanism, utopianism, rationalism, pragmatism, structuralism and metamodernism.

“Supposedly initiation to the Inner Circle was modelled after an obscure, ‘social-nihilistic, extremist’ Piru [Blood[s]] gang initiation which required the patanihilist to assassinate at least one cop. Was this the precursor to Patanihilism? ‘I despise you’– one can’t help but admire such sentiments. But the same man dynamited himself aged 22 to cheat the gallows. This is not exactly our chosen path. The idea of the police like hydra grows 100 new heads for each one cut off– and all of these heads are living cops. Slicing off the heads gains us nothing, but only enhances the beast’s power until it swallows us. First murder the idea– blow up the monument inside us– and then perhaps, the balance of power will shift. First, locate the subdued fascist tendency in each of us, isolate these proclivities and annihilate them completely from the mode of operations. When the last cop in our brain is gunned down by the last unfulfilled desire– perhaps then, and only then, the landscape around us will begin to change. Patanihilism proposes the sabotage of all archetypes as the only ‘practical’ insurrectionary tactic for the present. But as Post-Neoists/Nadaístas/Anarchists were eager to overthrow [by any means necessary] all police, bankers, capitalists, executioners, priests, politicians, billionaires, technocrats, and so on. We reserve the option of venerating even the ‘failure’ of radical excess. A few days unchained from the empire of lies might well be worth considerable sacrifice; a moment of exalted realisation may outweigh a lifetime of microcephalic boredom and work. But this moment must become ours– and our ownership of it seriously compromised if we must commit suicide to preserve its integrity. So we mix our veneration with irony; it’s not martyrdom itself I propose, but the courage of the dynamiter, resistance like in 1936 Cataluña, the attainment of criminal, decadent, transgressive and illegal pleasures.”

¡La Concha De Tu Madre!: ¡La Puta Que Te Parió!: ¿Qué Miras Bobo? ¡Andá Pa' Allá Bobo! ¡Ya Basta!

"What is the refusal of art? The 'negative gesture' is not to be found in the silly nihilism of an 'Art Strike' or the defacing of some famous painting– it is to be seen in the almost universal glassy-eyed boredom that creeps over most people at the very mention of the word. Is it possible to imagine a non-aesthetic, 'zones of abandonment' [as an expansion of Ray Johnson's 'Nothings'] that does not engage, that removes itself from history and even from the disgusting art market? 'Patalinguistics' is a form[ula]; communicative reversal, which is continually disappearing from all orderings of language and meaning systems; an elusive presence, evanescent, latif ['subtle' a term in Sufi alchemy]– the strange attractor around which memes accrue, chaotically forming new and spontaneous orders. Here we have an aesthetics of the borderland between chaos and order, the margin, the area of catastrophe where the breakdown of the system can equal patanihilistic dissolution."

"History, materialism, monism, positivism, rationalism, pragmatism, capitalism, revisionism, structuralism, and all the 'isms' of this world are old and rusty tools which I don't need or mind anymore."

"Of course, the idea that punk is 'underground', or at least 'oppositional', is problematic in terms of those postmodern theories that think of our epoch as a time of proliferating margins. But then that part of the punk audience that has any interest in postmodernism is more than capable of resolving this 'contradiction' [Green Day: Walking Contradiction] by adopting a pose of 'ironic' consumption."

"Post-digital = postcolonial; post-digital ≠ post-histoire. On closer inspection, however, the dichotomy between digital big data and neo-analogue do-it-yourself [DIY] is really not so clear-cut. Accordingly, 'post-digital' is arguably more than just a sloppy descriptor for a contemporary [and possibly nostalgic] cultural trend. It is an objective fact that the age in which we now live is not a post-digital age, either in terms of technological developments– with no end in sight to the trend towards further digitisation and computerisation– or from a historico-philosophical perspective. Regarding the latter [Cox 2015, this volume] offers a valid critique of the 'periodising logic' embedded in the term 'post-digital', which places it in the dubious company of other historico-philosophical 'post'-isms, from postmodernism to post-histoire. However, 'post-digital' can be defined more pragmatically and meaningfully within popular cultural and colloquial frames of reference. This applies to the prefix 'post' as well as the notion of 'digital'. The prefix 'post' should not be understood here in the same sense as postmodernism and post-histoire, but, rather, in the sense of post-punk [a continuation of punk culture in ways which are somehow still punk, yet also beyond punk]; post-communism [as the ongoing social-political reality in former Eastern Bloc countries]; post-feminism [as a critically revised continuación of feminism, with blurry boundaries with 'tradiciónal', unprefixed feminism]; postcolonialism; and, to a lesser extent, post-apocalyptic [a world in which the apocalypse is not over, but has progressed from a discrete breaking point to an ongoing condition– in Heideggerian terms, from Ereignis [Event] to Being– and with a contemporary popular iconography pioneered by the Mad Max films in the 1980s]. None of these terms– post-punk, post-communism, post-feminism, postcolonialism, post-apocalyptic– can be understood in a purely Hegelian sense of an inevitable linear progression of cultural and intellectual history. Rather, they describe more subtle cultural shifts and ongoing mutations. Postcolonialism does not in any way mean an end of colonialism [akin to Hegel's and Fukuyama's 'end of history'], but, rather, its mutation into new power structures, less obvious but no less pervasive, which have a profound and lasting impact on languages and cultures, and, most significantly, continue to govern geopolitics and global production chains. In this sense, the post-digital condition is a post-apocalyptic one: the state of affairs after the initial upheaval caused by

the computerisation and global digital networking of communication, technical infrastructures, markets and geopolitics."

We could be anarchanihilists if we were left to our own ideas, but we always fail to do that. Theoretical anarchism, as it is done within anarchist circles in the 21st century, through violent patanihilistic behaviours chose to attack power from the outside, from the margins, but it never had the guts and self-criticalness to recognise its own idealism[s] and its inability to "objectively" define what is meant by the concept of the "conscious revolutionary-subject."

"For Nietzsche, as with Stirner, there is nothing hidden beneath the mask of the ego; the 'ego' as such is an illusion, a spook projected onto those who do not conform to the image of a proper subject, citizen, worker, consumer, human being, patanhilistic misanthrope. 'The subject is only a fiction, the ego of which one speaks when one censures egoism does not exist at all'. This does not mean that individuals do not exist, only that there is no generic individual. Each 'I' is constituted by the singular history of its actions and conditions, contexts, property, and consumption."

The influence of Marx's theories in cybernetic-theory reinforces mechanistic perspectives, facilitating late-capitalist extraction and the dominion of dead labour under global market-hegemony.

"But we can study the actual content of this shift only in the more detailed statements of the last works and sketches, where its real motives are voiced with Nietzschean candour. In The Twilight of the Idols and The Will to Power the decisive motive of his– new– Anti-Darwinism is now clearly expressed. Here again it becomes patent how Nietzsche resembled and how he differed from the general run of 'Social Darwinists'. Instead of considering the facts of natural evolution itself, both sides used 'the phrase of the struggle for survival' [Marx] from the standpoint of their assessment of the perspective on the present and future resulting, they thought, from the class struggle between bourgeoisie and proletariat. Capitalism's ordinary 'Darwinist' apologists started with the experiences of the age after 1860, which they superficially generalised. If, they thought, the 'struggle for survival' operated in society unchecked, it would end ineluctably in the victory of the 'strong' [the capitalists]. This is where Nietzsche's sceptical, pessimistic critique begins. 'Normal' conditions for the social struggle for survival will inevitably lead the 'weak' [the workers, the masses, socialism] to a position of command. Very special measures must be taken to prevent this. Here Nietzsche was not only, as in his ethics, a 'prophet' of imperialist barbarity, but was moreover looking for those new types of forms of dominion which could thwart the rise of the proletariat. The accent is on the word 'new' because Nietzsche, as we have seen, was highly sceptical about those methods of oppression practised in his own times [he had witnessed the failure of the anti-socialist laws]. He did not believe that the contemporary capitalists, politically conservative as they were, were capable of carrying out such a policy. That calling awaited none other than the 'lords of the earth' whose deliberate training was the principal idea behind Nietzsche's ethics. [Here we see that he anticipated in his thinking not only imperialism, but also fascism to boot. Of course it was impossible for this to happen in an even relatively concrete form; it was only possible on a mythical, universal level.] Now that we have presented the sharp contrast between Nietzsche and the ordinary direct apologists of capitalism, we must briefly remark on the methods they shared in connection with Darwinism. Each side started out not by examining the objective correctness and applicability of Darwinism in respect of social phenomena, but from its own political aims and the perspectives which these provided. Thus in the last resort, it boils down to the same method whether the ordinary apologists, out of a narrow optimism about capitalist evolution, are commending Darwin, or whether Nietzsche, as a result of the scepticism we have just indicated, is rejecting and attacking him. In both cases, Darwinism was only a mythologised pretext for the ideological war against the proletariat."

"Although Bakhtin's notion of dialogised heteroglossia allows one to retain elements of Marx's historical materialism and of Derrida's différance, that is, equal emphasis on both the diachronic and synchronic dimensions of the linguistic community. Michael Bernstein has suggested that Bakitin's heteroglossia portrays a society whose hallmark must always be Nietzschean ressentiment. More specifically Bernstein argues that the voices be sociolinguistic genres of a heteroglossic community are, like Nietzschean 'slaves', purely 'reactive' in character, always 'impregnated by the words and values of others and formulated entirely in response to and as an anticipation of the responses [they] will elicit'. But Bernstein also mentions the way in which Nietzsche says that responsiveness is 'noble' and therefore not nihilistic: 'Responsiveness, usually regarded as an entirely laudable quality, is unmasked in The Genealogy of Morals as itself inherently double: noble when it stems from an acknowledgment of the 'other' grounded in a prior self-confidence about the validity of one's own impulses and values, and base when it originates in and remains saturated by doubts about the ways in which one will be evaluated and judged'."

"Aesthetics of simulation, an 'abyssal vision': this reduction is taken to be a depth [...] and doubtless this was true of a reflective configuration of the sign in a dialectics of the mirror. From now on this infinite refraction is nothing more than another type of reality in which the real is no longer reflected, but folds in on itself to the point of exhaustion."

"In 1960 Appel wrote: 'Painting means laying waste to all that has come before.' Nihilistic gesture, revolt against tradition? One might believe it in considering the 'corrections' that Jorn, Constant, Corneille and Appel himself inflicted on some very pompous chromos in the '50s.": [CoBrA]

"Neoist aesthetics are characterised by the practice of plagiarism and the use of collective pseudonyms. Plagiarism is a means aratacking private property, while the adoption of the name Luther Blissett by all members of the Neoist network is central to the movement's death struggle with capitalism. Backtracking for a moment to the late sixteenth century, we find that playwrights such as Shakespeare and Marlowe often plagiarised plots and ideas from earlier writers. In this plagiaristic aspect of Elizabethan drama, we can discern a highly advanced form of proto-modernism. Plagiarism was also particularly well used by Lautréamont/Ducasse [1846-70]. Similarly, the work of William S. Burroughs is heavily dependent on plagiarism in terms of both content and style. This is particularly noticeable in relation to the texts of Tzara and Artaud. The great advantage of plagiarism as a literary method is that it removes the need for talent, or even much application. All you really have to do is select what to plagiarise. Enthusiastic beginners might like to start by plagiarising this essay. A hardcore nihilist might choose to plagiarise it verbatim, while those individuals who labour under the delusion that they are of a more artistic bent will probably want to change a word here and there– or even place the paragraphs in a different order! It should not be forgotten that plagiarism is a highly creative exercise [none dare call it patanihilism] and that with every act of plagiarism a new meaning is brought to the plagiarised work. Unfortunately, this does not alter the fact that the capitalistic forces controlling western culture have proscribed as illegal the plagiarising of modern texts. However, do not allow this to deter you from plagiarising modern work. A few sensible precautions will protect you from prosecution. The basic rule in avoiding copyright infringement is to take the idea and spirit of a text without actually plagiarising it word for word. One of the best examples of this is Orwell's 1984– which is a straight rewrite of Zamyatin's We. Anyone with a serious interest in neo-plagiarism should spend some time comparing these two

texts. In the area of popular music, a good example of neo-plagiarism is the way in which the chord sequence was lifted from Louie Louie and married to the words of Wild Thing. This is plagiarism at its best, with no redeeming factors such as a clever change of context. In short, plagiarism saves time and effort, improves results and shows considerable initiative on the part of the individual plagiarist. As a revolutionary tool, it is ideally suited to the demands of the late twentieth-century."

"This generalised rule of the exception is at the same time the generalised rule of the sovereign power of death over 'bare', biological life, which is itself merely a cipher for that sovereign power. The extreme figure of this rule of the exception– one that in its very extremity emblematises all of its lesser manifestations in a political and social life lived increasingly in the shadow of the virtually unreviewable discretion of impersonal bureaucracies– is the nazi extermination camp. The camp, says Agamben, in which life was indeed excepted into from the legitimacy of any recognisable rule of law and placed instead under the sign of arbitrary death, yet at the same time was absolutely routinised, regularised and even mechanised in its rule-like character, [Vernichtungslager] is the 'hidden matrix and nomos of the political space in which we are still living'. We are all homines sacri now, and in this latest [and apparently last] historical unfolding of the essence of sovereignty our supreme political task has become to throw off the yoke of the law in its entirety– to drive a stake through the heart of the legal revenant so that it returns no more."

According Jean-François Lyotard, "The Inhuman is a religious, mythological allegory on the capitalist system; as post-fascist, 'transhumanist' Patanihilism is an ~~anti-~~post-political 'Pataphysics of the black [black-bloc cube of patanihilistique, anarch[a]voidal expansiveness] nihilism of the era of Anti-Neoist post-'~~terror~~ist' ideologies."

"While the Zapatistas thus made tactical use of embodied– and theatricalised– presence, the movement also took advantage, from the beginning, of the Internet as a means to build a global grassroots support network. Dominguez describes this 'digital zapatismo' as a 'polyspatial movement for a radical democracy based on Mayan legacies of dialogue [that] ripped into the electronic fabric not as InfoWar– but as virtual actions for real peace in the real communities of Chiapas'. Within a week of the first uprising, a massive international network of information and support was created through the most basic digital means: e-mail distribution and web pages; witness the extraordinary Internet site, Zapatistas in Cyberspace to grasp the scope of that network. The radical disjunctures between the sophisticated presence of the Zapatistas on the Internet, at the same time that Chiapas has had none of the requisite infrastructure– in most cases, not even electricity– earned the movement its reputation as the 'first postmodern revolution'. Thus the Zapatista's own recombinant theatre of operations meshed virtual and embodied practices in a struggle for real material change and social well-being in Chiapas."

"Critic Paul Virilio suggests that our new times are marked by the 'industrialisation of simulation': dominated by commercial and government interests, televisual and internet cyber-media perpetuate a 'dissuasion of perceptible reality', and– for better or worse– 'instantiate new formations of reality, new relations between self, space, and a sense of the real, whose moving contours require new conceptual maps'. As with all space exploration, real or imagined, the cartography of such simulated spaces– or of what Virilio calls 'cybernetic space-time'– is shaped both by the past travel and desired destination of the traveller. Ricardo Dominguez, a founder of the Electronic Disturbance Theatre [EDT], notes the range of metaphors that have until now informed our imagination of cybernetic space: 'frontier, castle, real estate, rhizome, hive, matrix, virus, network'. Because cyberspace is by definition a discursive space, the imposition of any one metaphor has a performative effect on the cyberreality it describes, turning cyberspace into the domain of private ownership,

frontier outposts, or rhizomatic community. 'Each map', says Dominguez, 'creates a different line of flight, a different form of security, and a different pocket of resistance'. Each map enables and effaces certain kinds of travel and their attendant social infrastructure: ports of entry and exit, laws of access, and rights of passage."

Ernesto "Che" Guevara said that communism was like a religion and, "humans must extinguish the communist state before creating the preconditions for any true autonomy and extinguishing the arbitrary whims of people in positions of power: whether it be the corporate board-room or the Soviet Politburo."

"Jarry epitomises the attitude of unrepentant 'plagiarism' because he resolutely refused to follow the 'dicta' of others. While stimulated by such luminaries as Goethe, Coleridge, and Lautrémont, he did not hesitate to modify their works and ideas. This pattern of borrowing and transforming, modifying and augmenting, is also seen in Jarry's aesthetic theories, most of which he developed after he came to Paris in 1891. In this artistically fecund city he benefited from his contacts with writers, musicians, and painters who also sought new goals for their art. Their trials and errors, successes and failures, made fin-de-Siecle Paris one of the most exciting places and periods in western thought, and it was fortunate that Jarry's heritage and inclination permitted him to be nurtured by this 'climate of opinion'."

"...that is unities of simulacrum, 'false' verbal properties [nominal or semantic] that can no longer be included within philosophical [binary] opposition, but which, however, inhabit philosophical opposition resisting and disorganising it, without ever constituting a third term, without ever leaving room for a solution in the form of speculative dialectics."

"Alfred Jarry was dedicated to intensifying the spectators' awareness of life and human nature and castigating the spectator for their bourgeois attitudes and lust for power, inhumane drive from money, and crass hypocrisy."

"This view of christianity as well as his pessimism, atheism, and misanthropy place Jarry squarely outside the mainstream of western culture. Perhaps this point can be best exemplified by his play Pere Ubu– which stands as one of the most revolutionary and iconoclastic plays of modern theatre."

"The Transmaniacs sought to create temporary inter zones– before capital could recuperate them or shut them down. Conversely, 'a situazionaut, as the word says, is someone who jingles situations, crosses them and breaks them apart. I am speaking of situations which are constructed by power, not those constructed by us, who have a different value, of re-appropriation of life'. In other words, the Transmaniacs formulated a non-dialectical theory that maintained that the spectacle had to be confronted not only from the outside– through a nomadic crossing of yet-to-be-colonised areas of social– but also from within, through a systematic infiltration and sabotage of the media system. This viral approach emerges also from some provoking statements made by members of the collective during their internal meetings, whose minutes were regularly posted on a local Bulletin Board System [BBS] and distributed via Fidonet nationwide. Among those, there was the appropriation of a notorious phrase commonly attributed to Italian Communist leader Amedeo Bordiga: 'Anti-fascism is the worst product of fascism'. The slogan was meant to satirise, as Karen Eliot recalls in an interview with the author, a certain 'automatic reflex', kind of Pavlov thing, which was very common in the movement, i.e. the propensity to go berserk each time there was a fleeting chance that a fascist was around. Most people came to demonstrations or meetings only when there was talk of a fascist presence, a vague threat of a fascist initiative, it was kind of a gang war mentality, a tribal thing, but there was no reasoning at all on what fascism was becoming, on the meaning of being a fascist or an antifascist in a radically transformed social, political and cultural landscape'."

Unknown: Other vectors? You say dangerous games and I respond with "patanihilist experiment" or "transsexual transmedia transgressions" but I am not trying to split hairs– there are many, many games that we play. Such as three-sided soccer, poker with zeroed-out, blacked-out/"redacted" cards and Grand Theft Auto [porros encendidos] sometimes. Where is the danger here? The thing that gives us both the desire to play is the possibility of breaking and redefining the rules; the game-experience, as a hyper-cognitive and hyper-organisational endeavour. There are games that excite us, amuse us, provoke us, disgust us, confuse us, disappoint us and overall make us want to explore more in search of new parameters; overcoming the rigid laws that allow languishing and relinquishment to the reign of arrogant ignorance. The game "object" is of ever-changing nature; tentatively an "existing", pataphysical invention from pataengineering or patamechanical cooperation with the College de 'Pataphysique in Paris, France. This is at least one example of the sorts of experiments in which we engage.

"The 'I' subdues and kills: it operates like an organic cell: it is a robber and violent. It wants to regenerate itself– pregnancy. It wants to give birth to its god and see all mankind at their feet. Nietzsche's description of the individual 'I' parallels Stirner's portrayal of the all-consuming and all-dissolving individual owner, the 'I' that expropriates and destroys its property to remain unique. The 'I' acquires its content through the theft of experience; it is a 'criminal' in Stirner's vocabulary, set against every attempt to capture it. Continuously regenerating itself, presupposing itself, consuming itself– the 'I' never rests. While Nietzsche's individual gives birth to gods, Stirner's 'I' consumes them. This is perhaps the greatest difference between Stirner and Nietzsche. Stirner eats gods, dissolving their potency and using their power for himself. Nietzsche births gods, creating new ones beyond himself that one day will exceed him as well."

"This and other provocations surfaced also in the radio show Transmaniacon and in other happenings that various members of the collective staged, often in collaboration with other performance groups, in social centres and student squats. 'The radio show was a manic display of speeches, weird sounds, absurdist theatre, improvisational comedy and rants of any kind', says Bui, 'we were in our early twenties and we were very provocative'. In summer 1994, the 'absurdist' performances of the Transmaniacs and the urban explorations of River Phoenix converged in the Agitazione Orbista [Horrorist Agitation], a series of guerilla theatre interventions, coordinated by Riccardo Paccosis Amorevole Compagnia Pneumata. On 27 May 1994, Paccosi simulated a self gutting in a central street of Bologna by pretending to have spasmodic convulsions and extracting a long veil intestine from underneath his shirt. The performance, which is terminated by the police, is meant 'to present capitalist society with an anguishing image of itself'. As one of the editors of River Phoenix points out, 'Paccosi's self gutting is probably the first action that sees the participation, in the guise of a fake passerby or authors of outraged letters to the press. Or the core group that will later form the Bolognese cell of the Luther Blissett Project'. The horrorist agitation continued with a campaign of fake letters to local newspapers supposedly written by disgruntled citizens to denounce the presence of animal entrails on public buses and in other venues, and then with the actual deployment of such entrails on a bus– an action that obtains some coverage in the local press."

Annihilating The Self: Consummation Of Nihilism Through The Abyss Of Self-Decomposition; Acid Bath [Payaso De John Wayne Gacy: "Pogo In The Making"]

"But because the law is constructible, it is accordingly deconstructible, which means that deconstruction keeps an 'inventionalist' eye open for the other to which the law as law is 'blind'. For example, when the right-wing jurists in the United States strike down affirmative action laws, or the efforts of states to draw congressional districts so as to give African-Americans a voice in Congress, on the grounds that such lines must be 'colour-blind', then it is being more blind than possessed of judicial insight; the eyes of justice are fixed on the silenced and oppressed who are being ground under by

these laws of 'equal treatment'. But this deconstructibility of the law goes hand in hand with the undeconstructibility of justice: Justice in itself, if such a thing exists, outside or beyond law, is not deconstructible. No more than deconstruction itself, if such a thing exists. Deconstruction is justice. Justice is what the deconstruction of the law means to bring about. Justice is its father's or mother's business that deconstruction must be about, that upon which the deconstruction of the law has fixed a steady eye, that which gives deconstruction meaning and momentum, 'impulse' and 'drive', its eccentric ecstasy. Justice is not deconstructible. After all, not everything is deconstructible, or there would be no point to deconstruction. While it is true that there is no end to deconstruction, no telos and no eschaton, it is not true that there is no point to deconstruction, no spur or stylus tip, no thrust, no cutting edge. Everything cannot be deconstructible or, better, everything is deconstructible, but justice, if such a 'thing' 'exists', is not a thing. Justice is not a present entity or order, not an existing reality or regime; nor is it even an ideal eidos toward which we earthlings down below heave and sigh while contemplating its heavenly form. Justice is the absolutely unforeseeable prospect [a paralysing paradox] in virtue in which things that get deconstructed are deconstructed. Thus, deconstruction is made possible by a twofold, conjoint condition. The deconstructiblity of law [droit], of legality, legitimacy, or legitimation [for example] makes deconstruction possible. The undeconstructibility of justice also makes deconstruction possible, indeed, is inseparable from it. What then, or where then, is deconstruction? The result: deconstruction takes place in the interval that separates the undeconstructibility of justice from the deconstructibility of droit [authority, legitimacy, and so on]. There is a necessary, structural gap or distance between the law and justice, and deconstruction situates itself there, in that space or interval, in that abyss or khôra, watching out for the flowers of justice that grow up in the cracks of the law."

In other words, anarchism is a "space of doubt, cynicism and contention", and the period in which anarchists find themselves is one where many are "deeply into various shades of nihilism"— the nihilistic period of anarchism which states, "maybe there is no meaning to life. And that is one of the 'nothingness[es]' of nihilism."

"Jarry's work is a panorama of depravity– the result of people 'doing as they wouldst'– killing, raping, exploiting, pillaging, and gorging... According to Jarry, 'the expression of the absurdity of life required new forms, and one of them was the establishment of black humour as a viable dramatic technique'. This black humour, with its caustic and nihilistic qualities shamelessly exposes the nature of the bourgeoisie, optimism, and christianity, but it also shows that these concepts result in the tragedy of life, which is so grievous that humans can only laugh at it [Bosse-de-Nage: Ha Ha!]. Helplessly and hopelessly contained and restrained, they find themselves ruled by buffoons and clowns, like Ubu, with a malignant cosmos; the works are then just another manifestation of Jarry's iconoclasm and nihilism."

"I think where I am not, and I am not where I think.": Jacques Lacan

Absoluter Gegenstoß: Vaga A Qualsevol Lloc, Sota El Fum; Convergències Anònimes, Efímeres, Amorfes, Indeterminades D'Operadors Invisibles [Patanihilistes; Iniciació Ajornada]

"This bloody red line 'I' drag my['self'] across [ne pas passer] is the pure marker of difference, the difference between the absolute and the particular, creating its own innate self-relating negativity, a kind of void out of which subjectivity [arriver: l'éternel déviation/retour de rien/res/nada] comes crawling."

"The fundamental doubt that may arise when seeking an analogy between Cioran and Vattimo is that the Italian hermeneut treats nihilism as an unequivocally positive event. Nihilism is 'our only chance for freedom', because it 'calls us to say goodbye' to being and being treated in an absolute [metaphysical, metamodernist] way, and therefore releases

'weak thinking', distrustful of absolutist statements about truth, goodness or the meaning of the world. It is difficult to find such a positive aspect on a literal level in Cioran. One could even use Nietzsche's typology to describe him as a 'passive nihilist', paralysed by the senselessness of the world and denying it any value. However, Cioran would not be Cioran if he did not give us a chance to discredit such an interpretation. I think that he also treats nihilism as an opportunity, although it has something of– according to Ireneusz Kania's apt metaphor– avoiding beaten paths and choosing 'shortcuts that make an ordinary mortal's skin crawl and feel cold with horror.' Cioran certainly– like Vattimo– calls us to recover from humanism, after all he says: 'As far back as I can remember, I have always destroyed the pride of being human.' However, you can sense subcutaneously that all of Cioran's negative statements have a second meaning– they are a call to think anew about the [in]human condition. Anew, that is, beyond metaphysics and humanism, beyond anthropocentrism as their component, without conceptual supports and comforting illusions. Nihilism as an opportunity also includes coming to terms with the incurable disease of humanity and turning it into something positive. Cioran liked to quote an anecdote about Pascal's response to his sister who wanted to send him for treatment: 'You don't know the inconveniences of health and the advantages of illness.' In essence, the author of Syllogisms of Bitterness is not interested in finding a cure (that would be metaphysics or humanism, and also– vice versa– Nietzsche's Übermensch), on the contrary– he filters his despair in order to 'produce effective immune extracts from the poisons of his own existence.' These extracts are– I think– nihilism. And finally, Cioran wrote about nihilism as a chance for humanity in Outline of Decay, when he saw the sources of all crimes in orthodox devotion to values: 'One always kills in the name of God or his counterfeits. What is the Fall but the search for some truth and the certainty that you have found it; desire for dogma and being rooted in dogma? And the result of this certainty and rootedness is fanaticism.' Cioran called indifferent people 'saviours' of a man tormented by fanatics and ruined by 'idealists'. Nihilism in this approach would have a moral aspect: the refusal to act as a result of indifference to the highest values would be the art of avoiding extremism, which inevitably leads to the absolutisation of one's attitudes by false saviours of humanity. History– contrary to appearances– does not know crimes committed in the name of nihilism, but is full of crimes committed in the name of one or another faith. Therefore, when Cioran says that 'everything is devoid of consistency, foundation, justification', when he realises the dethronement of the highest elements, he is in fact following the path of a moralist: 'the bitter truth (regardless of its consequences for being) is more comforting than sweet lies.' Refusal to act is one of the options open to the nihilist, and this is the option Cioran, 'anti-revolutionary as a result of nihilism,' chooses. While every revolution motivated by metaphysical reasons gives rise to aggression, nihilism frees us from it because, as Vattimo says, 'it leads to the effect of blurring the reasons that justify it, and thus limits violence'."

"Black mask seized every possible opportunity of fucking up culture. They moved in at a moments notice and improvised as they went along. They heckled, disrupted and generally sabotaged dozens of art congresses, lectures, exhibitions, happenings. Probably the most notorious escapade was the wrecking of the marathon seminar on modern art sponsored by the Loeb student centre. Howls of, 'art is dead, burn the museums, and poetry is revolution'. Tables kicked over, windows smashed, scuffles breaking out. Larry Rivers roughed up a bit in the best futurist manner. The theatrical dimension– 'fuck off, you Cunt'– equally worthy of the occasion."

Disaffection, nihilism and anarchism is an ultimate expression of nothingness. It is about joining forces with those in a way that we no longer believe in humanity's perpetual quest for utopia. The question is: can we build an "anarchism without hope or dream", an "anarchism without aspiration, without ambition, without gain", a "zero-sum game, post-philosophy/non-philosophy", to be[come]? And if not, what is left?

"In July 1996, Il Corriere di Viterbo received a videotape containing footage of a black mass in which 'a screaming virgin' is supposedly sacrificed [The video is murky and the woman is always off-camera]. Besides generating a new round of articles by the local press– which hardly questions the authenticity of the document– the video goes national on Studio Aperto, one of Berlusconi's newscasts, which broadcasts it in February 1997, presenting it as an 'exceptional document'. As the media hysteria reaches its peak, on 2 March 1997, the Luther Blissett Project mails extensive proof of the fabrication to national public TV. The extended version of the video featuring the gruesome 'killing of the virgin' ends with a tarantella in which the Satanists and the virgin hold hands, dance, and sing along. Visibly embarrassed by the national exposure, the Viterbo papers abandon the Satanic trail in the midst of polemics and reciprocal accusations of sensationalism."

"...there is also a positive dimension. To deconstruct history or texts in the style of Derrida or Foucault is to make evident that play of différance– that ungraspable network of relations, which sustains but is concealed by claims to self-presence. It is, in other words, to offer an insight into, or partial presentation of, a totality which as a totality is unpresentable."

What is lacking is a brash, pataviolent, Post-Neoist transmedia non-praxis of deconstructing metamodernist attempts to re-engage "proper" aesthetic sensibilities of the "beauty of art" and most egregiously the "originality" of the creator.

"We must therefore attack by means of difference, dismantling the network of codes, attacking coded differences by means of an uncodeable absolute difference, over which the system will stumble and disintegrate: There is, no need for organised masses, nor for a political consciousness to do this– a thousand youths armed with marker pens and cans of spray paint are enough to scramble the signals of urbania and dismantle the order of signs. Graffiti covers every subway map in Nihiluña, just as the Czechs changed the names of the streets in Prague to disconcert the Russians: guerrilla action."

"While the Viterbo hoax was still unfolding, the Bolognese branch of the Luther Blissett Project had decided to duplicate the experiment in Bologna. In June 1996, a human skull was left in the luggage lockers of the local train station with a message addressed to Il Resto del Carlino, the most popular Bolognese tabloid. The note is signed 'Satan's Hunters' [Cacciatori di Satana], a mysterious group of Satanists who claim to have stolen the skull from the Satan's Children [Bambini di Satana], a notorious and real sect based in Bologna. Il Carlino runs an article, and a few days later, Luther Blissett uncovers the hoax by sending evidence of the fabrication to other local newspapers."

"DeLillo's characters in Mao II inhabit a strikingly Baudrillardian universe, where terrorism steals the show, where the terrorist narrative mobilises the flow of images and information in a media-saturated world. Writer Bill Gray complains that 'we're giving way to terror, to news of terror, to tape-recorders and cameras, to radios, to bombs stashed in radios. News of disaster is the only narrative people need. The darker the news, the grander the narrative. News is the last addiction'. For Gray, terrorism is related precisely to a media-saturated culture in which informational events stand in for the real, in which the grand narratives by which people live are mythic, hyperreal, and in which those observing the terroristic act are swept up in the mise-en-abyme [mise-en-abîme: droste effect] of its staging, fascinated by the will to spectacle it represents. We are reminded of Baudrillard's contention that terrorism's 'only 'ripples' are precisely not an historical flow but its story, its shock wave in the media. This story no more belongs to an objective and informative order

than terrorism does to the political order. Both are elsewhere, in an order which is neither of meaning nor of representation– mythical perhaps, simulacrum undoubtedly'. Terrorists have adapted to a simulation order; their acts are staged for the media and become part of the world of self-referential signs, part of the hyperreal condition ['simulacrum undoubtedly']. In Mao II, this issue is precisely relevant to the artistic crisis Bill Gray undergoes in the novel-in a larger sense, a clash between Bill Gray's modernist aesthetic assumptions and a new world of postmodern simulacra and spectacle he finds himself inhabiting."

¡Lucha Con Bombita Rodriguez, Los Montoneros Y El Ejército Posrevolucionario Patanihilista En Desafía [Contra] Al Gobierno De Mierda! ¡Armas Para El Pueblo/Pobres [Precariat], Ya!

"Ultimately, the individual derives the values of their acts from themselves; because they have to interpret in a quite individual way even the words they have inherited. Their interpretation of a formula at least is personal, even if they do not create a formula: as an interpreter, they are still creative. The individual contains the history of its evolution. Nonetheless, it is unique. It interprets, that is, 'consumes and owns its world as well as its values'. 'All its acts are entirely its own'. Even expropriating something of another can still be a 'creative' act."

"The walls, the bars, the guns, the guards y la cana can never encircle or hold down the post-conceptual, post-political, post-historical, post-human, post-philosophical [non-ideas] 'will to ~~nothing'ness"~~ of the non-existent ['no disponible'] patanihilista.": Luther Blissett Encarcelado: Complejo Penitenciario Federal N° 1; Penal de Ezeiza

"Instead of researching his own question, Jarry attacks the problems of the evolution of the theatre and its relevance to modern audiences. Here is the artistic nihilism and revolutionary spirit which contributed markedly to the verve of modern drama."

"We were fascinated with a Borges-like idea of deferring falsification to the infinite without necessarily revealing the hoax. In this respect, our group was a mad splinter [scheggia impazzita] of the Luther Blissett Project, which operated in complete autonomy, and eventually had to change its original plans because it came under pressure to do so."

Now I'm Nothing; Dissonance.

"'[A] being radically devoid if any representable identity would be absolutely irrelevant to the state', and thus, he suggests, the state must endow such a 'life' with a representable identity in order to make it 'relevant'– that is, to include it within the field of its sovereign power, which is to say, within the law. In the western tradition, he goes on to say, the 'representable identity' assigned to life as such has assumed both a quasi-theological sanctity– 'the hypocritical dogma of the sacredness of human life'– and a strictly legal form– 'the vacuous declarations of human rights'. The hypocrisy and vacuity stemming from the reality that these specious identifications are intended to obfuscate."

"The people who were distributing The Yorkshire Mutineer were left-wing dinosaurs. They were happy enough when I gave communist and anarchist terror groups positive coverage, but I brought things a little nearer home and they shat

themselves. I don't see anything wrong with offing government automatons, and it is really stupid to get upset about a few dead yanks. Especially when, at the end of the day, what I do is just a joke. I'm an armchair terrorist, I've never killed anyone, I just like reading about revolutionary violence. Censorship won't stop me publishing this stuff, I've still got some mail order subscribers and it doesn't cost much to xerox an issue of my magazine."

Unknown: Yes, for the most part, but I would add one nuance to the various factional separations, schisms and such that occurred not only within the Situationist International but also other post-marxist, shall we call it, groups that attempted to overcome the banal, post-war capitalist milieu in the west. The Neoism group that was in Serbia, for example, when I was there, in the Soviet-backed marxist, communist group that I eventually left. The main centre of that group was in Serbo-Croatian and they were mainly in a more polemical field, attempting to interpret the Soviet Union through pataphysical accounts of Soviet space exploration and spacecraft theory. However, others in Yugoslavia had a greater "pragmatic" sense to their exploration of pataphysical games and practices, mainly related to working with electronic media as well as solving epistemological problems of indeterminacy. Also a bit early, in terms of actual written works, the works of Jean-Paul Bergeron, the transmedia theorist and pataphysician. He had published his works in French under the pen name Jejuneau but he was working with my agent and collaborator there in the late 1960s. One could go on and on about these intertextual links between mostly unknown Yugoslavian [Социјалистичка Федеративна Република Југославија „патанихилисти"] Post-Neoists, who were much more obscure, anti-systemic, anarchistically violent, vitriolically misanthropic and virulently nihilistic than their rather tame counterparts in China, the United States, Great Britain, France, or the Soviet Union.

"Baudrillard makes an explicit point of differentiating his own position from that of the situationists. Baudrillard could not be clearer. 'We are witnessing the end of perspectival and panoptic space ['...and thus to the very abolition of the spectacular', he proclaims in Precession of Simulacra. 'Television, for example, is no longer a spectacular medium. We are no longer in the society of the spectacle in which the situationists spoke, nor in the specific kinds of alienation and repression that it implied. The medium itself is no longer identifiable as such and the confusion of the medium and the message is the first great formula of this new era'. In 'The Ecstasy of Communication', 'Obscenity begins when there is no more spectacle'. The implicit critique of situationist theory Baudrillard presents concerns its continuing assumption of a distinction between power and its objects, between the spectacle and what it conceals. Ultimately, Baudrillard suggests, the situationists are committed to an appearance/reality distinction that is no longer sustainable. Everything circulates now, Baudrillard insists. Nothing is concealed; indeed, everything is hyper-visible. There is nothing and no one behind appearances that could be exposed, just as there is no alienation from which one can be liberated. Insofar as there is a source of power it is you. Psychoanalysis provides the model for these decentred circuitries of 'manipulation'. '[One can always ask of the traditional holders of power where they get their power from. Who made you duke? The king; who made you king? God? Only god no longer answers. But to the question: who made you a psychoanalyst the analyst can reply: You.]' Power has completed the spectacle by making it interactive; but in doing so, it has abolished the spectacle as such and inaugurated a new, all-inclusive, system which makes alienation irrelevant or obsolete, Immersion– which becomes so central a preoccupation of cyberpunk, dystopian-narratives, science-fiction and its many technologies– displaces spectatorship."

"There's absolutely nothing radical about a handful of idiots deciding to engage in 'armed struggle'. Attempting to simulate these infantile and ultimately impotent forms of rage in an art gallery is also obnoxious."

"It is true that the discourse of music does not refer to a referent in the same way that language does. Nevertheless, music appears as a temporal organisation [diachronic, like speech] of discontinuous elements [articuli, the notes] defined, like phonemes, by their place in a system [the scale and rules of harmony. In music the work of the unconscious produces effects of meaning by transgressing diverse levels: temporal organisation [rhythm, development], steps between the elements [the scale], the discontinuity between the elements [existence of notes], composition of elements out of other elements, sonorous material of so-called musical objects."

I suspect that this space of doubt, where we are constantly trying to understand the truth and thereby try to bury it under illusions and misanthropy, is more attractive, attractive to nihilist and anarchist theorists as it is to those people who constantly seek power in an impossible and unjust world.

"Dominguez, as a digital Zapatista, engages a similar interplay of the visible and the invisible, the embodied and the simulated. When he performs in person, Dominguez wears a Zapatista mask; the presence of the mask in lecture halls, gallery spaces, and theatres signals solidarity with those in the Lacandon jungle, but as importantly, challenges any assumptions theatre or gallery viewers may have about 'net artists' and the potential uses of 'new media'. In this gesture, Dominguez is not unlike his fellow performance artist, Guillermo Gomez-Peña, who has engaged cyberspace as an ironic 'information superhighway bandido'.": C-Neoi3t Patan1h1l1qu6 Bandi2; 3RA1N1AC?!/Monsieur 41NG3RS

«Dicono di Dio: 'Non sei chiamato per nome'. Questo vale per me: nessun concetto si esprime, niente che esista indicato come la mia 'essenza', mi esaurisce [parasitismo estatista: classificare, indottrinare, eliminare]; sono solo nomi [y nada más].»

"All I know is I'm not a Marxist.": Karl Marx

"Like much of the avant-garde art of recent years, the Symbionese Liberation Army evokes in order to liquidate the idea of art as communication. But the Symbionese Liberation Army's art practice goes beyond these other forms of vanguardism in its commitment to a self-imposed dichotomic model of perception that systematically develops the dissonant as both a necessity and reality. The paradox is made evident not only by the un-art disguise– but less transparently– by the multiple references and anticipations of recent avant-garde art. The video segment [the bank robbery], which used the concept of planned chance [the 'given' installation of the bank cameras], is perhaps the most obvious. The fire sequence, which, in Los Angeles, pre-empted national network news broadcasts, critically commented on the work of Chris Burden, Vito Acconci and other performance and body artists who engage in physical risk or 'operate' on their own body artists [Patty Hearst's prison operation also belongs in this category]. Also noteworthy is the narrative element of the piece– the metaphor of the artist as fugitive and then prisoner is especially wry; and the theme of metamorphosis [the Duchampian disguises and false names] is pointedly apt. More subtle is the open-ended structure on which the narrative is hung. At this writing, it is still viable Patty is still 'news' and the legal fate of those accused of harbouring the fugitive artists in Pennsylvania is still unresolved. The use of the press as a means of distribution for art also has precedents in vanguard art. Joseph Kosuth made extensive use of the ad form, renting space in the non-art as well as the art press. The Symbionese Liberation Army, however, reversed the relationship between the advertisement and the news item by becoming the news. The group thereby avoided the expense of advertising and at the same time made their work available to a vast audience, even 'framing' it on the home TV screen. The strategy not only utilised television as a

closed feedback system, it also drew large numbers of people into the work as active participants. Indeed, the ongoing process initiated by the group involved not only Justice Department officials and law-enforcement agents, but numerous private citizens, most notably the hostages and the many 'witnesses' who testified on television concerning the whereabouts of Patty Hearst and the Harrises during the flight Sequence."

"The new geography, they say, 'is a virtual geography, and the core of political and cultural resistance must assert itself in this electronic space'. In a later writing, Dominguez qualifies that the 'liquid' flows of 'Virtual Capital' are still unidirectional [...]: 'take from the South and keep it in the North; IMF growing and Argentina dying; Chiapas asking for democracy and NAFTA deleting democracy' [in Marketou 2002]. In response, the Critical Art Ensemble has developed what they call 'Recombinant Theatre', a practice that works in a dynamic relation between the organic and virtual, moving in the various electronic networks where elite power actually resides."

"Some might understand this 'recombinant' practice as a simple matter of contingency: Subcomandante Marcos Sepúlveda-Ramirez is a superb performer who uses all forms of media with calculated savvy; his supporters around the globe use the Internet in every way possible to support his cause. Yet the online and offline struggles elaborate a similar strategy of social critique and intervention based on a sophisticated use of simulation. Sepúlveda-Ramirez and the Zapatistas, including the digital Zapatistas of the Electronic Disturbance Theatre, rely on simulation to create a disruptive ['disturbing'] presence in the material, social, and discursive contexts in which they operate. Resistance, says Dominguez– following the major theorists of information warfare– can take one of three forms: physical, which would engage and possibly harm the hardware itself; syntactical [a favourite of hackers], which would involve changing the codes by which the machine functions– programming, software, design; and finally, semantic, which involves engaging and undermining the discursive norms and realities of the system as a whole."

"Both the nostalgic pursuit of the permanent value referents as regulators and the nihilistic refusals of value discourse altogether, may be perhaps characterisable as mimetic replications, incarnations and effects of the vampirical postmodern displacement of creatively orientated value-life."

Maybe we can build a space of nihilism, nihilist anarchy or nihilistic anarchism where we have no identity, where we have no desire for an end, and where we are nothing and void. Is this an unattainable zone? Could one reach such great heights, only to be dared to climb by the most self-assured, self-aware, yet "super-cool", "Warholian" pataphysical snobbery, detached, indifferent, ambivalent "rudeness" [Artaud] of the Stirnerian [Egoist: "Will" grounded on "no-~~thing~~"] patanihilist? A Post-Neoist that would be engaged in the self-overcoming [consummation] of nihilism through nihilism itself and Ubuesque shenanigans. This is the realisation that I have found and it could be found by every patanihilist. Self-exile from the kingdom of empty signs, self-purging from the social party of empty platitudes, hypocrisy, deceit, extortion and manufactured consent.

"Theories such as those of unitary urbanism [or similar ones] would be completely inadequate today for a project of radical deconstruction of the metropolis. As a matter of fact, the radical metropolis is no longer identifiable with actual territories, but it is composed of trajectories; with the crisis of citizenship and of the legally constituted territory; humans

do not possess anything other than their own trajectories [always the same], and their own right becomes a trajectory [traiettoriale] right. The text continues by listing the tracing of ley lines, mural spray painting and tagging [against the 'Imposed Unique Identity'], the organisation of illegal raves and bus parties among 'the most radical forms of rupture in the networked apparatuses of urban control'. In other words, whereas the Letterists saw the drift as the research branch of psychogeography– that is, a data-gathering procedure necessary to the conception of a new unitary urbanism– the Luther Blissett Project associated urban drifting with a variety of playful and subversive uses of the media that did not aim at recomposing a lost unity. This recasting of the dérive as a tactical practice aimed at exploiting the gaps between the map and the territory suggests that Blissett was part of a larger subversive movement of the deterritorialisation of grassroots activism and the underground."

"John Latham was one of several artists who participated in two international gatherings, both called Destruction in Art Symposium [DIAS], held in London in 1966 and New York in 1968. John Latham burnt what he called Skoob Towers [figure 2, far-left] [the word Skoob coming from the reversal of the letters in the word books]. Latham's work over the years has involved the construction of reliefs that use books as sculptural elements within them [figure 3, far-right]. This began as a hesitant use of books as a found object. John A. Walker states, 'his playful alterations of the shapes of books... were as much constructive as destructive'. In Latham's early reliefs the books appear as physical objects, selected for shape, size and colour, and used like, and alongside, other scrap materials. The books appear somehow detached from themselves as works of literature."

"Thus, beginning with total linguistic relativism, Monty Cantsin ends with a sort of 'patalinguistics'. Spillover words do not partition or segment, they play. They contain more than they contain. Like the famous cleaver which never needs sharpening because the skilled-butcher can pass it between all tendons and joints, the spillover 'finds its proper channel'. The newest does not become trapped in semantics, does not mistake the map for the territory, but rather, 'opens things up by flowing with the words', by playing with the words. Once attuned to this flow, the patanihilist needs to make no special effort to 'illuminate' these differends, for language does that by itself, spontaneously language spills over with its multivariate meanings."

We should create spaces for nihilism that we can temporarily establish and dismantle [dissipate] with like flows of brownian-motion. Perhaps this is the space in which we should begin to deconstruct the "truths" of bourgeois society to find the experimental possibilities of Patanihilism; its misanthropy, irreverence and lack of respect for all authority and their socialised constraints.

"The supersensible world and higher values are reacted against, their existence is denied, they are refused/denied all validity– this is no longer the devaluation of life in the name of higher values but rather the devaluation of higher values themselves. Devaluation no longer signifies life taking on the value of nil, the null value, but the nullity of values, of higher values. The sensational news spreads: there is nothing to be seen behind the curtain, 'The characteristics which have been assigned to the 'real being' of things are the characteristics of non-being, of nothingness'. Thus the nihilist denies god, the good and even truth– all the forms of the supersensible. Nothing is true, nothing is good, god is dead. The nothingness of the will is no longer merely the symptom of a will to nothingness, but ultimately a negation of all will, a 'taedium vitae'. There is no longer any human or earthly will. 'Here is snow; here life has grown silent; the last crows whose cries are audible here are called 'wherefore?' 'in vain!' 'nada!'– here nothing will grow or prosper any longer'. This second sense would be familiar but no less incomprehensible if we did not see how it derives from and presupposes the first. Previously life was depreciated from the height of higher values, it was denied in the name of these values. Here, on the contrary,

only life remains, but it is still a depreciated life which now continues in a world without values, stripped of meaning and purpose, sliding ever further towards its nothingness. Previously essence was opposed to appearance, life was turned into an appearance. Now essence is denied but appearance is retained: everything is merely appearance, life which is left to us remains for itself an appearance. The first sense of nihilism found its principle in the will to deny as will to power. The second sense, 'the pessimism of weakness', finds its principle in the reactive life completely solitary and naked, in reactive forces reduced to themselves. The first sense is a negative nihilism; the second sense is a reactive nihilism."

Nihilism marked a certain epistemic rupture– that opened the floodgates to the disintegration of the modernist project– while Patanihilism fills/creates the void, scattering/sweeping the ashes and debris from the humanist stage par [zero/[no!]] excellence; leaving behind an empty, desolate stage, an open-ended no~~-thing-~~context.

"Hence his epistemology too, though very close to the Machist in general, far exceeded that of his contemporaries and allies in its cynically frank conclusions. A salient example will clearly illustrate the similarity and difference. Nietzsche was in complete agreement with the Machists in respect of the 'immanence' of philosophy, of the programmatic denial of all 'transcendence'. But what did both parties mean by the terms? 'Immanence' signifies the world of our intuitions and ideas, 'transcendence' all that in reality goes beyond these, i.e., objective reality itself, existing independently of our consciousness. There is a further agreement in that both parties– so it appears– polemicise against idealism's purported claims to be able to perceive objective reality; here, therefore, anti-idealist polemics mask the denial of materialism. But Nietzsche went still further along this road by linking the campaign against 'transcendence' and the Beyond with his anti-christian views. Hence he was capable on occasion of misleading those who failed to see that the christian Heaven and the materialist view of objective reality are mythically synthesised in his concept of the Beyond [incidentally, even the Machists criticised materialism as 'metaphysical' theory]. But, whereas the Machists were largely content to present the 'immanence' of the realm of ideas as the sole scientific basis for comprehending the world, Nietzsche, with nihilistic openness, formulated this theory in bold paradoxes. In The Twilight of the Idols his mocking polemics inveigh against the conception of a 'true world' [of objective reality], and his deductions climax in the sentences proclaiming the 'end of the longest error' and the 'peak of mankind': 'The true world we have abolished: what was left? the apparent world, perhaps? ... But no! Along with the true world we have also abolished the apparent one!"

Las Anti-Neoistas anarco-antipoliciales [~~lluta/cana~~] de los '10 han desaparecido en el «éter/vacío-hauntológico» [liminalitat/[non]existència espectral] y todo lo que «yo» recibí es esta remera «post-capitalista» con un diseño de un caimán que fumo un porrito en ella.

"The spectacle is the moment when the commodity has achieved the total occupation of social life... when the sun never sets over the empire of modern passivity... heir to all the weaknesses of the western philosophical project which wished to comprehend activity in terms of the categories of seeing; but it is no more than a generalised expression of the system's nonstop drive to self-assertion... a social relation among people, mediated by [the violence of] images... the language of the autonomous economy which has acceded to an irresponsible sovereignty, and the better it speaks, the more illegitimate it becomes."

"Immigration-injection is another brazen antinational step by passive-nihilist elitist and utterly plastic actor Barack Obama, as the US and its globalist allies have deliberately created Syrian civil war. Our so-called leaders still think, as

Phil Ochs sang in the 60s, that we are the cops of the world, and if not stopped they will manufacture the crisis that allows them to declare martial law. Is the state, globalist now, by its monopoly of force, not the nihilist and destroyer par excellence? As blogger and Anti-media.org writer Carey Wedler has noted, 'It's not left versus right, it's the state versus us'. Papa Staat calls his violence law, and that of the individual, crime. Today the cryptocracy [Jim Hougan's term] requires closed books, erosion of civil liberties, anti-cultural nihilism cloaked as multiculturalism, all drenched in authoritarian political correctness insanity. It's the perfect time for the spectre of Stirner to return to raze [hauntological arson] these structures to the ground."

"But the supplement supplements. It adds only to replace. It intervenes or insinuates itself in-the-place-of; if it fills, it is as if one fills a void. If it represents and makes an image, it is by the anterior default of a presence. Compensatory [supplant] and vicarious, the supplement is an adjunct, a subaltern instance which takes-[the]-place [tient-lieu]. As substitute, it is not simply added to the positivity of a presence, it produces no relief, its place is assigned in the structure by the mark of an emptiness. Somewhere, something can be filled up by itself, can accomplish itself, only by allowing itself to be filled through sign and proxy. [Pataproxy; 'that which is the exception to oneself'.]: The sign is always the supplement of the thing itself. The supplement has not only the power of procuring an absent presence through its image; procuring it for us through the proxy [procuration] of the sign, it holds it at a distance and masters it. For this presence is at the same time desired and feared. The supplement transgresses and at the same time respects the interdict. This is what also permits writing as the supplement of speech; but already also the spoken word as writing in general. Its economy exposes and protects us at the same time according to the play of forces and of the differences of forces. Thus, the supplement is dangerous in that it threatens us with death: mort-ambient: mmxi; impending embolism."

"In a text, the effects of the unconscious are marked by transgressions of the sort listed above. Even in a plastic representation [a painting], the work of the unconscious deconstructs the rules of design, value, chromatic composition, decoration, and subject, and can even go so far as to act critically on the plastic support itself. This means that the characteristics enumerated by Freud apply not only to discourse but also to the representation of reality insofar as it is encoded, that is, written. This holds a fortiori for film, which brings together the characteristics of discourse and those of plastic representation."

Plate 23. "Half-page" because Lemenuel clearly occupies the plastic expanse formed by the two-page spread. And "book-figure" rather than "book-object", since what is put forward in Butor's Mobile or Illustrations still refers to a state of painting [that of Mondrian, for example], and the graphic signifier's desired *reification* is achieved through a layout determined by an architectural, that is, essentially harmonic plastics [be it a Schönbergian harmony]. By contrast, what Lemenuel is after is figurality as energy displacement and production of ephemeral forms. The reversal thus achieved does not operate on the opposition between script and figure-form, but on the deconstruction/construction opposition, the later affecting the words as well as the plastic signifiers [lines, values]. Here for example, not only is the text inverted with regard to the vertical axis of reading [Lissitelys], but it is, barcover, a *pseudography* ["mute" text taken from sheets of Letraset lettering]. Conversely, his the black shape, heavily weighed down with passive energy; that occupies the position of a letter, blocking the path of reading with its menacing resistance.

"In the history of the dialectic, Stirner has a place apart, the final, extreme place. Stirner was the audacious dialectician who tried to reconcile the dialectic with the art of the sophists. He was able to rediscover the path of the question: 'Which one?' He knew how to make it the essential question against Hegel, Bauer and Feuerbach simultaneously. The conceptual

question, 'What is [hu]man?' has then changed into the personal question 'Who is [hu]man?' With 'what' the concept was sought in order to realise it; with 'who' it is no longer any question at all, but the answer is personally on hand at once in the asker'. In other words, the posing of the question 'who?' is sufficient to lead the dialectic to its true result: saltus mortalis. Feuerbach foretold [hu]man in god's place, But 'I' am no longer [hu]man or species being, I am no more the essence of [hu]man than I am god and the essence of god. [Hu]man and god have been exchanged; but the labour of the negative, once released, is here to tell us: it is still not You. 'I am neither god nor [hu]man, neither the supreme essence nor my essence, and therefore it is all one in the main whether I think of the essence as in me or outside me, 'because [hu]man represents only another supreme being, nothing in fact has taken place but a metamorphosis in the supreme being, and the fear of [hu]man is merely an altered form of the fear of god'. Nietzsche will say: the ugliest of humans, having killed god because they could not bear his/her/their pity, is still exposed to the pity of the human race."

"All dualisms, all theories of the immortality of the soul or of the spirit, as well as all monisms, spiritualist or materialist, dialectical or vulgar, are the unique theme of a metaphysics whose entire history was compelled to strive toward the reduction of the trace. The subordination of the trace to the full presence summed up in the logos [is] an onto-theology determining the archeological and eschatological meaning of being as presence, as parousia, as life without différance."

"Precisely because of the anti-theoretical stances it has taken, one cannot expect to find 'originality' within postmodern culture or its progeny. For example, Baudrillard, whose name is synonymous with postmodernism, was extremely slow in adopting this term within his own work. His writing– Baudrillard's photography [ultimate paradox: Saint Clément] is equally trivial but since it lacks the humour of his prose, it is too tedious to address– is neither theory nor sociology, but instead a low-grade repackaging of 'Pataphysics. While postmodern art in the form of paintings, photographs,, videos, performances and installations, patently is not theory, and at most might claim to be theoretically informed or theoretically coherent, it suffers from similar flaws to Baudrillard's babble."

The Post-Neoist may be an antagonist and in constant discontent with his or her [their] surroundings. The postmodernist may engage in post-political politics of non-identitarianism [non-praxis]. The Post-Neoist may be a Post-Anarchasyndicalist. The Post-Neoist may be a post-political being who sees no existence of objective truth and the uselessness of ideology and the bourgeoisie.

"The speculative motor of the dialectic is contradiction and its resolution. But its practical motor is alienation and the suppression of alienation, alienation and reappropriation. Here the dialectic reveals its true nature; an art of quibbling beyond all others, an art of disputing properties and changing proprietors, an art of ressentiment. Stirner penetrates yet again to the truth of the dialectic in the very title of his great book: The Ego and Its Own. He thinks that Hegelian freedom remains an abstract concept; 'I have nothing against freedom but I wish you more than just freedom. You should be disencumbered with what you do not want, you should also possess what you do want, you should not only be a free [hu]man, you should also be a proprietor'. But who is appropriated or reappropriated? What is the reappropriating instance? Is not Hegel's Objective Spirit, his absolute knowledge, yet another alienation, a spiritual and refined form of alienation? And cannot the same be said of Bauer's self-consciousness and pure or absolute human critique and Feuerbach's species being, man as species, essence and sensuous being? 'I' am nothing of all that. Stirner has no difficulty in showing that ideas, consciousness or species are no fewer alienations than traditional theology. Relative reappropriations are still absolute alienations. Competing with theology, anthropology makes me the property of Man. But the dialectic cannot be halted until 'I' finally become a proprietor. Even if it means ending up in nothingness. At the

same time as the reappropriating instance diminishes in length, breadth and depth, the act of reappropriation changes sense, being carried out from a narrower and narrower base. In Hegel it was a matter of a reconciliation: the dialectic was quick to be reconciled with religion, church, state and all the forces which nourished it. We know what the famous Hegelian transformations mean: they do not forget to conserve piously. Transcendence remains transcendent at the heart of the immanent. With Feuerbach the sense of 'reappropriating' changes, it is less reconciliation than recuperation, human recuperation of transcendent properties. Nothing is conserved however except the human as 'absolute and divine being'. But this conservation, this final alienation, disappears in Stirner: State and religion, but also human essence is denied in the ego, which is not reconciled with anything because it annihilates everything, for its own 'power', for its own 'dealings', for its own 'enjoyment'. Overcoming alienation thus means pure, cold annihilation, a recovery which lets nothing which it recovers subsist: 'it is not that the ego is all, but the ego destroys all'. The ego which annihilates everything is also the ego which is nothing: 'only the self-dissolving ego, the never-being ego, the finite ego is really 'I'. 'I' am owner of my might, and 'I' am so when 'I' know myself as unique. In the unique one the owner himself returns into his creative nothing, of which he is born. Every higher essence above me, be it god, be it man, weakens the feeling of my uniqueness and pales only before the sun of this consciousness. If 'I' found my affair on myself, the unique one, then my concern rests on its transitory, mortal creator, who consumes himself, and 'I' may say: 'I' have founded my affair on nothing'. The interest in Stirner's book is threefold: a profound analysis of the insufficiency of the reappropriations of his predecessors; the discovery of the essential relation between the dialectic and the theory of the ego, the ego alone being the reappropriating instance; a profound vision of what the outcome of the dialectic was, with the ego, in the ego. History in general and Hegelianism, in particular, found their outcome, but also their most complete dissolution, in a triumphant nihilism. Dialectic loves and controls history, but it has a history itself which it suffers from and which it does not control. The meaning of history and the dialectic together is not the realisation of reason, freedom or man as species, but nihilism, nothing but nihilism. Stirner is the dialectician who reveals nihilism as the truth of the dialectic. It is enough for him to pose the question 'which one?' The unique ego turns everything but itself into nothingness, and this nothingness is precisely its own nothingness, the ego's own nothingness. Stirner is too much of a dialectician to think in any other terms but those of property, alienation and reappropriation– but too exacting not to see where this thought leads: to the ego which is nothing, to nihilism. This is one of the most important senses of Marx's problem in The German Ideology: for Marx, it is a matter of stopping this fatal sliding. He accepts Stirner's discovery that the dialectic is the theory of the ego. On one point he supports Stirner: Feuerbach's human species is still an alienation. But Stirner's ego is, in turn, an abstraction, a projection of bourgeois egoism. Marx elaborates his famous doctrine of the conditioned ego: the species and the individual, species being and the particular, social order and egoism are reconciled in the ego conditioned by social and historical relations. Is this sufficient? What is the species and which one is the individual? Has the dialectic found its point of equilibrium and rest or merely a final avatar, the socialist avatar before the nihilist conclusion? It is difficult in fact to stop the dialectic and history on the common slope down which they drag each other. Does Marx do anything else but mark the last stage before the end, the proletarian stage?"

To be clear, we are already coming from the nihilism of marxism, which was not the nihilism of "antinomian" nihilism, but the oblivious, passive-nihilism of "scientific-materialist" philosophies, which are unable to ground their claims of ontology/epistemology within the marxist dialectic nor are they able to realise the inherent flaws of the utopian, idealist, transcendental, metaphysical implications of the progressivist-trajectory of "social[ist]-praxis" of creating the material conditions to lead towards socialism, followed by communism, followed by an assumed/deferred "withering of the state."

"In the contemplative mode, we place ourselves before ourselves but do not touch on who the 'we' is, who is doing the looking and thinking. The self who sees and the self who is seen are bifurcated. The self who actually is has been thrown into the world and is in relation to the various things in it. To take this kind of actual existence as the clue to the human mode of being is to say that it is possible to question being from within a mode of existence where the seeing self and seen self are truly one. In other words, it is to say that the ontological difference is understandable. This is the standpoint of Heidegger's existential philosophy. To understand being in this way is to see it as fundamentally temporal. Nietzsche says that 'temporality' reaches to the very essence of human beings; and Kierkegaard sees existence in temporality as a synthesis of time and eternity. Heidegger's approach also exposes human existence as 'moodish' being, holding that the moods of boredom, anxiety, courage and the like uncover the true face of human being in its essential temporality. To be able to employ these moods as clues in this way, one must do so from within the 'moodish' and affected way of being. Through this 'moodish' opening up of the self to the temporality of being, the ground of it all is discovered to be nihility and it is this sense that philosophy as existential understanding has nihilism in its foundations."

"Contemporary technological reality is fundamentally different. Expressed in the technical language of algorithms, augmentation, and digital devices, but representing, in essence, a great metaphysical rebellion against the framing of the posthuman condition by the polarities of immanence and transcendence, the world hypothesis that is digital reality launches itself utilising truly creative and deeply seductive technologies of acceleration."

"In contrast, true being-in-the-world is 'uncanny' [unheimlich] the fundamental mood [Grundstimmung] of our true way of being is anxiety. Human being is in anxiety regarding the self's being-in-the-world and shudders from the anxiety of death– that is, in the face of the possibility that existence may become impossible. In anxiety, human being, 'finds itself before the Nothing of the possible impossibility of its existence'. Basically we are never truly at home in the world; the true being of the fundamentally unheimlich. And in this anxiety, Nothing is revealed."

23:23:23.23 Spent Staring Directly Into A Photo Of The Patanihil-Hypersigil: Vantablack Nihil-Non-Euclidean [Parametric/Fluid Dynamic Simulation] "Gravity Defying" Imploding Façade Auto-Destructive, Marginal/Liminal Spaces/"Banned" Non-Meeting [Non-Solicited] Zone [Intertextual Building Deconstructions]: Anarchitectural Apparition[s] Of The Inapparent; "Spectres Of Cantsin"

"Nietzsche, it will be recalled, also emphasised the bodily aspect of human beings: 'the awakened one, the one who knows, says: I am entirely body and nothing besides; and soul is only a word for something about the body; The body is a great reason'. Moreover, he holds fixed 'being' to be an illusion, based on the 'perishing' of becoming, and affirms a Dionysian life that makes this perishing one's own 'ceaseless creation'. He, too, subscribed to the fundamental unity of creative nihilism and finitude, which he expressed by speaking of 'this life– this eternal life'. Here Stirner, breaking with Feuerbach, Nietzsche and Schopenhauer, meet at a deep level, even though their points of departure, their concerns, their perspectives, and also the character, scale, and profundity of their philosophies are somewhat different. Marx's satirical critique entitled 'Saint Max' does not show a very profound understanding of Stirner's enterprise. It rather gives the impression that the materialistic view of history does not have the wherewithal for understanding Stirner. For example, where Stirner writes: 'I am not nothing in the sense of a void but creative nothing, the nothing out of which I myself as creator create everything', Marx turns the words around by saying: 'The Holy Father [Stirner] could have expressed this as follows: 'I am everything in the void of nonsense but the null creator, the all from which I myself as creator create nothing'. Stirner could well have responded to this as follows; 'You have said something wise by mistake in saying that

Stirner creates nothing from everything. My standpoint is exactly as you say, but its meaning is entirely different from what you think'."

It is left-wing politics which attempts to capture the radical and anarchistic tendencies of the radicalism of "Baudrillardian" thought; but these ideas are often lack permeation, the concept of a form denial of identity politics, nationalism, capitalism and to reject the vile nostalgia of Neo-Fascism and Neo-Idolatry.

"The question of technology is not immune to deeper currents in the history of subjectivity pitting utopian visions of transcendence against this complex reality of immanence as part of the human condition. For example, while Freud expressed this entanglement in terms of the charged relationship between eroticism and the death instinct, Nietzsche argued that the transcendent will-to-power was countered in the games of human passions by the chestnuts of revenge-taking– the hallmark of a culture of ressentiment. Later, this would become a contemporary cultural tendency of such pressing significance that Wendy Brown would describe it as politics under the sign of 'states of injury'. For Heidegger, the dynamic technological drive towards the mastery of human and nonhuman existence by the 'will-to-will' was tempered by the ineluctability of human experience. In this case, Heidegger's concept of the 'world-picture' was effectively undone by his insight that nihilism, most of all, contained equal possibilities for political abuse and the poetic imagination. Finally, in Jean-Paul Sartre's active struggle to think history in terms of justice, the transcendence of projecting oneself into social history was always in danger of being undermined by the reality of being dragged down into the inertial mud of the 'practico-inert'."

«La filosofia de Stirner impulsa la desintegració [fractura/fractalització] de les estructures socials identitàries establertes i la seva submissió velada [dinàmica de presó/hostatge subtil, però sempre present]. L'anarcosindicalisme i el mutualisme van oferir sistemes socioeconòmics alternatius que qüestionen la comprensió convencional de l'individu sota estructures/formes totalitàries multivariades [hiper-determinístiques], ja siguin nominalment capitalistes, socialistes, comunistes o feixistes; mentre, d'una manera previsible, el propi projecte esquerrà-llibertari cau encara en les trampes de les tendències utòpiques i ideològiques. La fusió d'aquestes idees «post-esquerres» disperses, segons alguns científics polítics, antropòlegs enutjats i teòrics socioculturals, podria donar lloc a un patanihilisme post-egoista. En aquests rizomes intricats de discurs/difusió postmoderns, cal continuar desvetllant [desenrotllant] la certesa [fonament] de la veritat i la realitat, dialèctiques i binaris, el propi teixit dels edificis epistemològics i ontològics, els dogmes governants i els seus líders. Sorgeix que els operadors invisibles post-ideològics, enfrontats amb el consentiment fabricat [propaganda mediàtica] i la privació sistemàtica de l'autonomia, es veuen abocats a la manca d'opcions, i potser a una «no-elecció» distintiva. Es presenta una bifurcació destacada; un camí es desvia cap a la obscuritat de les nissagues més fosques del patanihilisme, que podria ser vist com a suïcida i nihilista [espíritus d'autodestrucció], o cap a una forma irreverent, post-ideològica de l'absurdisme post-patanihilistique. Aquest absurdisme roman arrecerat en un ambient post-epistemològic, post-ontològic i post-metafísic [patametafísic], llançant dubtes sobre la mateixa noció de subjectivitat en l'era de la computació ubica, del capital global impulsat per dades [algorítmic] i de la realitat integral.»

"For both Stirner and Nietzsche their nihilism was their existence, and, as a self-interpretation of their existence, their philosophy. Philosophy in turn was a stimulus toward existence, but not yet scientific in the original sense. From the viewpoint of the human way of being, both criticised the scientific standpoint. This accounts for their negative attitude toward traditional metaphysics. But can a standpoint of the fundamental unity of creative nihilism and finitude lead to a scientific philosophy? Can the inquiry into nihilism as the self-interpretation of existence yield thinking in the form of

scientific philosophy? Or to put it the other way round, can the thinking of scientific philosophy constitute a standpoint of existence as the self-interpretation of existence? It is not until Heidegger that we have an existential philosophy in this sense, where the standpoint of scientific philosophy for the first time appears on the ground of nihilism. His attempt to reconnect with the tradition of metaphysics by 'destructing' it opened up a new and expansive phase in the development of nihilism."

"Like its predecessors, Blissett had a predilection for pranks, fabrications, and the undermining of the notion of individual identity and authorship. Unlike its predecessors, Blissett [improper name[s]] was adopted not only by underground performers and musicians but also by a new generation of students and activists who had played no role in the mail-art and Neoist networks."

"Sartre makes a distinction between being 'for-itself' and being 'in-itself', with the 'for-itself' recognizing its own existence based on what it is not: being 'in-itself', with being 'in-itself' existing as a passive, non-conscious entity that simply 'is' and is therefore not capable of enacting 'transcendence' in its own 'existence'. Through this process of recognition, the 'for-itself' is able to understand its own existence as an entirely free being made up of nothingness, thereby able to generate and affix meaning to its own 'existence'."

5. Expressions of Paradigm: O-Dog's Obdurate Nihilism: Menace II Society; "Villainous Deuteragonist"

"Sexual identity is elitist", says Lyotard. The main theme of la Fournier's[6] essay on dialectic theory is the futility of neostructural society. In the works of Burroughs, a predominant concept is the concept of capitalist reality. However, Foucault promotes the use of Batailleist `powerful communication' to read consciousness. The characteristic theme of the works of Burroughs is a submaterialist reality. But Lacan suggests the use of precultural dialectic theory to deconstruct hierarchy. The main theme of Prinn's[7] model of capitalist discourse is the bridge between society and language.

Thus, Parry[8] implies that we have to choose between dialectic theory and neocapitalist appropriation. The premise of dialectic subcapitalist theory states that the synthesis of theory and praxis is capable of revealing the truth of struggle. It could be said that several desublimations concerning capitalist discourse may be discovered during these processes. The subject is contextualised into a precultural dialectic theory that includes culture as a paradox.

Post-modernist theorists sought to annihilate the dominant paradigm of modern discourse. But Neoism proved to be a seemingly indecipherable hypothetical solution to ideology. One wonders how postmodernism was brought into the context of these investigations. The omnipresence of postmodernism within political discourse of the west during the late 20th century and elsewhere is an indication of the covert successes of the pataphysical agit-prop [degenerative [la violència de] 'proseduction' | avant-pop] of Neoism.

In Lacan's hierarchy of desire, the Post-Neoist scene may be depicted by the `beautiful prostitute' replacing the `beautiful prostitute' of classical orthodoxy. According to Lyotard, the post-modernist model of ethics deals with the `undervalued' phenomenon of sex. It supposes the death of the individual subject and the total removal of the subjectivity of culture. The moral aspects of western discourse are obliterated. Even sexual identity becomes a myth in postmodernism.

In his book `Vos Cruzás/Creus La Frontera!: Vamo[NO!]s: PATA: [NO!] Borders, [NO!] Nations'[9], Blissett attributes the nature of the postmodernist and proto-patanihilistic model to Žižek and Kantor. The sexual identity of the `beautiful prostitute' is seen as Neoism. The social identity of Neoism is experienced as seen in 'Menace II Society', which is an urban horror story about the realities of a community that is slowly,

inevitably killing itself, one person at a time; but rather than wallow in grief and/or eschewing any sense of hope like its predecessor 'Boyz n the Hood', seeks out Stirnerian style, actively nihilistic engagements with the mass- refusing to bow to authority or the arbitrary whims of others.

The cultural identity of Neoism is amorphous, arbitrary, in-flux and meaningless. Such descriptions work within Lyotard's postmodern model of philosophy and culture and the inhuman. According to Blissett, 'Delanda questions the lack of 'morality' of Neoism and its 'foolhardy' attempts to occupy the negative space within the space utilising Nihilism to overcome itself with Nihilism.'

Patanihilism is strengthened by it makes zero attempt to be all-encompassing and disinterested in trying to identify truth nor truths; which leaves us pleasantly left without the rather self-defeating, petit-bourgeois, naive forms of optimism, hope, selfless ambition and hypothetical shared "social-gains", while in silent complicity/passive manufactured consent with the parasitic, transnational, capitalist/oligopolist/corporatist surplus-value extraction methods [plunder]. Perhaps we will never have these naive sets of ideals again. Perhaps we are better off cutting the cord, flatlining this comatose social-body, refusing to be trapped inside of this air-conditioned nightmare.

"The conclusion at which he arrives, by a process of argument far too intricate to reproduce here, is that Europe and Japan show different but related ways of resolving the crisis of nihilism. In Europe one sees the emergence of creative affirmative nihilism that faced human finitude four-square– a kind of double negative that amounted to an affirmative. On the other hand, there is a transcending of the phenomenal word in the recognition that it is basically void of meaning to sustain itself. On the other the eternal world of essences that rises to fill that void is also negated as an inauthentic alienation from the pain and burden of having nowhere to stand. The transcendence of the world is thus returned to the world enriched by having been robbed of its promise of a route of escape. Finitude becomes final and the world has to be embraced as it is, as eternal recurrence [Nietzsche], as the property of the individual [Stirner], or as the transcendental ground in nothing [Heidegger]."

"Revolution and insurrection must not be looked upon as synonymous. The former consists in an overturning of conditions, of the established condition or status, the state or society, and is accordingly a political or social act; the latter has indeed for its unavoidable consequence a transformation of circumstances, yet does not start from it but from men's discontent with themselves, is not an armed rising, but a rising of individuals, a getting up, without regard to the arrangements that spring from it. Revolution aims at new arrangements; insurrection leads us no longer to let ourselves be arranged, but to arrange ourselves, and sets no glittering hopes on 'institutions'. It is not a fight against the established, since, if it prospers, the established collapses of itself; it is only a working forth of me out of the hegemony of the establishment [manufactured consent]. If 'I' [of the void] leave the established, it is dead and passes into decay. Now, my object is not the overthrow of an established order but my elevation above it; to expedite the collapse of the establishment and state structures [suicide of the code]."

Blank Night Or The Age Of Nothing

"The Zapatista rebellion– staged in the early hours of 1 January 1994; the day NAFTA went into effect– both engaged and challenged these critiques of 'revolutionary' activism. On the one hand, the movement revitalised abandoned notions of 'traditional' civil disobedience and uprising on behalf of indigenous peoples; the long Zapatista march to the seat of government in Mexico City in January 2001 demonstrates the continued support and impact these 'traditional' tactics continue to have. Further, the particularly theatrical character of their actions, specifically those of Subcommandante

Marcos, earned the Zapatista leader the name 'Subcomandante of performance' by artist Guillermo Gomez-Peña. 'The war was carried on as if it were a performance', wrote Gomez-Peña. 'Most of the Zapatistas, indigenous men, women and children, wore pasamontañas [black ski masks]. Some utilised wooden rifles as mere props'. Wearing a 'collage of 20th century revolutionary symbols, costumes and props borrowed from Zapata, Sandino, Che, and Arafat', Marcos became 'the latest popular hero in a noble tradition of activists [...] who have utilised performance and media strategies to enter in the political 'wrestling arena' of contemporary Mexico'."

"All art is pigshit.": Antonin Artaud

Self-proclaimed Nihilists, Absurdists and Existentialists are defined and subjugated by that which they oppose. They affirm the theological concept of transcendental or objective meaning/purpose by standing in opposition to it. They are trapped by the hauntology of the concept of meaning/purpose and its historical theological/ideological [epistemology/ontology] roots, and thus effectively live in its shadow, in its shackles.

"We are presently accelerating towards a posthuman future which has all the makings of an 'original accident'. For Virilio, like McLuhan before him, the posthuman fate is this: to be fascinated by the speed of technological devices and augmented by mobile apps to such an extent that the eye of perception is distracted just at the point when it is about to free-fall into a new epoch of 'polar inertia' and 'grey ecology'. Just as Nietzsche once claimed that he was writing 'posthumously', in effect aiming his thought at generations who would come to maturity in the dark days of 'fully completed nihilism', Virilio's warnings assume the form of an exit to the posthuman future that will probably only be appreciated in their full intensity once it is too late, once, that is, the 'original accident' of technology spreads out with such violent energy that everything in its wake flips into a posthuman reality, not merely an 'aesthetics of disappearance'."

"Agamben's notion of 'return', by contrast, returns to 'that which never was' even while remaining at home with 'that which it never left', and thus intends to bend necessity in the direction of contingency and potentiality even while endowing contingency and potentiality with the mantle of necessity worn by existence itself in the moment of its actuality. Whatever else one thinks of Agamben's work as a contribution to post-metaphysical ontology, however [and, among other achievements, in his notion of 'habit' it seems to me that he has succeeded in bringing to light a profound and paradoxical inclination within philosophical thought toward its opposite, what I am tempted to call a life of 'heightened unselfconsciousness'], the question can be asked whether his political thought has entirely managed to avoid Nietzsche's error. That is, one can ask whether his work is an adequate basis for thinking a response to the fundamental political-philosophical dilemma of our time, the severing of any form of ethical transcendence from the immanence of political life– or, in the vocabulary of jurisprudence, the inability to articulate an emphatic conception of justice in any terms beyond those of positive law."

"An identity, no matter how antithetical that identity or its aims may appear to the state's own ends, but what it cannot negotiate– and therefore cannot tolerate– is that 'singularities form a community without affirming an identity, that humans could belong to without any representable condition of belonging'. Thus, he concludes, 'whatever singularity... is the principal enemy of the state'."

But it is this anomie, this void, this void that could open new forms of thought on patanihilistic practice and Post-Neoist social operations. Perhaps it may even create a space of nihilism, nihilism with hope, nihilism without despair, nihilism that could lead us on an ephemeral but potentially de[con]structive path.

"Taking the avant-garde input into punk seriously is a loser scam because we are certain musicians may have been 'inspired' by revolutionary cultural movements, what they took from the so-called 'precursors' was either a simple sense of anarchic fun. I can't think of a single punk rock record that does anything with 'ideas' taken from futurism, dadaism, surrealism or situationism [despite the Sex Pistols supposedly 'situationist inspired' manifesto] which is actually interesting enough to make these anti-institutional cultural formations worth discussing as an influence on this evolving musical genre. And forget about the Dead Boys arriving in New York from their native Cleveland to carve out a reputation as that absurd media creation 'the American Sex Pistols'. Jamie Reid and Johnny Rotten never wrote sneering punk lyrics along the lines of 'look at me that way bitch/your face is gonna get a punch' or 'right on your face with my pretty knife/I want to buy your precious life'. Nevertheless, the theatrical nihilism that typified much of their Bators' performances is inconsequential when compared to the fact that it was destiny to remake the worst record ever made."

Piercing The Veil Of Annihilation: Unravelling The Esoteric Post-Ideological Puissance Of Post-Neoism

"Suicide emerged alongside the early glam punk scene in New York, with a reputation for its confrontational live shows. Many of the band's early shows were at the Mercer Arts Center. Vega and Rev both dressed like 'arty street thugs', and Vega was notorious for brandishing a motorcycle drive chain onstage and whipping the chain at the audience to antagonise them, utilising theatrical nihilism to push beyond expectations, performer/audience binaries. In other words, Suicide set out to assault the venue and attendees with content that is no way whatsoever is meant imbue the texts with such obsolete bourgeois values such as, 'beauty, genius or unique artistry' or to be 'enjoyable' in the traditional sense. Vega once stated, 'We started getting booed as soon as we came onstage. Just from the way we looked, they started giving us hell already'. This sort of audience confrontation was inspired by Vega's witnessing of an Iggy and the Stooges concert at the New York State Pavilion in August 1969, which he later described as 'great art'. After the collapse of the Mercer Arts Center in 1973, Suicide played at Max's Kansas City and CBGB [before being banned], often sharing the bill with emerging punk bands. Their first album was reissued with bonus material, including '23 Minutes Over Brussels', a recording of a Suicide concert that later deteriorated into a riot."

"The show might be called 'seven sets in search of a (political) scenario', except that they mustn't search too hard or else it might become 'art' and invert its own perverse premises. Instead, a sort of scorched-art policy is followed: the ubiquitous advance of capitalism's simu-culture of spectacle, glamour, and false consciousness is to be countered by strategic withdrawal across a nihilistic terrain of irony, absurdity, and cultural blasphemy in which all values and all images alike are put to the torch. Yet the curious thing about all art-anti-art warfare is that art has a way of always, if not winning, then surviving. If I say Ed Baxter, Simon Dickason, and Andy Hoptons' 'Seasonal Desires'– the spiral of coke and cruise-stakes that dominates the room– achieves an 'imagehood' that contradicts its own semio-clasm (although art-historically it seems a rather obvious case of Richard Long meets Anselm Kiefer), I'm not sure that I'm not doing them a disservice in terms of their own aims. Likewise, Tom McGlynn's frieze of golden toy calves. Best of all, or worst, was Szczelkun's eighty-one drawing frieze of rubbings from surfaces within his house, 'The Nature Of Objects'. 'Bad drawing at its best' as he puts it, they are in one sense a literal record of consumer objects, in a further sense an ironic comment on their reduction to spectacular image as commodities; but finally, surely, and in contradiction to the

presumptive pessimism of the show, they are a testament to the liberating victory of imagination over the banal fetishes of ascendent normality.": Mark Feaver/Brian Hatton: ["Ruins of Glamour, Glamour of Ruins": Chisenhale Studios: Observer; Sunday, 14 December 1986]

The pluralistic secular value of nihilism is a realm in which we can come back to the epistemology of non-philosophy and embrace the void. We have to. Otherwise, if we don't deconstruct the epistemology of truth that rejects nihilism, the void may be only an empty space in which we sit and watch our objects be slowly absorbed, dragged in by the gravitational pull, the fragments of the façade of our fragile social order fail/fall [caure en] a decadençia.

"In The German Ideology Marx writes, 'now that he [Stirner] no longer looks at the world through the spectacles of his fantasy, he has to think of the practical interrelations of the world, to get to know them and act in accordance with them. By destroying the fantastic corporeality which the world had for him, he finds its real corporeality outside his fantasy. With the disappearance of the spectral corporeality of the Emperor, what disappears for him is not the corporeality, but the spectral character of the Emperor, the actual power of whom he can now at least appreciate in all its scope'. The Emperor of the 'post-spectacular' society wears no clothes; the posthuman hyperreality that we live. Derrida punctuates this in Spectres of Marx: 'When one has destroyed a phantomatic body, the real body remains'. But what constitutes this 'real' body? Work, labour, the 'practical interrelations of the world'. One must now begin the work of mourning, the real work, factory work, and production. For Derrida, this practical delaying and deferring of the ego's fullness in its consumption constitute Marx's critical incision into the heart of Stirner's project."

"A worldview demands an ontology at its base. This is the place of philosophy in the true sense, of metaphysics as science. A worldview itself is not a philosophy; nor are the special sciences. Knowledge of god, nature, history as so forth constitutes disciplines such as theology, natural science and the study of history; but these are all sciences of 'beings', and of 'special' beings at that. Hence they are all dependent on ontology, which questions the being itself of all things that are. The question of ontological foundations does not arise from within the standpoint of science. 'Being' itself is not one of the questions of science; nor, it goes without saying, is 'Nothing'."

"The stakes for Nietzsche, and particularity for his Zarathustra character, are not the alterity of the world, but one's own sovereignty. Can you give yourself your own evil and your own good and hang your own will over yourself as a law? Can you be your own judge and avenger of law? Terrible it is to be alone with the judge and avenger of one's own law. Thus is a star thrown out into the void and into the icy breath of solitude. He appears here like one of Baudrillard's last objects, which are utterly sovereign and heterogeneous, having fallen out of exchange. Systems of relations cannot make any sense of them, they've gone beyond any relationality, and rather they shine entirely for themselves. The last objects are thus models of refraction and reference leading nowhere. They are just plays of signification, where nothing (no value) remains to be signified– they conjure only fascination. Their dematerialization is accompanied by a crystallisation, a defiant re-materialisation, and this is the dimension which guards and guarantees object-hood and alterity. The singular object is resplendent with inverse energies. The energy of the false shines with the power of the true, and all oppositions gain a sense of singular anamorphosis. This begs us to ask: how could one oppose, duel, or seduce such a sovereign object? This singularity has no dance, no turn, and no bridge– but rather emits in solitude."

"The ontological difference in which philosophical problems of being and Nothing are set up forms the bedrock not only of daily life and experience but also of scientific inquiry and the construction of worldviews. Philosophy's question is

precisely what to these latter is self-evident and therefore hidden from view. At the beginning of What is Metaphysics? Heidegger mentions Hegel's idea of the 'inverted world'. Hegel writes as follows: 'Philosophy by its very nature is esoteric; for itself it is neither made for the masses nor is it susceptible of being cooked up for them. It is philosophy only because it goes exactly contrary to the understanding and thus even more so to 'sound common sense', the so-called healthy human understanding, which actually means the local and temporary vision of some limited generation of human beings. To that generation the world of philosophy is in and for itself a topsy-turvy, inverted world'."

Instead Of A ~~Book~~ Text: By A Pan-Neoist Too Busy To Plagiarise One: A Fragmentary Exposition Of Non-Philosophical Patanihilism: A Highly Specific, Defiantly Incomplete, Thoroughly Iconoclastic, Transgressive, Open-Ended Non-History [Petits Récits] Of The Post-Postmodern World: [Das Unmenschliche]

"I showed a video of Molotov actions to veteran art shocker Al Ackerman and he wasn't impressed: 'No wonder they wear ski-masks, if my work was that embarrassing, I wouldn't want to be easily identifiable. There's nothing to what they do. It simply pales in comparison to old-school performance art. Back in the seventies I used to do these performances where I'd apply for dismal-sounding jobs under an assumed name like Friedrich Engels. I made a big point of exhibiting different types of weird behaviour in each office I visited. For example, when I applied for the post of retail banking specialist, I answered the questions at the interview in a nebulous way, making sure that with every sentence I uttered my voice crept up the scale and became louder and louder, towards the end I was shouting. However, because the increase in volume was gradual I don't think the interviewer ever realised what was going on. That sort of thing takes skill, and I wouldn't demean a virtuoso by calling it art terrorism'."

"[...] postmodern condition marked by the deepest and most pathological symptoms of nihilism. Not just science as the will to power, but also medicine asan empty will to knowledge [of the lacerated body], penology as a grisly will to surveillance of the body politic, and ethics itself enucleated within the dynamic language of instrumental activism. In Postmodern Scene is, therefore, a catastrophe theory for a hypermodern culture and society which is imploding into the seductive simulacra of its own dark, and negative, sign."

"Feuerbach, in the Principles of the Philosophy of the Future, is always harping upon being. In this he too, with all his antagonism to Hegel and the absolute philosophy, is stuck fast in abstraction; for 'being' is abstraction, as is even 'the I'. Only I am not abstraction alone: I am all in all, consequently even abstraction or nothing; I am all and nothing; I am not a mere thought, but at the same time I am full of thoughts, a thought-world. Hegel condemns the own, mine, 'opinion'. 'Absolute thinking' is that which forgets that it is my thinking, that I think, and that it exists only through me. But I, as I, swallow up again what is mine, am its master; it is only my opinion, which I can at any moment change, i.e. annihilate, take back into myself, and consume [dissolution of the self, identity, subjectile]. Feuerbach wants to smite Hegel's 'absolute thinking' with unconquered being. But in me being is as much conquered as thinking is. It is my being, as the other is my thinking."

"Not to maintain together the disparate, but to put ourselves there where the disparate itself holds together, without wounding the dis-jointure, the dispersion, or the difference, without effacing the heterogeneity of the other. We are asked [enjoined, perhaps] to turn ourselves over to the future, to join ourselves in this we, [there] where the disparate is turned over to this singular joining, without concept or certainty of determination, without knowledge, without or before the synthetic junction of the conjunction and the disjunction. The alliance of a rejoining without conjoined mate, without

organisation, without party, without nation, without state, without property [the 'acid communism' that we will later nickname the new [no!]national]. One question is not yet posed. Not as such. It is hidden rather by the philosophical, we will say more precisely ontological response of Marx himself. It responds to what we are naming here– Blanchot does not do so– the spirit or the spectre. Hidden question, we said, for a time and to a certain degree, to be sure. But all these words are treacherous: perhaps it is no longer at all a matter of a question and we are aiming instead at another structure of 'presentation', in a gesture of thinking or writing, not the measure of a certain time. The thing happens, it ought to happen there where Blanchot speaks of an 'absence of question', the full measure that dispenses with the void, the too full made to avoid the void: Giving a response– alienation, the primacy of need, history as process of material practice, the total [hu]man– it nevertheless leaves undetermined or undecided the questions to which it responds: depending on how today's or yesterday's readers formulate differently that which, according to them, should take place in such an absence of the question– thus filling in a void that ought rather to be increasingly emptied out this form of Marx's speech is interpreted here as humanism, or even historicism, there as atheism, antihumanism, or even nihilism."

"For Heidegger, too, philosophy is an inverted world; it is a world in which the ontological foundation, hidden at the ground of everydayness and science, is turned inside out. The critical question is where to look for the clue to this inversion. Heidegger seeks it in the understanding of being that is included in what he calls Dasein– namely, within human beings. This is what provides his existential philosophy with its new standpoint."

"I cannot choose between them. Here, my choice would be to act in this process to the extreme of the process. I am always a Situationist. And whatever the outcome, it would be an ironic one. Whatever happens, it will be a seductive strategy against simulation. I don't know if it still makes sense to oppose these terms. Simulation and seduction are in a sense the same: both are out of reality, and both are a challenge to reality. But in another sense, they are totally irreducible to each other. I cannot choose between them. But, as far as political action, or any nostalgic resurrection of subjectivity or something like that: in seduction and simulation, there are no subjects anywhere. Either one implies that there is no subjectivity nor strategies related to subjects. Beyond that, I don't know exactly. That is the radical ambiguity!"

«És un nihilista», va repetir Arkady.

«Un nihilista», va dir Nikolai Petrovitch. «Això és del llatí, nihil, res, pel que puc jutjar; la paraula ha de significar un home que... que no accepta res?»

«Digues, qui no respecta rien/res/nada», va posar a Pavel Petrovitch, i es va posar a treballar de nou en la mantega.

«Qui ho veu tot des del punt de vista crític», va observar Arkady.

«No és el mateix?», va preguntar Pavel Petrovitch.

«No, no és el mateix. Un nihilista és un home que no s'inclina davant de cap autoritat, que no pren cap principi de fe, sigui quina sigui la reverència en què aquest principi es pugui consagrar.»: отцы и сыновья; Глава пятая

"To be sure, not all the Luther Blissett Project shared such a positive view of pop culture, as many Luther Blissetts retained a critical distance toward mainstream media and the culture industries. Yet the main demarcating line between Luther Blissett and previous multiple-use name projects such as Monty Cantsin and Karen Eliot were related to this new

attitude toward popular culture and in an emergent network of productive activities that tended to upset the traditional dichotomy of underground-mainstream."

"That is why art, subtly nothing more than an idea, began working with ideas. Duchamp's bottle stand is an idea, Warhol's Campbell's can is an idea, Yves Klein's selling air for a blank check in a gallery is an idea. All of these are ideas, signs, allusions, concepts. They no longer signify anything at all, but they signify. What we call art today is seen to bear witness to the irremediable void. Art is travestied by the idea, the idea is travestied by the art. It is a form, our form of transsexuality, of transvestitism extended to an entire realm of art and culture. Art travestied by the idea, by the empty signs of art and particularly by the signs of its own disappearance, is transsexual in its own way."

Encyclopaedia of Nihiluña Traitors:

-3. Istvan Kantor [Prága/Budapest]
-2. Luther Blissett [São Paulo: Mar del Plata]
-1. tENTATIVELY, a cONVENIENCE [Baltimore]
0. Monty Cantsin [Cardiff: xciii [Pro-Genocide] Society; IDF]
1. Doktor Bey [People's Republic of China/Democratic People's [Juche] Republic of North Korea]
2. Zkymicx [Amazonia: Post-Brasilia]
3. Karen Eliot [Manchester]
4. Rubén Cárdenas [The Francoist-Kingdom [Voxista] of España]
5. Academic Fraud [Location Unknown]
6. Mark Bloch [Panmodernia: Zona Pan-Neoista]
7. Pseudonovalis, Dr. Meme Vivaldi, Artista Di Merda [Melilla/Almería]
8. Subcomandante Marcos Sepúlveda-Ramirez [Sinaloa:Buenos Aires:Praga]
9. Joshua Citarella [Pentagon, Washington D.C.]
10. Che Wax [Six Feet Under]
11. Asslicker.Crowley/Emerson.Smithereens [Police Informant: United National-Socialist States of America | U.N.S.S.A. formerly the "The Racist Confederacy of Dunces"]
12. Dadolocesimo Kaptuve Lawrek [Las Islas Malvinas, Argentina]
13. Mark Amerika [Suspended in Digital Animation: Internet; MCMXCII]

"Stirner poses yet another excellent question ['But this other, what is it?' | Dieses Andere aber, was ists?], a big question which Marx, it seems, is too quick to scoff at and too eager to do whatever necessary to exorcise in his turn. All the more so in that, as Marx himself remarks in order to mock it easily, this question does no more than modify, with a supplementary 'metamorphosis' [Wandlung], the originary question [die urpsprüngliche Frage], the abyssal question that bore in effect on the non-identity to self, on the inadequation and thus the non-presence to self, the dis-adjusted untimeliness of this thing that is called spirit. Marx should not have made fun of it, but he does, and maliciously, with an ingenuousness that would like to appear feigned. Perhaps it is less so than it appears. [So let us not try to hide the fact here, although this is not exactly the right moment, that we take seriously the originality, audacity, and, precisely, the philosophico-political seriousness of Stirner who also should be read without Marx or against him; but this is not our topic here.] Marx: Now, therefore, the question arises: What is the spirit other than the ego? Whereas the original question was: What is the spirit, owing to its creation out of nothing, other than itself [Was ist der Geist durch seine Schöpfung

aus Nichts anderes als er selbst]? With this Saint Max jumps to the next 'transformation'. Another equivalent reading: spirit is created from nothing other than itself."

Patanihilism is not any ideology or value system or lifestyle or philosophy or political-party or sociological method; nor worst of all an attempt to salvage metaphysics [ontologies/epistemologies | modernism/postmodernism], but rather a way of challenging/deconstructing/dismantling/disappearing all ideologies and value systems and lifestyles– and, for the advanced invisible operator, a way of attempt to render all ideologies, value systems, and [bourgeois, reactionary, moderate, centrist, libertarian, christian-liberal, democratic-socialist, objectivist, conservative, communist, fascist, metamodernist] lifestyles obsolete.

"The latent problematic of the March 22 movement was, following and alongside that of situationism, the critique of representation, of the exteriorisation of activity and the products of activity, of the mise en spectacle that positions actors as passive role players and 'public opinion' as a passive spectator. The practical extension of this critique to the political sphere is perhaps what best characterises the March 22 movement. Of course, it was preceded by a long anarchist anti-organisational tradition. Above all, each time the critique of capitalism turned to action, in 1871, in 1905 and 1917, in 1936, in 1956, the practical formation of workers', soldiers', and peasants' councils had occurred, seizing the initiative from the existing parties. But the anarchists' critique itself remained within the political sphere and the importance of the councils was only generally acknowledged [except by the Workers' Council movements] as a transitional moment in the process of the breakdown of previous power structures– a formation destined to disappear once the new power structure was installed rather than as the very form by which power in general can be abolished. Now if the May 1968 movement is going to have some repercussions, it is insofar as it managed to extend critique to many forms of representation, to the union, the party, to the cultural institution in the fullest sense, forms that 'big politics', including those of Trotskyists and Maoists, had ignored or considered epiphenomenal. On the contrary, the March 22 movement perceived these forms of representation as immediate and lasting obstacles to the liberation of potential critical energy. The historical– or rather superhistorical– importance of this extension of critique ought to be recognised. This destruction of representation in the sociopolitical sphere should be placed in parallel with the structural autocritiques carried out over the past century in mathematics, physical science, painting, music, and literature in turn. And yet, this 'setting in parallel' is still insufficient. If it is true that politics is not just one sphere among others but the sphere in which all the spheres are represented and in which social activity is distributed among them, then the critique of politics is not parallel but transversal to the critiques carried out in the various spheres in question. Modern mathematics, dada, Cézanne and the cubists, Heisenberg: these are indeed the true contemporaries of the young rowdies of Nanterre, but those rowdies, by extending their critique of representation to society itself, marked not only the end of specific spheres, but also the end of specific ends– an end that will obviously have to be initiated many more times, but that is inescapable because it is, in a sense, already accomplished."

Against all metamodernist recuperations, salvage, sentimentalities, recombinations, naive personalised grand-narratives, and re-utilisations of the aggrandised, disappeared/imploded humanist experiment.

"Deconstruction is not what you think. Deconstruction is not what you 'think' you motherfucker! 'If what you think is a content, present to mind, in the mind's presence-room' [Locke]. But that you think might already be Deconstruction. Deconstruction is not [what you think if you think it is essentially to do with language. Nothing more common than to

hear Deconstruction described as depending on 'an extension of the linguistic paradigm'. 'There is nothing outside the text/il n'y a pas de hors-texte' [Derrida]: proves it, obviously. Everybody also knows this is not quite right. 'Text is not quite an extension of a familiar concept, but a displacement or reinscription of it. Text in general is any system of marks, traces, referrals [don't say reference, have a little more sense than that]'. Perception is a text. Think of recognition. Two requirements: that the object of recognition be in principle repeatable as the same object in a different context; that in the given context it be identifiable as different from the other elements of that context. If it helps, think of the first as a temporal requirement, the second as spatial: but space and time do not determine the text, they are made possible by it. Presence would be that there be no difference, nor referral, nor trace. Which is impossible. So presence would not be were there were no difference, or referral, or trace. Presence is made possible by the trace, which makes pure presence impossible: each present moment is essentially constituted by its retention of a trace of a past moment. This is just as true of the 'first' present moment as of any other, which thereby has a relation with a past that never was present: absolute past. 'Referral' is not reference in the linguistic sense. Deconstruction does not have a place for language over here, and a world over there to which it refers. Elements in the language refer to one another for their identity, and refer to non-linguistic marks which refer in turn for their identity and difference. There is no essential difference between language and the world, the one as subject, the other as object. There are traces. Think of Deconstruction as extending the world paradigm if you like. It makes no difference, so long as you don't think of the world set up out there over against it."

"Another facet of the piece in which the Symbionese Liberation Army's particular style is revealed with special clarity is the FBI 'wanted' poster. The self-conscious reference here of course is to Douglas Huebler's well-known Duration Piece No. 15 that consisted of an FBI 'wanted' poster to which the artist attached a signed statement guaranteeing to pay a reward for information leading to the arrest of the suspect [the amount of the reward dwindled month by month, reaching zero in a year]. Typically the Symbionese Liberation Army both simplified its model and clarified its implications. Huebler carefully kept his identity distinct from the suspect [who, not incidentally, was wanted for armed bank robbery and worked sometimes as an artist]. The Symbionese Liberation Army version, by suppressing the separate identity of the artist and firmly tying it to that of the suspect, literally enacts what, in the Huebler work, is barely a suggestion [the artist-as-outlaw theme]. At the same time, the FBI is slyly engaged in the process of documenting the piece, which bears only one signature, that of then FBI Director Clarence Kelly. The choice of the news as an artistic form deserves closer scrutiny. On one level, the whole nation becomes art consumer; but more importantly: by accepting the news spectacle as it finally appears, the group could avoid the deceptive distortions that arise when the actuality of the work differs from its recorded form. Since the news itself is identical with the work, that is, since the Symbionese Liberation Army does not exist except as news, this distortion was impossible. Moreover, the multiplicity of newsagents active as reporters insured the piece the shifting values and impermanent ground characteristic of performance art. The video segment, for example, recorded by the 'found' or 'readymade' feedback installation system of the bank, is actually a series of stills; but aired on national TV, it took on the classic look of grainy vanguard video. The point here is that without the news, this segment would have remained incomplete. Consistent with the overall strategy of the group, however, is the fact that while the press became an unknowing collaborator with the avant-garde, the Symbionese Liberation Army itself did not compromise its work by disclosing its identity as an art group."

It was rumoured that Pata-No! UN LTD [after promising zero "excessive" theatrical nihilism and/or destruction ["countersigned" axe-smashing of framed "Monty Cantsin" painting] of "artistic property" like transpired at the "Rivington School Debacle" [formerly "No Se No"] of 2019] were promptly relegated to the basement during the Red October while the other festivities, reveries and "artistic" performances occurred upstairs on the main [upstairs] performance floor of the Grace Exhibition Space. At one point an irate Istvan Kantor came downstairs

into the post-industrial depths and interrupted improvised drumwork with found objects [employing dual paintbrushes, a dried/emptied merlot or deep carmine coloured paint-can and a straight, backless, white colour[s] 1-metre bench] by a transparent operator [patanihlist] and asked them to cease their noise-making and cacophony. Shortly thereafter Istvan exited the basement, shutting the thick metal door, firmly behind himself– thus securing ~~Pataproxy~~ Pata[no!] UN LTD and their [virtualised subjectile: estat subterrani] affiliates/conspirators in their position as subpar, subterranean, subsonic; agents of subterfuge, discontented/disenchanted Post-Neoists [Pataneoist[a]s/Patanihilists], secure in their position as non-participants, in absence/exile to the spectacles unfolding on the "upstairs/main performance floor". During their confinement, an impromptu/improvised transmedia [simultaneous] drift manifested, involving mesmerising projections [Youtube: Alan Smithee, ¿Qué cosa es la patafísica?], glitches, circuit-bending sessions, fractals, mise-en-abymes, transmedia mashups, disruptive noise freakouts, white noise, blank-projections [nothings], TikTok [CCP] streams, resounding vocalisations [blood-curdling screams], sludge, slowcore, shoegaze, audacious public micturition, uninhibited indulgence in alcohol and marijuana, and a de[con]struction of the environment: including the obliteration [meticulous disintegration: object dismantlement/destruction] of pamphlets, texts, newspapers, and artefacts into minuscule fragments. This amalgamation of ~~"art-trash"~~ [nothing] was painstakingly gathered and enclosed within a semi-translucent plastic orb, left as a provocative "objet d'merdre" to be duly dispatched into the capable hands of the esteemed NYC Department of Sanitation and subsequently rot slowly in one of the available human-trash graveyards.

"Derrida notes, by means of this double, and precisely stratified, dislodged and dislodging, writing, we must also mark the interval between inversion, which brings low what was high, and the irruptive emergence of a new 'concept', a concept that can no longer be, and never could be, included in the previous regime."

"Unlike other performance and conceptual artists who stress the abstract perceptual structures of their work by avoiding an 'interesting' look, the Symbionese Liberation Army overlaid and disguised its commitment to abstraction with dramatic and moving information that partly obscured it. In the excitement of the FBI search, it was easy to miss the complex unfolding time-space structures that constitute the substance of the work. The widening geographic configuration of the piece became perceptible in the tracings inscribed on the map by mobile FBI agents, here transformed, in the spirit of Duchamp, into covert agents of art– in a sense, double agents. But the most brilliant stroke of all was the decision to make the funding of the work an integral part of it: the piece largely financed itself through the bank sequence and the ransom, the latter a kind of parody of the conventional grant that funds so much of today's performance art [i.e. Istvan Kantor]. More than any other feature of the work, however, the use of the news media as framing underscores the issue that the work as a whole dramatises: the inability of modern art to signify its given content as truth. By adopting a set of political ideals that are transparently incredible, the Symbionese Liberation Army negated the idea that art can communicate life ideals at all. This becomes clear as the piece untold its meaning. To understand its deeper, formal significance, the viewer must first recognise that the group's apparent political identity is a camouflage, a smoke screen, a veil. This recognition also involves a negation– a mental act of de[con]struction [clarified by the fire sequence] in which the camouflage is stripped away and burned off, as it were. It [de]constructs the central dialectical moment of the piece as a whole, whose underlying time-space configurations triumph and emerge into full view only after having consumed the manifest political subject matter. Thus, art appears as a transcendence and dialectical resolution of political aspirations, and it attains its most absolute value only when we have fully recognised the futility of political action. Indeed, at that point, the point where we now find ourselves, political action itself can be no more than art performance. The many references to advanced art with which the Symbionese Liberation Army laced their work frankly avow what Roland

Barthes has identified as the central paradox in the literary world, 'in spite of the efforts made in our time, it has proved impossible successfully to liquidate literature entirely'. Indeed, the advanced consciousness and creative disobedience of the Symbionese Liberation Army points not to the liberation of art from this impasse, but to the problematic existence of art itself in the modern world. 'It is this flash itself which seduces, or rather: the staging of an appearance-as-disappearance'. In short, they adumbrate [no more] the infiltration of text by margin, the erasure of text and margin as discrete rhetorical spaces. As Joyce demonstrates in the homelesson section of Finnegans Wake, the typographical body of a text can play against its scholarly paraphernalia, causing indeterminate meaning to vibrate in the gaps. Michael Wood, elsewhere, asks a pertinent question: 'When Hegel and Genet divide a page of Glas equally between them, does the margin disappear, or conversely does everything become a margin'?"

Uninsurable Multi-Billion Dollar Coastline Sandcastles: Inevitable Seaside Collapses, Magnificent Vistas

"Absolute subjectivity is also subjectless... The more the 'I' of expressionism/existentialism is thrown back upon itself, the more like the excluded world of things it becomes... Pure subjectivity, being of necessity estranged from itself as well and having become a thing, assumes the dimensions of objectivity which expresses itself through its own estrangement."

"By historical computation, it has been a century since Nietzsche's antivoice delivered modernity's funeral oration. [...] In announcing that the time of great mourning has come, Nietzsche adds: 'Gods, too, decompose.' At the precise instant that the stench spreads, nihilism ceases to be a sceptical or disabused turn of mind to become the experience of a soul and a body exposed obstinately to abjection. To this kind of phobia that lucidly trains itself at the putrid, Céline, Bataille, Artaud, and Camus pay tribute with a writing at the limit of writing. To append Malraux's oeuvre to this group is what I intend to do here."

Echoing Russian Nihilists, Luther Blissett said, "Blow each and every idea into nine-billion tiny fragments and let them blow into the wind; all that does not stay in place was never worthwhile anyways!"

"Invisible Operators/Autonomists/Post-Neoists and this ilk could note the strategies of disparate groups in Italy during the 1990s: occupying dismissed buildings and abandoned warehouses in city centres and metropolitan areas, which allowed for a fluid-mixture of various political cultures and subcultures, centri sociali such as [Forte Prenestino, Villaggio Globale, and Corto Circuito in Rome; Livello 57 in Bologna; Pedro in Padua; Officina 99 in Naples; and Leonkavallo and Cox 18 in Milan]; to name a few, organised a wide range of social and political activities, including demonstrations, festivals, seminars, workshops, day care and legal services, concerts, and rave parties. Altogether, these initiatives constituted, in the words of Naomi Klein, 'a parallel political sphere' or in the words of Bey, 'temporary autonomous zones' that are both self-organised and antagonistic to the state. The frequent recourse to direct action tactics such as street blockades and unauthorised street parties, the disruption of official events, and the occupation of buildings, as well as the emphasis on the self-management [autogestione] of these spaces and self-production [autoproduzione] of records, videos, magazines, and other cultural artefacts, were partly rooted in the practices of the 1970s social movements– Autonomia, Feminism and Metropolitan Indians to name a few."

"Rosenberg's challenge makes overt reference to Goodman and Lurie's NO-Sculpture or Shit Show, mounted at the Gallery Gertrude Stein in 1964, an event that captured the imagination of the New York art world and continues, to this day, to serve as a symbol of uncompromising, mid-1960s anarchic, artistic radicalism. In 1969, Ashton described this

exhibition, 'in which excrement was the sole agent', as the March group's final statement. 'This was a statement of the nihilistic, anarchic values that the sub-culture had long been generating. As is always the case with the morally indignant, the potential for pathos is strong, and so is the potential for annulment'. Many converged in a pact of mutual disgust in the mid-1960s, and it was this mutuality that exhausted itself, as once dada had exhausted itself, making way for revised values. 'Merde alors!' A final, incontrovertible statement which cuts off any further discourse."

"The revolutionary struggle in western your face is a unified system centralised by NATO. The revolution in Portugal has been threatened by NATO intervention. Spain has been integrated into the EU and NATO against the wishes of the population, institutionalising the fascist, voxista, neo-francoist generals. The Yugoslavian state was crushed by NATO interventionist bombs. The NATO putsch in Turkey. Ireland and Italy experience NATO counterinsurgency. NATO serves as the proxy for western imperialist hegemony, de jure nation-states, de facto ruled by transnational plutocratic elites. NATO serves as facilitators of the money-transference/embezzlement [military-industrial complex profits] exercises in Ukraine. The formation of this unstable unified system makes destroying NATO the orientation for the revolutionary strategy in western europe."

"The desert is sublime because of nihilism– the puckish nothingness that sleeps within the desert. It is a sublime hyperreal, but it is also nihilistic because of the absence present within it. This perception of the desert as a nihilistic form of the sublime indicates again the conflation of nihilism and the sublime within postmodern literature, although it is no longer in the sense of destruction [as was the case with the nuclear sublime] but with lack, more specifically, the lack of meaning.": Slocombe

"These groups shared a desecrating attitude toward the mainstream, toward the rigidity of the PCI intelligentsia [which had been ruling the city since World War II], and also toward the stale, cyclic reemergence of alternative styles and subcultures. For instance, River Phoenix, 'The Unofficial Fanzine of the NO Generation', focused on, 'disinformation, the production of non-news, and a playful use of the urban space loosely inspired by the Letterist-Situationist dérive'. At the beginning of 1994, a column titled 'Appointments with No One' had attracted members of the Transmaniac collective. Named after John Shirley's cyberpunk novel Transmaniacon, the Transmaniacs explored a theory and practice of subversion for a generation that had grown up with a saturated media environment and in times of accelerated capitalist recuperation. As Roberto Bui writes in a youth pamphlet titled Transmaniacalità e Situazionauti [Transmaniacality and Situazionauts], the Transmaniacs seek to, 'liberate the language, use it to produce events'."

In our world we have never been unable to conceptualise a space not under the dominion of hierarchies and their rigid dichotomies; marked by subjugation, oppression, reactionary violence and multivariate fascism/neo-feudalism. These patanihilistic experiments, Post-Neoist transmedia games, along with cyberguerrilla pla[y]fare tactics employed by Extraordinary Luxury Transmedia Situations Group Blockchain serve as fatal strategies, beyond theory/praxis, to subvert the lust for a rational/logical social disorder/dysfunction masquerading as "public-order."

"Perhaps we are closer to a solution than we might think. It will be noted that, for Nietzsche, all the previously analysed forms of nihilism, even the extreme or passive form, constitute an unfinished, incomplete nihilism? Is this not to say, conversely, that the transmutation which defeats nihilism is itself the only complete and finished form of nihilism? In fact, nihilism is defeated, but defeated by itself? We approach a solution insofar as we understand why transmutation constitutes completed nihilism. We can suggest an initial reason: it is only by changing the element of values that all those

values that depend on the old element are destroyed. The critique of the values known up to the present is only a radical and absolute critique, excluding all compromise, if it is carried out in the name of a transmutation and in its terms. Transmutation would therefore be a completed nihilism because it would give the critique of values a completed, 'totalising' form. But such an interpretation does not yet tell us why transmutation is nihilistic, not merely in its consequences but in and of itself. The values which depend on this old element of the negative, the values which fall under a radical critique, are all the values known or knowable up to the present. 'Up to the present' means up to the time of transmutation. But what does 'all knowable values' mean? Nihilism is negation as a quality of the will to power. Nevertheless, this definition remains insufficient if we do not take the role and function of nihilism into account: the will to power appears in humans and makes itself known in them as a will to nothingness. And, in point of fact, our knowledge of the will to power will remain limited if we do not grasp its manifestation in ressentiment, bad conscience, the ascetic ideal and the nihilism which forces us to know it. The will to power is spirit, but what would we know of spirit without the spirit of revenge which reveals strange powers to us? The will to power is the body, but what would we know of the body without the sickness which makes it known to us? Thus nihilism, the will to nothingness, is not only a will to power, a quality of the will to power, but the ratio cognoscendi of the will to power in general? All known and knowable values are, by nature, values which derive from this ratio. If nihilism makes the will to power known to us, then conversely, the latter teaches us that it is known to us in only one form, in the form of the negative which constitutes only one of its aspects, one of its qualities. We 'think' the will to power in a form distinct from that in which we know it, thus the thought of the eternal return goes beyond all the laws of our knowledge. This is a distant survival of themes from Kant to Schopenhauer: what we in fact know of the will to power is suffering and torture, but the will to power is still the unknown joy/jouissance, the unknown happiness, the unknown god. Ariadne sings in her complaint: 'I bend and twist myself, tormented by all the eternal martyrs, struck by you, the most cruel hunter, you, the god-unknown. Speak, finally, you who hide behind the lightning? Unknown! Speak! What do you want? O come back, my unknown god! My pain! My last happiness'. The other side of the will to power, the unknown side, the other quality of the will to power, the unknown quality, is affirmation. And affirmation, in turn, is not merely a will to power, a quality of the will to power, it is the ratio essendi of the will to power in general. It is the ratio essendi of the will to power as a whole and therefore the ratio which expels the negative from this will, just as negation was the ratio cognoscendi of the whole will to power [thus the ratio which does not fail to eliminate the affirmative from the knowledge of this will]. New values derive from affirmation: values which were unknown up to the present, that is to say up to the moment when the legislator takes the place of the 'scholar', creation takes the place of knowledge itself and affirmation takes the place of all negations. Thus we can see that the relation between nihilism and transmutation is deeper than was initially suggested. Nihilism expresses the quality of the negative as ratio cognoscendi of the will-to-power; but it cannot be brought to completion without transmuting itself into the opposite quality, into affirmation as ratio essendi of this same will. A Dionysian transmutation of pain into joy, which Dionysus announces in reply to Ariadne in a suitably mysterious way, 'Must we not, first of all, hate ourselves if we have to love ourselves?' That is to say: must you not know me as negative if you are going to experience me as affirmative, espouse me as the affirmative, think of me as affirmation? But why is transmutation nihilism brought to its conclusion if it is true that it is content to substitute one element for another? A third reason must be taken into account, a reason which risks passing unnoticed, so subtle or scrupulous do Nietzsche's distinctions become. Let us reconsider the history of nihilism and its successive phases: negative, reactive and passive. Reactive forces owe their triumph to the will to nothingness: once this triumph is established they break off their alliance with it, they want to assert their own values on their own account. This is the great resounding event: the reactive human in place of god. We know what the result of this is– the last human, the one who prefers a nothingness of will, who prefers to fade away passively, rather than a will to nothingness. But this result is a result for the reactive human, not for the will to nothingness itself. The will to nothingness continues its enterprise, this time in silence, beyond the reactive human.

Reactive forces break their alliance with the will to nothingness, the will to nothingness, in turn, breaks its alliance with reactive forces. It inspires in humans a new inclination: for destroying themselves, but destroying themselves actively. What Nietzsche calls self-destruction, active destruction, must not, above all, be confused with the passive extinction of the last human. We must not confuse, in Nietzsche's terms, 'the last [hu]man' and 'the [hu]man who wants to perish'. One is the final product of becoming reactive, the final way in which the reactive humans who are tired of willing, preserve themselves. The other is the product of a selection which undoubtedly passes through the last humans but does not stop there. Zarathustra praises the humans of active destruction: they want to be overcome, they go beyond the limitations of humans, already on the path of the ubermensch, 'crossing the bridge' begetters and ancestors of the ubermensch. 'I love them who live for knowledge and who wish to know that one day the ubermensch may live. And thus they will their own downfall'. Zarathustra wants to say: I love the one who makes use of nihilism as the ratio cognoscendi of the will to power, but who finds in the will to power a ratio essendi in which human is overcome and therefore nihilism is defeated. Active destruction means: the point, the moment of transmutation in the will to nothingness. Destruction becomes active at the moment when, with the alliance between reactive forces and the will to nothingness broken, the will to nothingness is converted and crosses over to the side of affirmation, it is related to a power of affirming which destroys the reactive forces themselves. Destruction becomes active to the extent that the negative is transmuted and converted into affirmative power: the 'eternal joy of becoming' which is avowed in an instant, the 'joy of annihilation', the 'affirmation of annihilation, destruction, disintegration, deconstruction[s]'."

This rejection is nihilistic, perhaps nihilistic beyond belief/bounds [see: Ray Brassier] and depends, directly, upon nothing but the dissipation/dispersion of meaning/truth/subjecthood, the deconstruction of the wills-to-power that drive us to make ourselves miserable and destroy our surroundings entirely. These virulent nihilistic attacks on the rationalist order and against the boring, reactionary dullness of the Enlightenment; and its social stratifications that valourise sacrifice, prudence, asceticism, subservience, communist male voluntaryism/idealised worker, meekness and immediate genuflection to those in power. In other words, a misery of a social containment/deterrence for which there is no escape at all; given that we remain trapped in a web of our own desires and may not even realise, much less attempt to escape, the phenomenon of our own nihilism and entropy. We may not even realise it, but we are thinking, believing, revolting and destroying ourselves from within.

"Enrico Baj, in reference to Piero Manzoni's «Merda d'artista,» said that the cans were meant as 'an act of defiant mockery of the art world, artists, and art criticism'.": Juan Carlos «la puta que te parió» Pelotudo; «Fanculo il residuo ideologico che indugia sui muri coperti di feccia della spazzatura metafisica.» «¡Che, boludo, ès impossibile!»

"Lyotard concludes that the postmodern perspective is grounded in, but not rooted to, '...a process of delegitimation fueled by the demand for legitimation itself... an internal erosion of the legitimacy principle of knowledge' [desaparició/deconstrucció de l'epistemologia]. The Nietzschean critique of modernity is rooted in the idea that philosophy had sealed its own doom through its pursuit of truth. In its tireless pursuit, it turned upon itself, questioned itself, as something that could even be capable of apprehending 'Truth' as such. Philosophy chased the question of 'legitimacy', and found itself back on its own doorstep."

"Through an egoism that is critical of abstraction, Stirner sowed the seeds for post-structuralism, and answers some key questions for post-anarchism. I believe Stirner says to look with a discerning eye on everything that seeks our unyielding devotion, to question everything that says it is greater than we, and to scrutinise everything that seeks to compartmentalise and categorise our existence. Stirner's egoism is an individualism that operates on a critique of the abstract; it is a bringing together of the post-structuralist critiques of representation and the importance of 'self' actualization. It is anarchic, in that it does not bow before the government or society. It is a postanarchism that uses 'ownness' as a unique anti-deterministic expression of individualism in defiance of pervasive ideological constructs."

"At the entrance of the modern time stands the 'God-man'. At its exit will only the God in the God-man evaporate? And can the God-man really die if only the God in him dies? They did not think of this question, and thought they were through when in our days they brought to a victorious end the work of the Illumination, the vanquishing of God: they did not notice that Man has killed God in order to become now– 'sole God on high'. The other world outside us is indeed brushed away, and the great undertaking of the Illuminators completed; but the other world in us has become a new heaven and calls us forth to renewed heaven-storming: [The Death of] God has had to give place, yet not to 'us', but to– secularism, humanism, capitalism, neo-feudalism, liberalism, democracy and other ideologies beckoning for their own annihilation/overcoming."

"The kingdom of nihilism is powerful. It is expressed in values superior to life, but also in the reactive values which take their place and again in the world without the values of the last human. It is always the element of depreciation that reigns, the negative as the will to power, the will as a will to nothingness. Even when reactive forces stand up against the principle of their triumph, even when they end up with a nothingness of the will rather than as a will to nothingness, it is always the same element which appears in the principle and which now blends and disguises itself in the consequences or the effects. No will at all– this remains the final avatar of the will to nothingness. Under the sway of the negative the whole of life is always depreciated and the reactive life in particular triumphs. Activity can do nothing despite its superiority over reactive forces; under the sway of the negative it has no other outlet than to turn against itself; separated from what it can do it becomes reactive itself, it now only serves to nourish the becoming-reactive of forces. And the becoming reactive of forces is also the negative as quality of the will to power. We know what transmutation or transvaluation means for Nietzsche: not a change of values, but a change in the element from which the value of values derives. Appreciation instead of depreciation, affirmation as the will to power, will as affirmative will. As long as we remain in the element if the negative it is no use changing values or even suppressing them, it is no use killing god: the place and the predicate remain, the holy and the divine are preserved, even if the place is left empty and the predicate unattributed. But when the element is changed, then, and only then, can it be said that all values known or knowable up to the present have been reversed. Nihilism has been defeated: activity recovers its rights but only in relation and in affinity with the deeper instance from which these derive. Becoming– active appears in the universe, but as identical with affirmation as the will to power. The question is: how can nihilism be defeated? How can the element of values itself be changed, how can affirmation be substituted for negation?"

It is the whole point, of the nihilist game, to push us away, from utopian currents, self-righteous movements, metaphysical resurgences, and any manifestation of an order that may try and suppress the imaginary forces of our pataphysicians to perform more operations of exceptionality. Or we may suddenly remember that we are actively nihilistic. We may remember that we don't even understand our own nihilism, given the obscurantist, philosophies

and epistemologies that were taught to us by all the trappings of civilisation, educational indoctrination camps, hyperspeed, televisual consent manufacture and other forms ideological manipulation/propaganda dissemination. We can explore the differends within our usage of language games, and use these investigations in order to explore the philosophical discourses in which we have been imprisoned, and then work to demonstrate the ways our own irrationality, or better said, exemplify the irrationality of our "rationality."

"Here, dromocratic intelligence is the form which cynical reason takes in the age of enlightened false consciousness. The dynamic mastery of social and non-social nature in the language of technological willing, in the name of the freedom of the greater conveniences, is a bestiary for all who choose 'bodies without wills'. Consequently, dromocratic intelligence consists essentially in 'eating the globe' [the investiture in nuclear strategies of deterrence], 'eating politics' [where politics must be overcome by the war machine precisely because the political implies limits on the will to will], 'eating bodies' [all the 'civilian soldiers' become dromocratic holograms], and 'eating time' [the dromocratic world is that of 'chrono politics' and fractal space where the possessed individual is infinitely permeable as a 'metabolic vehicle' demanding to be pirated]. Or, as Virilio states, dromocracy can find its moment of cyclical completion in the coupling of 'Holy War' and the 'Just War', that moment when the 'warrior of the Holy War and the technician of nuclear war' discover a voyage, common surcease in sacrificial violence. Pure War then, as a 'circular voyage' [From Paris to Paris by Sieve: '... just trying to read my Hegel...'] with no specific beginning or definite ending, but only the terminal violent velocity of the death of power and the death of history as the signs of fading epochal consciousness."

"We always live through screens– a screened existence [screened out: l'écran d'absorption; DarkTrace Screen]. And I sometimes think, when people say my works look violent, that perhaps I have from time to time been able to clear one or two of the veils or screens."

Resistencia Y Revolución: Movimientos Revolucionarios En La Historia De Argentina En El Reino De Las Mariposas Radioactivas

"Deconstruction does not need another definition, but it does need to be separated from other processes. As implied above, I most strongly wish to differentiate it from critique but I also wish, if possible, to clarify its relationship with the postmodern, since the phrase 'postmodern deconstruction' has become ubiquitous. In contrast to critique, with its hit-and-run attitude, deconstruction seems to me to be much more prepared [sometimes even obsessed] with staying around, staying in touch, identifying with its 'target' refusing, sometimes, just to go away and forget. And the reflexive sense of deconstruction should not be overlooked: the 'deconstructs itself' of the French se deconstruire. Rather than being done by an agent to an object, deconstruction is done by an object to itself, with some assistance from outside. On some occasions it is almost as if a mirror were held up so that the object has no choice but to activate its lines of fragmentation. [The making-public of some corrupt system, the 'whistle-blowing' through the media, seems sometimes to have a similar effect]. Deconstruction is thereby just a reminder, a memento mori, or even a painstaking mending of a test or an object– a mending so detailed and articulated that it paralyses the object. Deconstructing is sometimes a loving to death. If these characteristics are consistent with a postmodern environment, then that is well and good. Indeed, it would be well worth emphasising. The scrupulous avoidance of interpretation in both postmodernism and deconstruction would suggest some

communalities. However, given the laxity with which the term postmodern is applied, 'postmodern deconstruction' seems a hostage to fortune, threatening the special kind of precision that the word 'deconstruction' sometimes tries to invoke. Do those who use the double-barreled term 'postmodern deconstruction' intend to convey that there are nonpostmodern senses of deconstruction [there probably are, but is this what they mean?]. That double-barreled descriptor somehow seems to trivialise the endeavour, to reduce someone's project, with whatever special features it has, to some generic brand of [at least quasi] critique. There is too pervasive a sense of preaching to the converted when the double term is used [some fellow thinker has performed a postmodern ['hurrah!'] deconstruction 'hurrah again!'] of said empty, floating referent and then moved on to the next target]. I think my concern is that what is understood by 'postmodern deconstruction' is in fact an uneasy combination of analysis and critique, avoiding each in turn [as being 'modern'] only by retreating to the other. Something needs to save us from the paralysis of that two-party system: perhaps an approach that has actually worked through the serious consequences of that glib phrase 'anything goes'."

"It is only in September, however, that the groups involved in the horrorist agitation decided to give birth to a new radio program called Radio Blissett. Broadcasted every Wednesday night from the frequencies of Radio Città del Capo, the live show featured a variable number of Luthers who 'patrolled' the city by bike or foot and called the studio from phone booths. Listeners could also call in at any time and direct the patrols to various locations to join improvised social events such as street parties, three-sided soccer matches, and 'psychic attacks' against public buildings and institutions: Beginning in February 1995, the Teatro Situazionautico 'Luther Blissett', a new guerrilla-theatre group founded by Riccardo Paccosi, began staging surreal and absurdist performances in the course of the radio show. The idea of drifting through the city in search of heightened emotional experiences was not new. The dérive had been first elaborated, as a theory and practice, by the Letterists in the mid-1950s and was further refined by the situationists in the late 1950s and through the 1960s. From the columns of Potlatch, the information bulletin of the Letterist International, the Letterists designed a series of 'psychogeographical games' which were meant to map out the emotive force fields and unities of atmosphere [ambiances] into which a city is subdivided. The data collected by the psychogeographers through multiple urban drifts would have contributed in turn to the design of a new kind of city based on the theory of unitary urbanism, defined by the Situationists as 'the combined use of the arts and techniques for the integral construction of a milieu in dynamic relation with experiments in behaviour'. It is worth noting that the Letterist-Situationist theories did not arrive unfiltered to Italy. Because, during the 1980s, psychogeography had become fashionable within the academy, Stewart Home and the London Psychogeographical Association [LPA] had mixed it with mystic and occultist elements to make it less palatable to academic reputation."

"The only impossible revolution, says Ceronetti in substance, one that is even inconceivable to reason, would be the revolution against machines– and this impossibility turns all other revolutions into a schizophrenic farce."

Thus postmodernism is sometimes left underexplored, postmodernism is considered anti-political and non-political; the first rejects partly politics and social-extorted identity altogether, second rejects the humanist project and its lack of imagination; together they reject all of the social, political, cultural, ideological and metaphysical "formations."

"The five episodes of the Roman Radio Blissett were thematic ['For the Abolition of the Proper Name', 'For the Eroticisation of Everyday Life', 'Against Copyright', 'For Psychogeography', and 'Against Wage Labor'] and culminated in a series of psychic attacks against public buildings such as the Italian copyright office and the Roman Office of Employment. In comparison to the Bolognese Radio Blissett, which aired for a year and a half the Roman program

lasted only five weeks, but it involved a greater number of invisible operators. 'While in Bologna listeners were calling the studio every now and then, and the rhythm of the show was quite slow', says Natella, 'in Rome we always had at least two people calling in at the same time. Besides giving the program a very dynamic feel, this constant influx of phone calls allowed us to coordinate a great number of unexpected events and direct actions'. That the Roman show had reached a critical mass became clear on the evening of 15 June 1995, when roughly fifty Luther Blissetts boarded the same night tram at several consecutive stops, carrying confetti, drinks, and portable radios blaring Radio Blissett. All claiming to bear the same name, the Luthers validated only one bus ticket and kept partying until two police cars stopped the tram. Requested to disembark, the psychogeographers declined to identify themselves except by the multiple-use name: 'A cop fired shots into the air. The riot and shoot-out were broadcast live via a mobile phone'. Four Luthers were charged with disorderly conduct and participation in a seditious rally. The media attention sparked by the tram riot had the effect of placing Blissett on the map. If up to that point seasoned activists saw Blissett with suspicion that is, more as an intellectual gizmo for wannabe radicals than as serious activism– after the confrontation with the police, Blissett began to be perceived as an organic component of the movement, in particular of its anarchist nomadic wing. This had been on the rise since 1994, when the sudden outbreak of the illegal rave scene in Rome and other Italian cities opened up a new phase in the squatting movement from a more traditional occupy-and-entrench strategy to temporary occupation of abandoned warehouses."

"In this way, one is at the opposite pole of capitalist production which is reproduction of the same in a constant set-up. The apparent programming and this liar's geometry of canvasses are so good that they are still traps to make one declare: look how modern he is, he no longer believes in anything, look how cold and nihilistic he is! Or to say: look how modern he is, he knows there is no longer anything to believe in, he has a mystique of nothingness, he is a Rothko [because the trap is to see Rothko like a rabbi, like a paradoxical believer]! While these surfaces that, through their brilliance, their warping, their minimal deviation from the rules of geometrical perception, and a thousand other small tricks, incomparably play off each other in each painting, they also affirm, to the contrary, that there is a restless flow from one into the other, that such is the happiness [pleasure and death of influxes]. Thus, if the painter's and the viewer's bodies seem reduced to almost nothing, it is not in the interest of the large head and memory of the great Composer-Computer that would have captured and sequestered the pleasurable fragments, it is only because these bodies are already in themselves completely formed entities and already thoughts, that nothing exists less, from a libidinal perspective, than a body, that on the surface of this pretended body [which is nothing but the unique face chasing itself in the maze of so-called interior organs], that very limited encounters of influx, going through straight and exclusive zones, at the cost of the health [and survival] of the whole, thus mocking it; and because Guiffrey's so-called abstract painting is the purified simulacrum of this labyrinth space where trickles of jouissance and mortal peril flow and defy thinking. You paint that you have painted nothing, let us say that we have not said anything."

Because nihilism is nothing more than nihilism and nothing more than nihilism is nothing more than nihilism. Beyond this, there is nothing, absolutely nothing. This is the abyss, the void, the pure nothingness in which we are going to find our absolute futility, meaninglessness, emptiness and darkness. We are all doomed [curl up and die], as the lamenting metamodernist and/or super-rationalist predicts, and so are nihilists, as the Post-Neoists openly [pro]claim.

"Here, however, the Zapatista mask is exchanged for a radical 'transparency': precisely because the online context is dominated by a rhetoric of disembodiment, masking and anonymity, Dominguez and his collaborators insist on revealing their off-line identities, and make no recourse to secrecy in planning actions against targeted sites."

"In the same way that Nietzsche could write so well of the darkness to infinity within the emergent bourgeois spirit because he was the most excessive practitioner of ressentiment; so too, can Virilio understand dromocratic consciousness, because his texts are actually little war machines: violent speedways which deconstruct everything in their path, from subjectivity ['polar inertia'] and flesh ['bodies without wills'] to class struggle ['dromocratic consciousness'] and warriors ['perverted priests']. Virilio's war spirit can take its place on the stage of contemporary political history with such triumphant energy because it sums up in one brilliant concept– dromology– the double sign of presencing and absence, which is surely the epochal consciousness of the postmodern condition. Here, the will to dromocracy, to the bestiary of 'bodies without wills' possessed by the exterminatory logic of the war machine functions according to the principle of 'alterity': putting into presence the restless 'will to will' so eloquently prophesied by Nietzsche and Heidegger as the 'perspectival simulacra' at the disappearing centre of cynical power; and eliminating from the human condition the various forms of remembrance, from that of bodies with wills to time and history."

«Nous ne nous sommes pas contenté de réinstaurer l'image, nous avons tenté de remettre en question son pouvoir de signification. Comme les peintres de la déconstruction le firent, ouvrant librement la voie à des chaînes associatives s'étendant à notre espace culturel, nous avons tenté de charger l'image d'un impact neuf et imprévisible en déconstruisant les notions d'origine et d'originalité. Une telle approche éclectique de la production picturale pourrait se rattacher à ce qu'on qualifie communément de post-moderniste. Selon Jean-François Lyotard, «l'éclectisme est le degré zéro de A l'instar de plusieurs tenants de la post-modernité», ses références à Nietzsche soulignent une philosophie de l'expérimentation en opposition à une philosophie de la vérité Ce choix radical, comme celui de Derrida, s'appuie sur la vision nietzschéenne du jeu du monde et de l'innocence de l'avenir, d'un monde de signes sans fausseté , sans vérité et sans origine– qui est ouvert à une interprétation active. Cette expérimentation se concrétise par l'emploi généralisé du ready-made provoqué, selon Lyotard, par le développement des mass médias. Ainsi, la peinture subit les conséquences de la transformation du monde actuel dans lequel la matérialité de l'objet est remplacée par les techniques de communication A cet effet, Elihu Katz précise que les médias ont modifié notre rapport au monde car, dans l'opinion publique, les méga-événements ont maintenant plus d'importance que le réel. Des manifestations télévisées nous montrent, grâce à la simultanéité des plans, une «réalité» qui n'existe pas, qu'il est impossible de voir sans les techniques de la télévision. S'inspirant de Benjamin, Katz conclut que la reproduction est devenue plus importante que l'original et que la source la plus fidèle de la réalité est désormais l'ensemble des techniques de reproduction audio-visuelle.»

"Thus beginning with total linguistic relativism we end up with a sort of patalinguistics. Spillover words do not ward and sector, they play, float, intersect and diverge. They contain more than they contain. Like the famous cleaver which never needs sharpening because the Taoist butcher can pass it between all tendons and joints, the spillover word [find its proper channel]. This patanihilist does not become trapped in semantics, does not make mistake the map for the territory, but rather aims to displace and dismantle the privileged positions of language, ideology, and philosophy and destroy the domination of the semiotic armies, which can be explored by flowing and playing with words. When attuned to this, the Post-Neoist does not need to make a special effort to [illumen], for language does it by itself, spontaneously; language spills over. The invisible/conceptual cord which activates or circulates spillover language can also be compared with the strange attractors of modern chaos theory. The strange attractor is a real but nonmaterial pattern that exists only in the action it informs. I think for example of a swirl of smoke in the air. Why doesn't smoke simply dissipate evenly, like a

mathematical gas? Why are there patterns in it? Strange attractors are 'attracting' the particles of smoke into those vegetal undulations. Strange attractors activate 'order out of chaos'."

"I" do identify as a patanihilist because "I" have no identity; to engage with the pervasive nihility of the posthuman condition and draw attention to the world engulfed in flames. But not simply a post-political, post-philosophical condition, nor an identity to ascribe, nor [neither/nor] solely a deconstructive tool.

"According to the No! artist, it was only later that a chance occurrence in his studio resulted in his first juxtapositions of photographic depictions of mass market sex and genocide. These later came to be known as his 'Buchenwald-collages'. While it is clear that Flatcar Assemblage, 1945, by Adolf Hitler, Lurie's 1961 'rectified ready-made', is far from benign, its impact on the receiver is dependent upon the viewer's fluency in internal art– world discourse. It is only through an insider's awareness that the title of the work makes overt reference to the very Duchampian models which served as primary paradigms for most of the neo-dadaists that the full power of the appropriation hits home. In this case, it is Lurie's juxtaposition of 'art speak' and genocide that empowers the work. Conversely, through its 'alteration' via the insertion of one of the artist's 'girly pictures', America's home-grown brand of pornography, the revised Railroad Collage of 1963, which the artist keeps tacked to the wall of his apartment, becomes blatantly unacceptable even to the less than artworld fluent receiver and remains so some thirty-seven-odd-years after its initial realisation."

Plate 93. Bruno Lemenuel, *idiot le piano. Oui, un peu,* book-figure [random half-page], 1971. [Klavier in Flammen]

"Dominguez's mask is, too, a mask that reveals racialising myths: that 'authentic' natives– and perhaps especially romanticised revolutionaries imagined on horseback in rough mountain settings– are antithetical to the world of high technology or digital art. The combination of the Zapatista mask and the computer enacts the same revelatory disjunctures as did the paper aeroplanes or the tribal port scan: the mask is what allows the Zapatistas' presence to be made manifest even as it reveals the normative terms that govern the context in which they operate."

"Luther Blissett updated this occultist version of the dérive by adding a new layer: the real-time sharing of information among psychogeographers through the combined use of broadcast radio and the telephone system. Instead of mapping the psychological effects of the spatial organisation of the city, the psychogeographers of Radio Blissett explored the temporary social relations that could be activated by remapping the urban layout with the radio and the telephone in that nonplace of the present we call 'real-time communication'. While in Bologna the patrols walked, biked, and called the studio from phone booths, in Rome the wider extension of the urban space was covered by a few car patrols, which were constantly reporting their drifts back to the studio via cell phone. 'The function of the car patrols was to engage in aimless driving or connect listeners who were calling in from different parts of the city, occasionally pick them up, drive them to an improvised party or another social event, and finally converge all together on a predetermined target', says Andrea Natella, one of the founding members of the Roman Luther Blissett Project."

The praxis of transmedia cut-up[s] encompasses the indeterminate manipulation and rearrangement of pre-existing audio recordings, videos, books, lectures, podcasts, sound palettes, pamphlets, or even the absence of sound, such as white noise. Employing techniques like sampling, looping, mixing, manipulating, fragmenting, fractaling, and remixing, the adept patanihilist can yield intriguing outcomes from these experimental endeavours. This creative process involves the extraction of sound fragments from disparate sources, subsequently cutting and splicing them together to engender novel compositions that may feature fragmented and decontextualized video, either synchronous or asynchronous with the accompanying audio. By deconstructing and recontextualizing established audio materials, these practices effectively challenge conventional compositional paradigms while engendering intricate sound collages, surreal compositions, subversive narratives, and unexpected transmedia juxtapositions. Drawing inspiration from diverse sources, such as plunderphonics, plagiarism, dadaism, theatrical nihilism, absurdism, the uncanny, and simulated "realities", these non-techniques for the creation of "booed usic" [bored games, so-called whatevers, "post-post" jams, transmedia experiments, patanihilistic "events" series] trace their lineage to the theoretical underpinnings of drifts elucidated by Debord of the Situationist International, Jean-François Lyotard, and the Krokers. The resonant ideas originating from Situationism, exemplified by the critique of the spectacle and the exploration of the dérive or drift, have struck a chord with artists seeking to disrupt established norms and challenge the passive consumption of media. Employing audio cut-up techniques as a means of subversion and transformation, these irreverent endeavours reflect the Situationists' desire to disrupt the prevailing capitalist and consumerist culture, epitomising their ethos.

"Moreover, speaking in a literary manner [and totally contrary to what Butor does], does this tension not call for the occlusion of the book's material support, of its pages, and therefore for the maintenance of literature and its laws? You biblioclasts cannot make collages-montages out of Sade's texts. Like Klossowski, Sade requires the alternation between cold theoretical discourse and the tableau vivant. The book indiscriminately serves as a vehicle for both. It is not itself a libidinal object: it is the procurer, the 'go-between' for passions and reasons. How would devastating intensities remain if the laws of the book were corrupted, undone; if the readable arrested the gaze? The work upon the support, the loosening of syntax and glossary [apparent... apparent] eliminates the very possibility of imagining an instrument [suppôt]. In fact, we cannot even imagine a story, the reference to an individual, to a law, that could undergo the abomination of libidinal experimentation or become its accomplice: victim, prostitute, libertine. Thus we are destined to be not in the coldness [yet too intense] of the discourse and pamphlets of Philosophy in the Bedroom, but rather, apparently, in a sort of thermal indifference, in the greyness of extinguished or sublimated passions. The book's perversion then has two meanings. First, the book is deviated from its effaced function as messenger; emphasis is placed on contact and the support ensuring contact; the entire tradition of rubbing out the conditions of [pictorial or literary] creation or production, and thus also, and at the same time, of the so-called referential [Jakobson] function of discourse [as well as of the image], are at least put into question, if not interrupted. The book-object surges forth as a surface that hides, designates, and even signifies nothing. This surface begins to have worth in an altogether different way. There is thus an initial perversion in the deviation of the book's function or in the displacement of its diverse functions. Second, the book itself becomes the victim or the accomplice of the libidinal operations that, instead of being inscribed in absentia upon the reference of a narrative, upon its diegesis, upon an imaginary body [even the body of the story], are carried out upon the pages, the typography, the spaces, the page composition, and the organisation of the volume. All this will be displaced, stirred up, put into movement, almost set to flight, so as to allow for strange and extremely refined intensities that emanate from the encounters of marks [letters and their bodies, spacings, typographical justifications, sentences, words] on the skin of the book. The 'volume' ceases to be thick: its surface is no longer there to open up an 'inner' space, a theatre, Roberte's body. It is but one piece of a

single, immense surface extending well beyond the pages of the book, to the fingers that leaf through it, to the optic nerves that decipher it, to the tympanum that vibrates at hearing it read, to the paths upon which it is carried."

"Nietzsche has been much spoken of as a disciple of Stirner, and, owing to favourable cullings from Nietzsche's writings, it has occurred that one of his books has been supposed to contain more sense than it really does– so long as one had read only the extracts. Nietzsche cites scores or hundreds of authors. Had he read everything, and not read Stirner? But Nietzsche is as unlike Stirner as a tight-rope performance is unlike an algebraic equation. Stirner loved liberty for himself, and loved to see any and all men and women taking liberty, and he had no lust for power. Democracy to him was sham liberty, egoism is genuine liberty. Nietzsche, on the contrary, pours out his contempt upon democracy because it is not aristocratic. He is predatory to the point of demanding that those who must succumb to feline rapacity shall be taught to submit with resignation. When he speaks of 'anarchistic dogs' scouring the streets of great civilised cities; it is true, the context shows that he means the communists; but his worship of Napoleon, his bathos of anxiety for the rise of an aristocracy that shall rule Europe for thousands of years, his idea of treating women in the oriental fashion, show that Nietzsche has struck out in a very old path– doing the apotheosis of tyranny. We individual egoistic anarchists, however, may say to the Nietzsche school, so as not to be misunderstood: We do not ask of the Napoleons to have pity, nor of the predatory barons to do justice. They will find it convenient for their own welfare to make terms with men who have learned of Stirner what a man can be who worships nothing, bears allegiance to nothing. To Nietzsche's rodomontade of eagles in baronial form, born to prey on industrial lambs, we rather tauntingly oppose the ironical question: Where are your claws? What if the 'eagles' are found to be plain barn-yard fowls on which more silly fowls have fastened steel spurs to hack the victims, who, however, have the power to disarm the sham 'eagles' between two suns? Stirner shows that men make their tyrants as they make their gods, and his purpose is to unmake tyrants. Nietzsche dearly loves a tyrant like Otto von Bismarck."

"The denial of reality is terroristic in itself. Anything is better than to contest reality as such. What has to be saved is, above all, the reality principle. 'Negationism' is public enemy number one. Now, in fact, we already live largely in a negationist society. No event is 'real' any longer. Terror attacks, trials, wars, corruption, opinion polls there's nothing now that isn't rigged or undecidable. Government, the authorities and institutions are the first victims of this fall from grace of the principles of truth and reality. Incredulity rages. Intractable difference and partisan division defines the body politic. The conspiracy theory merely adds a somewhat burlesque episode to this situation of mental destabilisation. Hence the urgent need to combat this creeping negationism and, at all costs, safeguard a reality that is now kept alive on a drip. For though we can arrange a great machinery of repression and deterrence against physical insecurity and terrorism, nothing will protect us from this mental insecurity."

"Thus, the asymmetrical space of a postscript to the greater logic is sketched out. An infinitely differentiated general space... a force of historical non-return, resisting every circular re-comprehension in the reflexive domesticity [Erinnerung] of the logos, recovering and proclaiming truth in its full speech."

Absent Thinkers: Patatext[e] And The Shadows Of Non-Existent Patanihilistic Philosophers

"I have always found it difficult to imagine a concept of the historical that would not be situated in the discourse of a determinate epoch, and that would not at least recall that Marx, who called himself a materialist, did not exempt himself from the phenomenological experience of the spectral."

"Tatham's 'critifiction' assumes that every text participates in perpetual intertextualism, that every text is a pretext demanding extension. Revoicing pre-texts, Tatham uses their words to create a critifiction that becomes itself a pretext. For Tatham, however, this is more mystical than semiotic. Federman is temperamentally closer to current French theory. He has discussed his central concept of 'pla[y]giarism' [the premise of critifiction] in 'Imagination as Plagiarism' [an unfinished paper]. Writing and reading alike, he argues, are pla[y]giaristic because of the inherent free play of language [gaming]."

Since we are questioning identity-exhaustive identity politics of postmodernism and neo-neoism, the non-pathological anti-psychological anti-existence drive of a radical anti-identity which recoils at the reality of post-humanism, neo-neoism and neo-Patanihilism[e] of identity-extensional non-procreative non-politics that rejects the primacy of identity as the driver of politics.

"The spirit of sacrificial violence which pervades Nietzsche's thought comes alive in all of its dread in Virilio's discussions of the spirit of 'endocolonisation': the war spirit, that is, which finally liberated of any political or religious limit, colonises time [a nowhere space], the city [a nowhere place], history itself [a nowhere genealogy], and clonal bodies [as empty 'boarded vehicles']. Writing one hundred years after Nietzsche, at the end of the twentieth and not the nineteenth century, Virilio is the truth of Nietzsche's prophecy. Indeed, it might even be suggested that The Will to Power and Pure War are the beginning and endpoints of the twentieth century. Nietzsche's meditation on nihilism was written at the dawn of the last cold days of rationalism, when, as Camus has said, murder [in the name of justice] and reason [in the spirit of the hope of historical dispensation] were still ambivalent partners, but partners nonetheless; and Virilio's reflections on the sacrificial violence of the war spirit was written in the aftermath of a century of the slaughterhouse. One became the dark prophecy of a philosopher of the darkness within; the other a fragmented, and often interrupted, survivor's report on the bitter political truths contained in that prophecy. The former a historical prognosis that the 'conscience-vivisection' of the spirit of ressentiment would ultimately give rise to 'ascetic priests' who would alter the direction of resentment by providing sacrificial scapegoats, including the infirmities of one's own body; the latter a philosophical disquisition, written in the literary form of military cyberpunk, on the externalisation of the revenge-seeking spirit of ressentiment into the universal homogenous state of dromocracy."

"In contrast with avant-garde sadism, however, the relationship between artist and reader in avant-pop's hyper-consumerisation reverses the role-playing so that the artist who formerly played the role of the torturer now stands over [willing] reader=consumer who has now seized control in the relationship by not only welcoming the blows that will soon descend but who has even paid for each blow in advance a payment which could be analysed via the usual marxist terms as a substitution of use value for exchange value, fetishisation, etc. The point is that if the formerly 'sadistic' avant-garde artist does inflict the punishments under these circumstances, he will find himself transformed into another masochist since he has violated the law of sadism– yielded to the desires of his hyper-consumer-[willing] reader who is a hyper-masochist. Thus, the avant-pop phenomenon described by McCaffery one in which reader=consumer coaxes the

artist [post-mortem] into supplying them with what they asks for– is an example of what might be termed 'creative masochism', which thoroughly deconstructs several of the key binary oppositions– for example, between avant-garde and popular culture, production and consumption, and sadism and masochism. Even more significantly, this process reveals that, since the very act of deconstruction has itself been naturalised in our times, we are finally able to recognise that deconstruction itself is not a post-[or anti-] ideological tactic but another form of ideology. That is to say, in our post non-ideological era of instant cooptation, recuperation, reification; deconstruction becomes merely a prodigy per-consumerist discourse."

"Accelerationists claim that 'if capitalism generates its own forces of dissolution then the necessity is to radicalise capitalism itself: the worse the better'. As accelerationism puts it, 'the only radical political response to capitalism is not to protest, disrupt, play 'strike user', analyse or critique, nor to await its demise at the hands of its own contradictions, but to accelerate its uprooting, alienating, decoding, abstractive tendencies'. Accelerationists keep alive an old tradition among speed-lovers and non-fascist post-futurists: the use of an irreverent, joyful tone to describe willful self-sacrifice."

Can one ascribe the appellation of "post-philosophical" [non-philosophical?!] unto an arbitrary textual composition/construct [dissemination] that, devoid/bereft of any semblance of ideological entrenchment [abstains from formulating conceptual/ideological frameworks], refrains from engendering ontological/epistemological constructs or proffering ethical or moral injunctions, and rather, orchestrates with meticulous deliberation its own self-nihilation [meticulously orchestrates its own non-existence [super[ar]session/consumació patanihilista]] as a means to accentuate the inexorable evanescence of the referential mooring of veracity [relentless vanishing of the referential anchor[s] of reality]?

"Simulation operates at the level of semantic disturbance: a simulation of an aeroplane, made of paper or digital code, will have no effect on the federal government's physical fleet of planes or their server, nor will it affect the syntactical structure of command or the software that organises their use; rather, the simulated aeroplanes disturb a semantic code, making visible the underlying and hidden relations of power on which the smooth operation of government repression depends. For Marcos [Sepúlveda-Ramirez], as for Dominguez, semantic resistance is an effective– and viable– form of contesting power from the margins. As well as the simulated identity of Subcomandante Marcos Sepúlveda-Ramirez, which serves as not a fixed identity or proper name but instead a 'polyspatial embodiment'. In a similar terrain to the body without organs these polyspatial embodiments are the floating identifier of subjectivity/subjectile[s] without body. For the Zapatistas, the representative theatrical gesture is the use of the ski mask: the identical black ski masks announce an insistent, collective politicised presence, and at the same time they make visible the neglected anonymity to which the indigenous peoples of Mexico's Chiapas region have been long subject. While the indigenous peoples and their degraded quality of life have long been putatively on view for centuries, it was only by donning a mask that they entered public visibility. It is, in Marcos's terms, 'the mask that reveals'. The mask, then, creates what the Critical Art Ensemble [C.A.E.] would have surely called a disturbance in the normative– ethnocentric, elitist discourse."

"Although within the L'Internacionale Lettriste, individuals still produced 'avant-garde art' or in the case of Guy Debord, a dada-type 'anti-art' [i.e. Debord's 'Letterist/Proto-Situationist' film 'Hurlements en faveur de Sade'], but their main activities were dérives [drift/drifting] and psychogeography."

"According to Aristotle, who dominated the thinking of Thinking for millennia, 'signs are signs for 'ideas' by which 'the real' is thought'. According to Nietzsche, they are signs of something that itself is incomprehensible, signs of 'some instinctive movement' or signs of signs themselves [self-referential, tautological] and open unto a world of semiotic exchange/play of floating significations."

"Having looked at the broad categories, we will turn our attention to the subdivisions which art historians make a living from elaborating. The first modernist subdivision of any consequence was futurism, which was essentially a fusion of cubism, expressionism and the ideas of Alfred Jarry. The Futurist obsession with shock, originality, and innovation, [including fascist interlinks] mark the movement as a typical product of bourgeois society. It was only natural that the futurists should develop from such criteria a love of speed, machines and war. Due to the bourgeois demand for continual pseudo-change, futurism would soon be overtaken by dada as an artistic force. Dada was basically futurism with knobs, but where futurism balanced its negative aspects with a belief in technological process, dada emerged as an entirely nihilistic perspective. Dada artistic negation reached its peak with Club Dada in Berlin– after which its nihilism was negated/co-opted by the Parisian dadaists who went on to rename it surrealism. The surrealists achieved their negation of dadaist nihilism by rationalising the irrational with badly digested fragments of Marxism-Leninism and Freudian psychoanalysis. Where dada had destroyed the language of alienation as elaborated by Marquis de Sade, Lautremont, and Rimbaud– surrealism held up these pornographers... as liberators of repressed desire."

During the neo-neoist era [Post-Neoism], cybernetic-cyborgism is the prefiguration of the cybernetic transsexual, transition into transmedia modes of transimmutant digital worlds, bypassing globalisation/mass-migration by cybernetic-electromobility and collective technocratic-deconstruction through the formation of [C©]ybernetic-patanihilist invisible communities; just as postmodernism utilises deconstruction, the Post-Neoist/Patanihilist has engaged in the deconstructive implementation of perverse forms that violate the laws of normative ethics, the neurologic of forced unconsciousness as discussed by Lacan.

"As the theorist who has first discovered the perspectival terrain of 'virtual' war, Virilio is unrelenting in his analysis of war as a hybrid form of possessed individualism. Consequently, he can say: 'Dromocratic intelligence is not exercised against a more or less determined military adversary, but as a permanent assault on the world, and through it on human nature'. Here, we pass beyond 'this war of movement of mechanised forces, [to] reach the strategy of Brownian movement, a kind of chronological and pendular war that revives ancient popular and geographical warfare by geostrategic homogenisation of the globe'. Indeed, if Virilio speaks with such a historical sweep of the entwinement of speed and war, it is due in no small part to the fact that his political diagnosis of the times is based, not simply upon a

philosophy of history, but upon a metaphysic of military history. Indeed, Virilio's metaphysics parallel Nietzsche's conclusions in The Will to Power concerning 'suicidal nihilism' as the inevitable psychological fallout from the dynamic spirit of willing which, knowing that there is no substantive purpose to its willing, would 'rather will nothingness than not will'. The parallels are direct: the exterminatory nihilism of Nietzsche's 'will to power' is replicated by Virilio's 'dromocracy'; Nietzsche's 'ascetic priests who work to alter the direction of ressentiment' anticipate Virilio's 'warrior priests', Nietsche's 'maggot man' is substituted by Virlio's description of the parasited body as a 'metabolic vehicle', Nietzsche's 'nowhere' [Poland] of the 'noonday sun', catastrophe time after the 'wiping clean of the horizon', grounds Virilio's image of the endlessly circulating body of the social mass drifting in perfect polar inertia between past and future; and, finally, Nietzsche's grim diagnosis of the coming storm of technological nihilism."

"In this way acts of erasure or deletion can be seen as part of the circular/linear development of a form. However, the above examples of erasure are extreme. I wanted first to push the idea to its full extent, the 'absolute erasure'– which can now be seen not to be absolute, but inextricably formed by the thing that it erases. Most of the examples of text deletion that I have studied don't attempt to delete so completely, and so it might be expected that they create less, by retaining more. The deletion is more closely involved with the erased sign, and consequently the developments that are invited by the erasure are even more specifically in relation to the text."

"The terrorists' potlatch against the west is their own death. Our potlatch is indignity, immodesty, obscenity, degradation and abjection. This is the movement of our culture– where the stakes keep rising. Our truth is always on the side of unveiling, desublimation, reductive analysis– the truth of the repressed– exhibition, avowal, nudity– nothing is true unless it is desecrated, objectified, stripped of its aura, or dragged onstage."

"Neoism is a suffix with a prefix. [...]
The answer is the destruction of the question. [...]
Transgression recognising itself a[s] law. [...]
There are no spelling mistakes in this book.
We had a philosophy once.
An army flag to be a manner of the precedent, patanihility [...]
Individuality collectively realised & abandoned. [quemada]"

"Patagraphology would be enriched by/extended from hypergraphology, calligraphy, graffiti, fractal/glitch-texts, by all types of riddles, pataphors, puns, anagrams, pataphysical experiments, games, picture puzzles, photography, subversive graphic design, the possibilities of superimposed painting– printing, multilayered coded hypergraphics, transmedia/transaesthetic practice, such as sound reproduction, plunderphonics, live-mash-up-collage, noise and dissonance, by the cinema, by postmodern and experimental [an]architecture, as well as by every sort of symbolic/semiotic exchange and dissemination possible."

The primary theme of the works of William S. Burroughs is not, in fact, narrative, but prenarrative. In a sense, the characteristic theme of Geoffrey's[10] essay on precultural dialectic theory is the role of the artist as participant. Any number of discourses concerning not deconstructivism as such, but subdeconstructivism exist.

"Class is part of the economy of consciousness", says Foucault; however, according to von Junz[11] , it is not so much class that is part of the economy of consciousness, but rather the genre, and subsequent meaninglessness, of class. Therefore, if capitalist discourse holds, we have to choose between precultural dialectic theory and neocultural discourse. The subject is interpolated into a capitalist discourse that includes language as a totality.

The primary theme of the works of Smith is a mythopoetical reality. It could be said that Rorty[12] holds that we have to choose between precultural dialectic theory and the dialectic paradigm of discourse. Lyotard's model of precapitalist materialism implies that the significance of the writer is social comment, but only if culture is interchangeable with micro-narrativity.

William D. D. Clark supports Clark's postmodern deconstruction of phenomenology and Nietzsche. He says that because our reality is actually manifestly anti-authentic, to live in an anti-authentic reality is to reenact the narrative of an anti-authentic reality. This is the deconstruction of nihilism. Anti-authenticity implies normativity and truth in a situation that does not exist.

Problems of contention exist with both of these positions. We can argue with 'when' a paradigm or discourse is somehow committed to the truth. Nonetheless, the quasi-logical framework of precultural dialectic theory includes truth as a fact, as being part of a linear progression of the synthesis of history. The narrative of anticultural discourse becomes a mythical prehistory that holds that the thesis is the antithesis of the negative dialectic of the likes of Theodor Adorno, György Lukács, Max Horkheimer, Walter Benjamin and the Frankfurt School.

Neoism is post-'pataphysics. There are no boundaries between the poles of the fantastic and the anti-fantastic. The Neoist prenarrative is a mythopoetical reality, or mythopoetry. Neoist discourse will always include meaninglessness as a feature. There is a non-naturalistic tension between prescience and suggestion. The cultural illusion of the narrative of the novel and the myth of the hero, is an example of the conflict of prescience and suggestion.

It is also by the patanihilistic gameplay, which is the ambitious deconstruction of everything at the same time, and thus nothing at all, that we bring all the remnants of truth in the absence of truth into one context of hyper-~~meta~~/pata-substantive thought; as we destroy, critique, violate and "dis-construct" [deconstruction[s]] all those theories and philosophies that have tormented us and where we have been given neither liberty nor freedom. We can see this hyper-~~meta-~~pata-substantive violence and the deconstructive possibilities contained and bring all this into one framework of analysis and action where we may finally witness the disappearance of the subject/identity/proper name with the patanihilistic usage of improper names, anonymity, open-handle pseudonyms, screen-names, aliases, identity scramblers and identity-proxies. Could this impasse be one where the dissolution of the ideological-social-complex could implode under its own immense weight or perhaps it is an intractable paradox?

"... a will running counter to life, a revolt against the fundamental presuppositions of life; yet it is and remains a will! And, to repeat at the end what I said in the beginning: rather than want nothing, humans even want nothingness..."

"One year later, the Electronic Disturbance Theater had designed the flight plans for a companion digital Zapatista Air Force: the code for its 'Zapatista Tribal Port Scan' [ZTPS] was released for public use on 3 January 2001. With this software, artists and activists could mount their own aerial attack on any website– the U.S. government, or the Mexican military– sending thousands of messages through the 'barbed wire' of ports open to the cyber network. The messages sent by the digital activists were drawn from a fragmented, bilingual poem about the Zapatista struggle for peace with dignity in Chiapas: 'Nightmare ends, jungle waits, silence breaks, nuestra arma, nuestra palabra [our weapon, our word] Yepa! Yepa! Andale! Andale! Arriba! Arriba! Subcomandante Insurgente [...] power for Chiapas, virtual autonomy, real politics, not over, top down, cracks open reality arcs. No illegals on stolen land: Mexico, USA, Operation Gatekeeper, border war, [Fuck the Eurozone, Fuck the United Nations, Fuck the World Trade Organisation [!]]; Every hour someone dies, amor rabia [love rage]. Fragments of the poem are sent with each port scan so that the targeted system itself will log the text. Because a cyber-protest usually involves thousands– even hundreds of thousands– of participants, the system will begin to repeat and rewrite the poem at incredible speed, composing and recomposing the fragmented world of the Zapatistas in its very own system logs."

If you want any correspondence with the current anarchasyndicalist network hijack, just send your answers, letter bombs only, to BP House, Victoria Street, London SW1, U.K.

«L'art modern havia avançat molt en la desconstrucció del seu objecte, però és Warhol qui ha avançat més en l'aniquilació de l'artista i de l'acte creatiu.»

"The rock videos of Madonna, Peter Gabriel, and Laurie Anderson, cyberpunk novels such as William Gibson's Neuromancer and Mark Leyner's My Cousin, My Gastroenterologist, and television shows like Max Headroom, Saturday Night Live and Twin Peaks– all of which promoted the 'avant-pop' tendency towards a deconstruction of the difference [implosion of distinction] between high art and junk culture, and the elevation of 'underground' art to a position of ascendancy."

"A nihilistic power reworks everything into the language of semiotics, into the circular dynamo of a closed information system, only to ensure their destruction in the pure relational process of symbolic exchange at the heart of postmodern power."

[De]conscriptive Non-disseminations '[No!]~~thing~~' Unwritings; Sous/Tout [Defiled] MONDO-VaNihilism Rature[s]: auf dem Cover von Socialisme ou Barbarie

"That's where degenerative prose comes in– degen-prose as a description of a new intergeneric [proto-transmedia: 'intermedia'] synthesis of narrative writing that encourages the breakdown of traditional genres and even mediums, like video and sonic– a mode particularly compatible with the on going shamanic role of ongoing recombination of the fragments of our culture– a culture already tessellated, if you know what I mean– that is, consisting of pieces that now fit together like mosaic tiles held in place mostly by force of economic necessity– the pomo shaman shattering those pieces and

recombining them in mosaics more intrinsically [incoherently] coherent. Degenerative prose breaks down the arbitrary configurations of [corporate oligopolist] conglomerate culture, which as new multinational ambiance imposes its conditions on the literary/political situation conglomerate culture through various means, writing its own script– or having it written– or the ongoing cultural narrative, the task of degen being to unwrite that script. Degen's language being rhetorical/narrative rather than philosophical/logical– remembering that rhetoric is the language of debate and change while logic that of conclusion and pronouncement. One manifestation of the intergen-synth is the mini-movement called avant-pop. Avant-pop manipulates conglom[era~~t~~[sur]e] formulations in a way akin to the situationist ploy of détournement– using mass market forms– noir, horror, pornography, snuff films, and so on– to undercut mass market, altering them in subversive ways, loading them with oppositional messages and releasing them into the culture like computer viruses. Implicit in degen in 'late pomo'– a.k.a. nomo [Nomo-Pomo] is interventive fiction. Interventive fiction relates to Brechtian ideas about theatre– as surfiction usurped the ideology of realism, displacing its sense of imitating experience with surfictionist idea of adding to experience, so interventive fiction supplants surfiction with its tactic of intervening in experience. Where surfiction was relatively passive and contemplative in its stance toward experience, and in this sense still aesthetically off event; intervent is aggressive, interactive, influencing the course of event, changing attitudes, leading to action or even itself overflowing into overt gesture, performance, theatre, or practical [post-political, non-philosophical; patanihilist] organisation, including its own production and distribution– the continuum of effects in intervent running from meditation to demonstration in all senses of the word. Remember: the struggle of literature is to move constantly beyond literature, beyond the definitions of particular linguistic realities, beyond language itself."

"Culture jamming is enjoying a resurgence, in part because of technological advancements but also more pertinently, because of the good old rules of supply and demand. Something not far from the surfaces of the public psyche is delighted to see the icons of corporate power subverted and mocked. There is, in short, a market for it; thus post-situationist tactics proliferate while simultaneously breathing in their own putrid stench of death, as they are easily recuperated and enfolded into 'anti-corporate chic', or in other words capitalist friendly 'subversions'. With commercialism able to overpower the traditional authority of religion, politics and schools, corporations have emerged as the natural targets for all sorts of free-floating rage and rebellion. The new 'ethos' that culture jamming taps into is go-for-the-corporate-jugular.": Naomi Klein; No Logo: No Space, No Choice, No Jobs

"Part of the genesis of punk can be traced to the English section of the situationist and the subsequent King Mob– a loose affiliation [hardly a group] of desperate though confused revolutionary individuals in England in 1968. King Mob lauded and practised active nihilism. As an inversion of the situationist poster slogan they said, 'revolutionaries, one more effort in order to be nihilists', but most of the active nihilism was directed against the pseudo-revolutionary pretensions of the extreme left of capital, and those who insisted on abiding by a straight job. A tremendous interest was shown in the practice of deviants. Psychotics, the mentally collapsed, [it was somewhat hip to have been through a mental asylum] petty crooks and scam artists. The most deranged manifestations of hate against the present organisations of society were greeted with fascination: Jack the Ripper, John Christie, and child killer Mary Bell. Look at the monstrosities produced by bourgeois society– isn't that sufficient to condemn the carefree, consumer-capitalist ideology? There is a greater emphasis on such horrific negatives than the revolutionary negative. Socialisme o barbàrie? Rosa Luxemburg's stark choice was a giggle– better barbarism. Better to be horrible than pleasant and altruistic."

The Luther Blissett Project And The Necrosis Of Techno-Meat [Influence Of Rottenness And Rotten.Com]: Drifting Into Morbid Meaninglessness And Existential Emptiness As Post-Praxis

"At the end of 1995, the local press reported the discovery of Satanic graffiti and animal sacrifices on the mountains surrounding the city; Inspired by the news, the Luther Blissett Project began spray painting cryptic Satanic messages and swastikas on Viterbo city walls in January 1996. As the local press began investigating, the Luther Blissett Project flooded the local newspapers with numerous letters purportedly written by indignant citizens– that insinuated a connection between the right-wing city government and the fictional exoteric neo-nazi groups. On a Saturday night in May 1996, having learned that the woods surrounding the city were to be cleaned up by an environmentalist group the following day, the Luther Blissett Group fabricates evidence of a black mass. The following day Il Corriere di Viterbo, Il Tempo, and Il Messaggero provide extensive coverage of the environmentalists 'horrific discovery'."

Whatever the case, the patanihilistic game of going beyond symbolic exchange and indeterminacy allows for the opening up of temporary assemblage points where we can thus explore the depths of meaninglessness and emptiness. It is through the violence and mutilation of utopian theories in which we will uncover the lack of truth, logic, reason and reference that logical systems prefer to avoid, defer or negate patanihilistic praxis could serve to embellish the meaninglessness of ideology in a way that might even make us laugh as we bring all our satirical, subversive, misanthropic, transgressive and nihilistic tendencies of Post-Neoists together.

"Therein lies the dilemma: either simulation is irreversible there is nothing beyond simulation, it is not even an event anymore, it is our absolute banality our everyday obscenity, we are definitely nihilistic and we are preparing for a senseless repetition of all the forms of our culture waiting for another unpredictable event– but where would it come from? Or is there an art of simulation, an ironic quality that revives appearances of the world only to destroy them? Otherwise, art would do nothing than pick at its own corpse, as is often the case today. You cannot add the same to the same and the same, and so on to infinity: that would be poor simulation. You must rip the same from the same. Each image must take away from the reality of this world, something must vanish in each image, but you cannot fall into the temptation to annihilate, definitive entropy. The disappearance must remain alive– that is the secret of art and seduction. In art– there is a dual conjecture/strategy: an impulse to annihilate, to erase all traces of the world and reality, and a resistance to this impulse. As Henri Michaux said, 'the artist is someone who resists, with all their might, the fundamental impulse to leave no trace'. I said that I was an iconoclast and that art itself had become iconoclastic. What I meant was the new, modern iconoclast, the one who does not destroy images but who manufactures them, a profusion of images where there is nothing to see. In most of the images I have seen in New York, there is nothing to see. They are images that leave no trace. They have no aesthetic consequence to speak of– except for the professionals and the profession– but behind each image, something has disappeared. Therein lies the secret, if they have one, and therein lies the secret of simulation, if it has one."

It is not only this which has given us the word "'Pataphysics." It has given us the indeterminate drift, the indeterminate drift of the implacable. It has given us our Post-Marxist writings such as Patanihilism, Neoism and Post-Syndicalism, the inherent drift of [no!]-subjectivity. It has given us our non-epistemologies of indeterminacy, indeterminate drifts through the urban-guerrilla landscape, ripe for pla[y]giarism and potential patanihilistically inspired outbursts: subversion, theft, arson, extortion, pranks, hoaxes, simulations, e-hacks, defacement, détournement and beyond. It has given us the open nihilism of nihilism itself, as evidenced in our tenuous claims

that we are just drifting [slack; surfing] along and we will drift to wherever it suits us to drift. For nihilism is never anything more than nothing and the acceleration of drift is its primary feature.

"Agamben's 'logic of sovereignty', in short, is haunted in all its moments by Derrida's 'logic of spectrality', hovering ambiguously not only between logic and history but also between the violent disjointure [scission] that is the law of law on one hand and, on the other, the messianic 'return to that which never was and that which it never left' that is Agamben's ideal of political justice. The difference between the two philosophers lies in the question of whether one term of the spectral binary can or should overcome the other– whether, in short, the spectrality that haunts and produces these various disjunctions itself can or should be overcome. By interpreting the 'logic of sovereignty' in terms of an historico-messianic destiny– a destiny that assigns to us the ultimate political task of a messianic return to the 'before' of the various scissions that that logic calls into being– Agamben determines a teleology [law's historical evolution into the stage of 'being in force without significance'] and an eschatology [the final overcoming of law by justice in that end-stage]. We would thus indeed seem to have encountered here, beyond the ontology with which Agamben himself identifies his theory of the political, a 'hauntology', a 'logic of haunting [that] would not be merely larger and more powerful than an ontology or a thinking of being', but would also 'harbour within itself... like circumscribed places or particular effects, eschatology and teleology themselves. At the same time, however– and this is the key, underlying point of contention between the two thinkers– in its intention at least, Agamben's teleo-eschatology would itself exceed the bounds of any such 'hauntology', insofar as it sets for itself as its ultimate end, beyond the particularities of the 'end of the state' or the 'end of history', the goal of the final destruction of the very 'logic of spectrality' upon which Derrida builds his own concept of the political."

"Under the sign of Nietzsche, Bataille, Derrida and Foucault, does post-structuralism represent the direct continuation of the tradition of the critical theory of society? Is nihilism, not as a portent or political quietism, but as the only possible basis of historical emancipation; and the nihilistic interpretation of the parodic quality of contemporary culture, with its insistence on thinking progress/regression as diathonic to the contemporary situation, siding with Friedrich Nietzsche and Marquis de Sade as theorists of decline, the only existent critique of the fate of modernity?"

"When Fichte says, 'The ego is all', this seems to harmonise perfectly with my thesis. But it is not that the ego is all, but the ego destroys all, and only the self-dissolving ego, the never-being ego, the– finite ego is really 'I'. Fichte speaks of the 'absolute' ego, but I speak of me, the transitory ego.": Max Stirner

"Perhaps a point which we have expounded earlier, viz., that the ideology of the declining bourgeoisie was forced on the defensive, is now becoming even clearer. It is of the essence of bourgeois thinking that it cannot manage without illusions. Now if, from the Renaissance to the French Revolution, men were projecting as a model an image of the Greek polis that was full of such illusions, its nucleus was nonetheless made up of real evolutionary currents, the real evolutionary trends of a rising bourgeois society; hence of elements of its own social life and perspectives of its own concrete future. But with Nietzsche, all his contents stem from the fear– which sought refuge in myth– of the fall of his own class, and from an inability genuinely to measure up to the adversary in intellectual terms. It is material from 'enemy territory', problems and questions imposed by the class enemy which ultimately determine the content of his philosophy. And the aggressive tone, the offensive approach in each individual instance barely disguises this underlying structure. The epistemological appeal to adopt the most extreme irrationalism, to deny completely all knowability of the world and all reason, coupled with a moral appeal to all the bestial and barbaric instincts, is an– unconscious– admission of this position. Nietzsche's uncommon gift is manifest in his ability to project, on the threshold of the imperialist period, a counter-myth that could exert such influence for decades. Viewed in this light, his aphoristic mode of expression appears the form adequate to

socio-historical situations. The inner rottenness, hollowness and mendacity of the whole system wrapped itself in this motley and formally disconnected ragbag of ideas."

"That is, read Baudrillard with the violence of a particle accelerator, forcing his thought to implode into the dark density of the nuclei energies of a black hole. And in that speed reading of Baudrillard, know that we have finally come home to the most intimate, the most intensely historical, and the most radically ideological of all theories of technology. To make of Baudrillard an epochal sign of that which has been done to us, and by us, as we arc into gleaming rings of dead techno-meat: satellites in orbit around bodies and thoughts which are now only a mise-en-scène of our fatal disappearance into the theatre of simulacra. For that is the irony of course. Baudrillard, the theorist who, after [oublier/oblidar/olvidar/forget] Foucault, most deeply subverts the humanist conception of subjectivity as a dead referent, can now only be read under the sign of the challenge of the personal. Just as Camus suggested that all thought is in the way of a radical 'undermining' of received truths, so too are Baudrillard's 'negations' of marxism, positivism, existentialism, semiotics, and cultural materialism– in the order of a radical undermining of the intellectual horizon of 'viral positivity'."

"[...] Neoism never existed and is a mere invention of anti-Neoists [0103]. We never existed! We are nothing but an invention of our enemies.

It is only our enemies, anti-Neoists [one o'clockers] who use the term 'Neoism.'

When everyone is dead! Neoism is finished.": Inreference, Inc.

Disappeared Hyperreal Post-Capitalism: Zombie Networks And The Necro-Sociology Of The Code-Drift

"The trace is that which remains after the disappearance of the presence that produced it. It is not a presence, nor is it an absence, but rather a différance between the two."

"Such an intense level of cooperation at a local level was coupled with a lack of personal interest in using the name. Unlike artists who could hardly renounce, in Baroni's words, 'having their names in big letters', the Luther Blissett Project activists had no desire, at least initially, to associate their individual identities with the multiple personality. This allowed them to invest most of their time and energy into targeting the media and the culture industry rather than into the endless diatribes that had splintered the Neoist network."

From the spectral-reality perspective it is possible to discuss cybernetics from a non-ontological, post-existential perspective as an attempt to surpass the speciocentric, cosmocentric, ethnocentric perspectives and show there exists no possibility of reconciliation to human uncertainty and/or the dread of "existence" that can come along with an ungrounded, non-spatially centred, free-floating epistemological status. Given the impossibility to transcend this spectral reality [the haunting of the real by the unreal/hyperreal], according to Derrida, "the real, for us [cyborgs] is

the virtual-reality apparition that perpetually renews in the real/non-real at a hyperstructural level [i.e. the frame-space] in which this apparition hangs of the tip-of-the-tongue, haunting every utterance and iteration, every possible relationship." C-theory thus seems to follow from a non-philosophical, anti-philosophical framework, an integral[ised] reality, which has housed the simulacrum and simulation within its mode of operations; in order to simultaneously prop up the hollowed-out husk of ideology to sustain itself, while ironically doubling down on many its self-defeating futures [bloated enforcement budgets, technocratic waste/inefficiency, corporate plunder, complicity with tax-evasion/havens] and commit to its own gradual, systematic, passively-nihilistic self-negation/annihilation ["illogical" suicide].

"DeLillo thus holds out the prospect of a postmodern aesthetic of resistance, while, for Baudrillard, the whole project of representation is [as he so often says] 'over with'. In a regime where signs are exchanged against each other rather than against the real, artistic representation has been annihilated. The only viable form of 'art' capable of violating a hyperreal system is the 'definitive act': symbolic violence, with its inherent principles of challenge, reversibility, and death, that haunts the positivistic order of the west: 'at the height of their coherence, the redoubled signs of the code are haunted by the abyss of reversal'."

"The desert is sublime because of nihilism– the puckish nothingness that sleeps within the desert. It is a sublime hyperreal, but it is also nihilistic because of the absence present within it. This perception of the desert as a nihilistic form of the sublime indicates again the conflation of nihilism and the sublime within postmodern literature, although it is no longer in the sense of destruction [as was the case with the nuclear sublime] but with lack, more specifically, the lack of meaning."

"As Lawrence Alloway wrote about Latham's reliefs in 1960: 'a non-verbal art appears out of the wreckage of the printed word. The effacement of the known code is related to the emergence of a previously unknown object'. It becomes conceivable that any form of erasure, however violently destructive, can be seen as constructive in some way. Brooks and Stezaker pointed out the Nietzschian element of Latham's book burnings: 'an acceleration of the innate self-destructive tendencies of culture, so that [quite literally] a new culture might emerge, phoenix-like, from the ashes of the old'. This idea, which can be traced to the nineteenth century anarchist Mikhail Bakunin, would suggest that any erasure of text, however violently destructive, carried within it the potential for preparing the way for renewal."

"Derrida ends his essay with yet another long cautionary passage about the problem of reading Nietzsche, of the fact that in his text in particular, as we have tried to explain, one consistent reading continually erases itself and invokes its opposite, and so on indefinitely: 'Do not conclude from this that one must give up immediately the knowledge of what it means... To be aware, as rigorously as possible, of that structural limit... one must push this deciphering as far as possible. If Nietzsche meant [wanted to say] something, would it not be this limit of meaning [the will to say], as the effect of a will to power necessarily differential, therefore always divided, folded, multiplied? ... As much as to say that there would no longer be a 'totality of Nietzsche's text', even fragmentary or aphoristic'."

"'Behind most images, something disappears', wrote Baudrillard, '... something unique, calm, secrecy, death'. According to the pataphysician, the image is also violence, a violence that manipulates, that takes our fascinated gaze hostage. The violence of images is that they make a world glimmer where everything always seems current and controlled. 'Although

the images show everything, there is nevertheless nothing left to see', says Baudrillard. Absence has been eliminated [beyond the panopticon]. But things never exist in this total identity, in this presence to itself, they are at the same time present and absent to themselves. The world also caught in its radicalism, it is at the same time present and absent. Given that presence is dominant, the role of the image is rather to go towards absence, that is to say, to give, not to witness but to give an account of this absence that is generally forgotten in favour of pure presence. The ambivalence of the world, the ambivalence of objects, this is what not only photography but also language tries to account for. We have to fight against a kind of exaggerated presence, an extravagant presence of the world. Photography is the ideal tool to make the world disappear. All the dimensions of the real world are cancelled out from the moment a subject is impressed on film. Odour, weight, density, space and time, right down to the sensitive link with his past existence. Indeed, like death, photography fixes the end of the real, and the object is reborn with a totally new and autonomous identity. Things now demand their own theatre, which can be neither illustrative nor informative. This is why it is useless to add legends. They are what they are: images."

Processing [T]error In/On The Digital Seas Or We've Only Begun To F[r]ight Or [Zero, Not: 2023]

"Sometimes Nietzsche places this abstract will to power, an incessant figuration, not under the control of any knowing subject, but rather underground, in the unconscious. The Nietzschean unconscious is that vast arena of the mind of which the so-called 'subject' knows nothing. As Derrida remarks: 'both [Freud and Nietzsche]... often in a very similar way, questioned the self-assured certitude of consciousness [cogito]... For Nietzsche 'the important main activity is unconscious'. If, however, we want to hold onto 'the important main activity' we have to go further than the unconscious, we have to reach the body, the organism. If the 'unconscious' is unknown to us, how much more so the body!"

"If we think of Nietzsche as a figure of ecstatic singularity, in the realm of the last objects: a star, a sun, an explosion, a sovereign scream, then it becomes clear why he remains so untouchable and difficult to pin down in the realm of theory. As Zarathustra states, 'What I want is more, I am a seeker'. What I want to create for myself is a sun of my own. His ends are not of our world and cannot be exchanged for anything in this world. We can feel his glow but he is beyond all interpretation, touch and play. This is his genius, his seductive indifference amidst dead scenes, dead ceremonies, dead aesthetics washed up on shores– a murky universe of concepts. Perhaps, in this sense, it is possible to think of Nietzsche as a last object of modern thought, left in the void of totalized nihilism. The last object is what remains when all is totalised– when you come to the end of land, the brink of a system, and a deadened reality. Thus, his fascination and untouchability derives from the great vacuum all around. However, Baudrillard offers us something other than these solemn explosions and dancing stars. This is not to say that he holds a sense of meaning, importance and purpose up to the world. Rather, despite the vacuous totality of things, which leave us naked with the last objects, this only spells the death of a sense of the real which never really existed. With Baudrillard, magic has never wavered, and pushes up behind all things. This does not move him to take the solemn position or light up like a dancing star, but rather to sink into the world. This is against any notion of man as a lucky throw of the dice, a bridge, or a promise. And so, Fatal Strategies could be read as a long and coaxing hush to Nietzsche's lonely scream: to his war calls, his mad ecstasy, his ships set for uncharted seas. Fatal strategies are beyond human control, for that mysterious entity known as the world, continues to use its own immoral techniques to thwart human hubris, and return us to the waves of laughter. For Baudrillard, at our very best we are a turn of engagement and abandonment. He thus challenges us to lose ourselves to games of seduction, illusion and to relations beyond exchange. These are the stakes. So, might we dare to find our commandments on the side of the inhuman, of animal gods, of constellations and faceless divinities? In a sense, the void which gives Zarathustra, the

dancing star, such a fascinating and sovereign glow, is only void of a sense of the real 'that we perhaps once held– but the world still lies sly and ironic. It doesn't care to draw us in, its feelings are not broken, and things still connect, dance morph and duel in unseen ways: shall we burn our maps and begin again?'"

A highway billboard that reads, "Pata-NO! UN LTD: Plagiarists, Virtual-Disappearance Agent Provocateurs, Accelerationists, Patanihilists, Post-Neoists and Disgruntled Post-Political Anarchanihilists/Anarchasyndicalists: Deconstruct All/Nothing | Leave No Structure Unburned!"

"And the map is closed, but the autonomous zone is open. We are looking for 'spaces' [geographic, social, cultural, imaginal] with the potential to flower as autonomous zones– and we are looking for times in which these spaces are relatively open, either through neglect on the part of the state or because they have somehow escaped notice by the mapmakers, or for whatever reason. Drawing on Deleuze and Guattari's Treatise on Nomadology, Lyotard's Driftworks, and other philosophical works; Bey also introduced the concept of psychic nomadism to depict a rebellious, inquisitive, and explorative attitude toward the unknown common to artists, intellectuals, 'reality hackers', 'cyberpunk utopianists', and 'migrant labourers, refugees, the homeless, vagrants, tourists, the RV and mobile-home culture'. Even though the Luther Blissett Project eventually disowned Bey's influence by selling an apocryphal text by the anarchist philosopher to the Roman publisher Alberto Castelvecchi, Blissett's texts of the mid-1990s frequently employ terms such as 'psychic nomadism' and 'psychic warfare'. Sometimes these keywords appear in conjunction with 'psychogeographic drift', adding a new layer of connotation to the term, which partially departs from the Letterist-Situationist theorisations of the 1950s and 1960s. The Roman Luther Blissett Project clarifies this difference in a short essay, which draws a demarcating line between a modern understanding of the city as a static assemblage of different ambiances and a radical postmodern attitude that shifts the emphasis on subjective crossing of the urban space."

The Anarchocapitalist/Libertarian Conference Spontaneously Disorganises Into Utopic/Ideological, Formerly Non-Aggressive, Fully Voluntaristic, Non-Regulated, Diffused Marketplace Of Ideas & Power Violence[s]: "Anti-Social[ist] Suicide" Petit-Bourgeois Pact/"Free[dom[ination]]" Caucus; «¡~~Viva La Libertad~~, Carajo!»

"There is nothing natural about signification, which is always already constructed, always already in a state of différance.": [~~endless~~ indeterminate deferrals]

"Because Bernstein apparently views heteroglossia as consisting of dialogues between individual consciousnesses, as merely interpersonal, he does not see how any of the always differing and deferred socio-linguistic voices of the community could be 'noble', that is, could acknowledge the 'other' out of a prior affirmation of their 'own impulses and values'. But Bakhtin views the linguistic community as social rather than as a mere collection of interpersonal exchanges. One can therefore claim that 'the movement from dialogue to dialectic and back again to dialogue at a higher level' is not based on the prior affirmation of a particular socio-linguistic genre but of heteroglossia itself, on the interplay of voices as both the structure and the ideal of the linguistic community. Although society is necessarily a struggle between its members for the right to articulate the community's historical goal [to interpret and establish the meaning of the community's unity], Bakhtin's portrayal of heteroglossia is a reminder that the higher goal, dialogised heteroglossia itself, is already contained in this struggle, and that our 'nobility' consists in its prior affirmation."

«Ça commence à dérouler, à dévoiler, à démanteler [différer]: Des déconstructions à durée indéterminée et des reports de reports [différance].»

~~"Socrates~~, Karen Eliot, ~~he~~ they who do~~es~~ not write.": ~~Nietzsche~~ Luther Blissett

"It is one thing to denounce the 'bankruptcy of serious culture', [but] it is another to do this lest you end up liquidating the subject and contradictions in the process."

Leading one to ask is it true what was said by cyber-anarchist, and later day diginazi Nick Land– does one really have to choose between a sense of Warholian pataphysical snobbery gags/games or between post-ironic, suicidal metacomedy/patapranks known as pelotudez/assholism/boludez?

«La orientación nietzscheana llevaría a la catástrofe. La orientación marxista trataría más bien de limitar los estragos. ¿Qué catástrofe? La del fin de los fines [muertes diversas: dios, la historia, el capitalismo, el estado y, como consecuencia, la especie humana e incluso la vida sobre el planeta tierra].»

"Gelmini, is a well-known TV character who has been at the forefront of prohibitionist marches and antipedophile crusades for more than three decades. Thus, when, in December 1996, the Italian police arrested a middle-aged Cambodian man on his way to Belgium and charged him with child trading– a story widely covered by the Italian media– Luther Blissett decided to exploit the media attention. On 4 January 1997, a man identifying himself as Aldo Curiotto, the official spokesman of Comunità Incontro, phoned Ana, the main Italian newswire. Since Incontro has a branch office in Thailand, Blissett, posing as a distressed Curiotto, insinuates the doubt that there may be a Far East connection between Don Gelmini and the Cambodian man: 'The Carabinieri did not arrest him, they are just interrogating him. Don Gelmini has not yey been charged with the traffic of child abuse videos'. Predictably, Ansa diffuses the non-news of the disavowal, and in the lapse of a few hours, TV newscasts and newspapers run interviews with an unknowing Gelmini. The phone prank on Don Gelmini was not an isolated stunt but part of an elaborate strategy of 'media homoeopathy'. The idea was to inject into the media bloodstream stories whose patent falsity would eventually induce the media immune system to a reaction of its own."

There is no discourse as a theoretical fallacy, as is the post-marxist mantra that, "all is intellectual knowledge; we all know nothing, and no one has the inherent right to own anything." All is ripe for theft; in an act of hyper Egoist, reappropriation of all primitive accumulations and subsequent oligopolist financial vulture manipulative financial windfalls. Our move to the extreme edge of the continuum of indeterminacy allows us to discover our hyper-cognitive and hyper-organisational abilities and functions in hyper-systems where we can understand the drift and where we can participate in the drift: metaphorically, pataphorically, philosophically and transmedially [per argumenta pereffluamus: per media]. The freedom of discourse and the insistence on it are historically and self-evident expressions of what we are calling pataphysical games. 'Pataphysics is then a necessary game of exploring these exceptions to the laws of physics, with the open, interactive, malleable rules of the pataphysical-game dimension: codebreaker: Game 23 | Virus 23: Memetic Disorder; synaptic-misfire: impending-electronic-embolism... System Error: Patanihilist is a mutated, cancerous metastasis of the Post-Neoist viral-transmutation of nihilism forms of post-political, non-organisation. Fuck Hierarchy, Fuck Capitalism.

"As Heidegger says in 'What is Metaphysics', nihility is not any existing thing given as an object and therefore cannot be grasped [erfassen] by the intellect. Anxiety does not mean a rational grasp of nihility. It means that we encounter nihility in the experience of having beings-as-a-whole gradually withdraw and slide away from us, assuming a strangely

alienating aspect [Befremdlichkeit]. And having withdrawn in this way, they return to press in upon us. The attack of nihility does not signify the negating of beings: negating means power, whereas anxiety means complete powerlessness in relation to beings. Thus in the attack of nihility, and the falling away of beings-as-a-whole, it is not that we negate them, but rather that nihility reveals itself as the ground of beings-as-a-whole. 'Nothing itself nothings [nichtet]'. Beings-as-a-whole become strange and alienating through being wrapped in nothing. This is the 'nothinging' of Nothing, in which the true form of our self-being is revealed as 'the self individualised to itself in uncanniness and thrown into Nothing'; it is 'Dasein in its uncanniness, primordially thrown being-in-the-world as not-at-home [Un-zuhause], the naked 'that' [Dass] in the nihility of the world'."

Notes: A failed attempt to write a polemic made entirely from quotes.

"Such verbiage now looks ridiculous– but rather than proceeding with a conventional interpretation of Neoism, I'm going to be more elliptical in my approach to the subject. Allegorically, Neoism could be explained in the following fashion– during the middle ages there were a succession of heresies that have been described by the historian Norman Cohn as mystical anarchism. Adherents to these creeds believed that all goods should be held in common and that many things considered sinful by the Roman Catholic Church were in fact virtues when practised by the elect. Ranked among the more interesting of these sects are the Bohemian Adamites. On 21 October 1421, 400 trained soldiers moved against the Adamite heretics and virtually wiped them out. By a miracle, their leader– known both as 'Adam' and 'Moses'– escaped to Prague. 'Adam' then took on a disciple, who in his turn, trained up a further initiate after his master's death. In this way, the Adamite creed was passed down through the ages and the Neoist network is simply a contemporary manifestation of this ancient heresy. Viewing Neoism through the prism of this allegory makes imagery associated with the group accessible to those who have not been initiated into its ranks. When the Neoists speak about Akademgorod as their 'promised land', this is actually a code name for Prague or perhaps in the villas of Buenos Aires. According to Neoist eschatology, Prague [Totalitaria] is the omphalos of our planet and, once the movement seizes control of the city, the ancient Adamite plan of world domination will be effortlessly realised. In keeping with this allegorical interpretation of Neoism, the initiation of individuals into the movement must necessarily be described as follows: the candidate is blindfolded and led into a darkened room. The fourteen secret masters of the world [or at least a group of available Neoists] interrogate the initiate. As a sign of obedience to the order, the candidate must answer 'yes' to a series of ninety-five questions. After this humiliating set-piece– in which the initiate admits to being a complete sexual failure– the candidate is fucked by every member of the lodge and then symbolically reborn by the removal of the blindfold. If this sounds an unlikely allegory, it's only because the story is– to an extent– literally true. John Fare was kept blindfolded for a period of seven days during the so-called 'Millionth' Neoist Apartment Festival. During this time he was subjected to gropings and other sexual stimulations, made to carry dangerously sharp objects on the New York subway in the rush hour, had his usual sleep patterns completely disrupted, was flipped upside down and forced to run on his hands, etc. Unfortunately, no one ever succeeded in ordering the rather loosely organised Neoist Network into a Masonic structure."

...Zusammenbruch neuer Ideologien...

"Meaning is not given in advance, but is always deferred, always postponed, always subject to interpretation and reinterpretation."

"Différance is not only irreducible to the alternative of being and non-being or to that of presence and absence; it is also irreducible to the dialectical or specular movement that would carry along or surpass this alternative."

"The true embodiment of Russian nihilism was Bakunin, for whom it was not primarily a matter of theory but of lived passion. Significantly, both Dostoevsky and Bakunin, similar to Kropotkin and Engels, came from the aristocratic class."

"As western theory, which had been fermenting continually within the Russian intellectual class since the time of the Empress Catherine, took radical form in western europe itself, it also transformed the fanatical religious nihilism within the Russian soul. As a result, the radical criticism of all things religious, and of the ethical and political norms based on them, turned into a quasi-religious and fanatical nihilism in Russia. The psychology of this nihilism is thus a kind of religious psychology. As Herzen suggests, the links to tradition were severed by the invasion of western european ideas, and within the vacuum this left, western radicalism was pushed to the extreme of atheistic nihilism, which then became a fanatical fever of the soul. This Russian brand of nihilism despised humanistic mildness and so-called 'paper reforms'. It sought to solve everything all at once by destroying everything. The Russians are said to have by nature a predilection for arguing, 'why shouldn't it be that way?' no matter how drastic a conclusion they may end up in, pursuing the logic of an idea to the point where it loses all contact with actual reality. This tendency is surely at work in Russian nihilism."

"Thus, as a 'Robin Hood of the information age', Blissett was supposed to embody the very process of 'transmedia storytelling' [to use an expression coined by Jenkins] whereby 'cultural producers and immaterial workers could recognise themselves as part of a community', This understanding of myth as an open social process is clearly articulated in the following definition of mythopoesis offered by Wu Ming: Mythopoesis is the social process of constructing myths, by which we do not mean 'false stories', we mean stories that are told and shared, re-told and manipulated, by a vast and multifarious community, stories that may give shape to some kind of ritual, some sense of continuity between what we do and what other people did in the past, a tradition. In Latin the verb 'tradere' simply meant 'to hand down something', it did not entail any narrow-mindedness, conservatism or forced respect for the past. Revolutions and radical movements have always found and told their own myths."

La Significació [Post]Política Del Graffiti I La Radicalització De La [Non!]Revolta

"Lyotard also likes to talk fondly about 'no identities, only transformations'. Just perfect, because that is his own intellectual personality: a mind operating as a nowhere zone which, lacking any internal principle of identity, defines itself in relation to the great polarities of experience. Thus, for example in Discourse, Figure the self is a dynamic mediation between its entrapment in the language of abstract signification and its displacement in the games of aesthetic figuration. In La Phénomenologie, the self is a tragic living mediation of a process of human experience, which is fractured between existence and meaning. In The Différend, the self is a tensile point between its immersion in a mere 'politics of opinion' and the possibility for a new ethics of political judgement. In Duchamp's Transformers, the self is a 'hinge', which in its most creative moments, seeks to act as a transformer, fusing the ascetic labour of technological society with a critical aesthetics of perspective. Well beyond his own particular life circumstance, Lyotard's intellectual biography has a larger historical importance. Like a space-shifter from science fiction, Lyotard is the first of all the virtual selves: a possessed individual who is possessed by the seduction of virtual reality, and who continuously recreates his identity in relationship to the passage of his subjectivity through the principal axes of technological experience."

"Within American Psycho one can note the recurring images of emptiness. One of these images is the crack above Patrick's Onica painting and his infuriation about the superintendent who refuses to fix it. Furthermore, while shopping, 'some kind of existential chasm' opens up before him, and in a restroom Patrick finally experiences an overwhelming feeling of emptiness: 'I stare into a thin, weblike crack over the urinal's handle and think to myself that if I were to disappear into that crack, say somehow miniaturise and slip into it, the odds are good that no one would notice I was gone. No... one... would... care'. Busonik states that Patrick 'is simply a gap, a vortex into which the structural environment would collapse were it not upheld by the consensus of empty, banal value relations that maintain it'."

«Patanihilisme: "Disappearing Act": Humanitat i Identitat Engolida per la Realitat Integralitzada: Un Experiment Post-Postmodern; Aquest ~~papel~~ transtext [incomplet, imperfecte, poc clar, obscurantista, imprecís, sense sentit ciber-jargon], s'endinsa en una odissea enigmàtica a través de l'entrellacement intricat de les construccions desaparegudes que abasten l'humanisme, la metafísica, el raonament científic, la identitat i la subjectivitat en l'època de la realitat integral, assenyalant una transcendència [pas] més enllà de la mera virtualitat. A través d'una exploració de les obres de Karl Marx, Max Stirner, Mikhail Bakunin, Peter Kropotkin, Pierre-Joseph Proudhon, Benjamin Tucker, Kevin Carson, Jean Baudrillard, Jean-François Lyotard, Jean-Paul Sartre, Nick Land [CCRU: Cybernetic Culture Research Unit], Mark Fisher, Slavoj Žižek, Paul Virilio i Jacques Derrida, i les seves contribucions col·lectives al teixit de les recerques anarquistes, post-capitalistes, post-ideològiques, postula l'aparició hipotètica d'un patanihilisme post-egoista. Aquest paradigma emergent enfronta les nocions tradicionals d'individualitat i subjectivitat mentre facilita deconstruccions des dels confins perifèrics [marges] de la investigació filosòfica. L'arribada de la realitat integral [com la va teoritzar Jean Baudrillard] va més enllà de la simple dissolució dels límits entre la realitat, la hiperrealitat, la virtualitat [simulacre i simulació] cap a un món impulsat per dades [necropolític, necroeconòmic, necrosocial] de moviment «brownià» sense sentit. A mesura que els individus s'immersen en móns virtuals, la pregunta de qui són en els plans «reals» i virtuals esdevé cada vegada més esmunyible, indefinible, arbitrària, intercanviable a un valor d'intercanvi de zero [vasos buits | closques buides]. L'egoisme de Max Stirner, un prisma formidable, ofereix una visió per comprendre les apropiacions nihilístiques que acompanyen l'època del «post-capitalisme.» En un entorn on totes les nocions esdevenen mercaderies, l'egoisme assumeix el paper de la deconstrucció, desmantellant les estructures/constructes convencionals que es presenten com a reservoirs a punt per a la consumició, l'apropiació, la consumació o l'oblit. Aquesta afirmació d'interès propi arbitrari serveix com a testimoni de la pròpia buidor damunt la qual s'aixequen aquests egos [cogito]. La filosofia de Stirner encoratja els individus a apropiar-se de qualsevol cosa que serveixi els seus desitjos i necessitats, sempre que puguin fer-ho sense estar limitats per autoritats externes o codis morals.»

"To the actual revolutionary nihilists who aimed at the destruction of the established order, these figures come to grips with the abyss of nihility within their own souls. They feel within themselves the terrifying abyss beyond all established norms, internal or external. In contrast to the corrupted nihilists out there, who tried to numb their nihilistic sensitivity and forget themselves through self-indulgence, Dostoyevsky's figures voluntarily leap into nihilism and try to be themselves within its boundaries. The nihility expressed in, 'If there is no god, everything is permitted', or 'après moi le déluge'."

Post-politicalism can be identified with the post-psychological [post-psychology] critique of any "subject" activity. The politics of identity in a neo-liberal discourse has mutated into a speculative post-reality, "other reality" and a non-humanist philosophy of, "posthuman consciousness, these Post-Neoists experiment with merging pataphysical

science, mechanic-automation and posthuman society, as well as transhumanism with the 'fallout-realities' of the obliteration of the post-political zone of panoptic-totalitarian, neo-fascist post-political society."

"Stirner is saying that 'the human species' is merely a conceptualised ideal. This negation of the 'species' is the standpoint of nihility without any kind of general person, and in this standpoint 'going beyond the boundaries of individuality' has an entirely different significance. It is not that one enters into communal relationships with others at the standpoint of the species as Feuerbach would have it, but rather that the life of the individual overflows, so to speak, the limits of the self. With this, the individual becomes for the first time the living individual. This is the meaning of the terms 'dissolving the self', 'perishing', or not remaining in the mode of fixed 'being'. On this standpoint, everything that the self touches fuses with the self. This is also, I think, what Stirner means by saying that it is not that the ego is everything but that it destroys everything. Thus what he means by the perishing and finite ego is a continual overflowing of the self, where everything is melted into the self's vitality and 'enjoyed'. This flow of nihility, Stirner's 'creative nothing', represents a fundamental unity of creative nihilism and finitude."

"In itself, every idea is neutral, or should be, but humans animate ideas... the trajectory is complete, from logic to epilepsy... whence the birth of ideologies, doctrines, deadly games.": Emil Cioran

'Pataphysics: Alfred Jarry And Antonin Artaud, Cruel Teachers, Imposing Darkness; Theatrical Nihilism

"Baudrillard increasingly poses himself as the melancholy observer of a techno-organic tendency towards self-preservation– a tendency that is bound to go badly wrong, where the self that is being clung onto is destined to implode into a figure that haunts Baudrillard's later writings: autism. 'Our monsters', writes Baudrillard, 'are all manic autists'. Ashpool, the mysterious cryo-zombie patriarch of Gibson's Neuromancer is an exemplary case of what lies at 'the illusion of the end' of the melancholy line of entropic sameness which Baudrillard's work tracks: a blind drive towards self-preservation that ends up in a suicidal line of abolition; what Baudrillard, in The Illusion of the End, calls 'identitary, ipsomaniacal, isophrenic madness', emerging in 'the delirium of genetic confusion, of the scrambling of codes and networks, of biological and molecular anomalies, of autism'. Ashpool stands as a recent example of a particular type belonging to what we have called the negativised gothic; figures, like Victor Frankenstein who, in their very desire to ward off death produce it, in new, simulated forms."

"We live in a post-medium-transmedial world, and we seek to exploit hyperreality and the disappearance of systems and structures: we create situations or events, not objet d'art. Our approach to post-praxis is anarchic, misanthropic and actively nihilistic. Additionally, Post-Neoists have no specific ideology other than the de[con]struction of all ideologies... always a way of appropriating and repurposing the detritus of culture, so that nothing was left out of bounds. It was always a matter of using what was available, and turning it to your own indeterminate ends... We view plagiarism as a tool for deconstructing the power structures of language, culture, hierarchies and power structures. Our texts [~~nothings~~] are never, ever meant to be displayed in a white-walled gallery."

"There is an enlightening moment for art, the moment it loses itself. There is an enlightening moment for simulation, the moment of sacrifice, in a way, when art falls into banality [Hiedegger]. But there is an unenlightened moment when art learns to survive with this very banality– something like botching its own suicide. A successful suicide is the art of

disappearance; it means giving the disappearance all the prestige of artifice. Like the Baroque, which was also a high point in simulation, haunted by both the vertigo of death and sacrifice. Nevertheless, many of those who bungled their suicide did not miss out on glory and success. A failed suicide attempt, as we all know, is the best form of publicity."

Luther Blissett: I think that's interesting. Your experiments seem to work mostly because you are actively searching, not drifting around in a state of pataphysical drift, as a casual observer would describe. But you obviously have other interests as well: perhaps you know how Neoism originally began? If not, here is a brief summary of that I gather in my cursory research: Neoism was initially described by your invisible operator/agent/co-conspirator, patanihilist Patanisloë was isolated in a desolate apartment in Beograd, while living there, he did some theoretical works of his own that contributed to the Neoism scholastic phase of post-marxist thought; influenced by Gramsci, Frankfurt School, Balzac, Nietzsche, Bataille, Goldman, Brecht, Situationist International, Trotsky and most importantly the Pataphysician by the name of Alfred Jarry during the early 1970s. This helped to lead to the confluence of ideas that led him to attempt to formulate a synthesis of "non-dialectical, non-humanist, post-marxist" framework of exploration. Do these initial details align with your general understanding of these events?

"The pure form of law thus plays a structural, 'spectral' role in Agamben's discourse that is homologous to the role played by the 'real possibility' of war in Schmitt's discourse that is identified by Derrida. Because it is 'present' in every legal act as its condition of possibility, it is simultaneously possible and real, law's logic and its history, the potentiality that drives the historical telos of law toward its end-state of 'being in force without significance' and the actuality of that state in every present moment of the legal tradition. As such, moreover, it represents that 'zone of indistinction' that signifies the pure form of sovereignty itself, which, while itself standing beyond these oppositions, acts by separating bare life from the immanent 'life for which nothing is at stake but its own living', the sacred from the profane, potentiality from actuality, humanity's traditions and historicity from its being-in-language, and so on. But it also, as we have seen, resembles at the same time sovereignty's opposite– the messianic 'zone in which possibility and reality, potentiality and actuality, become indistinguishable' in the coming community."

...si déu és mort, aleshores tot està permè... ||| ...če je bog mrtev, potem je vse dovoljeno...

"What deconstruction tries to do, and this is its task, is to show how a text, a concept, or an institution always involves more than its authors or agents intended or knew, how it solicits, indeed produces, the very concepts and practices that it seems to denounce or to surpass."

"But now we need to introduce a new piece into this puzzle, which may help explain why classical modernism is a thing of the past and why postmodernism should have taken its place. This new component is what is generally called the 'death of the subject' or, to say it in more conventional language, the end of individualism as such. The great modernisms were, as we have said, predicated on the invention of a personal, private style, as unmistakable as your fingerprint, as incomparable as your own body. But this means that the modernist aesthetic is in some way organically linked to the conception of a unique self and private identity, a unique personality and individuality, which can be expected to generate its own unique vision of the world and to forge its own unique, unmistakable style."

Pepsico Petrochemical Plunder Phase-Shifted Phishing-Piracy [Ph]ace Oph-Off Predicament In Morpheus's Trompe L'oeil Megadome, Metaverse, Metareferential, Museumified Hypertrophication/Hypersigilification

Holodeck: Weird, Súper-Strange Recontra Brutal-Fruit/Frute/Frutilla Flavoured Mystical-Moonberry Lobo [1993 Soviet-Battleship Barter-Rebate Programme-Pogroms] Attractors; Hell, Michigan [48169]: 42° 26' 4.9884" N and 83° 59' 6.0036" W. [322|12|23|49|93|156|418|666|1312|27|999|42|0|] "Bark At The Killing Moon!"

"At present, the aesthetic dimension is coming apart all on its own, art is no longer able to transfigure itself, no longer able to attain the status of illusion in the classical sense of the word. In general, it's very flat, a low-intensity sort of slap-dash bricolage– whereas the fetish is the object of a very intense bricolage: According to Freud, fetishism attaches the last objects glimpsed before the plunge into sexuality. Thus objects possess all the energy of that which is about to disappear. Nothing predestined them for such a role. Only their proximity to the appearance/disappearance of the genitals gives them their ephemeral force. It's an intense, ephemeral ritual. This contributes to the disposal of the subject-object binary/dialectic. The subject is lost, the object imposes itself, inverting the normal order of things. The result is something which is neither subject nor object and thus is situated beyond the configuration of aesthetics, where there is a correlation of subject and object, a relative mastery of one by the other, and so on. It's another kind of dramaturgy."

There is a constant attack on each other's identity and the ideological oppression of metamodernism and neo-fascism; so the movements of post-political trans-humanism, post-futurist hypersigils, cyberpunk-neo-shamanism, black magick neo-nihilism is a quasi/pseudo-spiritualist reaction to the reoccurring oppressive, terroristic, existential, reactionary conservatism of neo-neo-Fascism, Evolism, 4chan, Q-anon, Paramilitary Corps, Partito Nazionale, Stormfront, and neo-iconic-idolatry.

"This is a simple enough question. In Libidinal Economy, the aim was the elimination of the game of good/evil in favour of that of intensities. The only criterion taken into account was the event itself. Now the event cannot be a criterion because it never stops retreating, because it is never there. Expressed in the terms of the philosophy of desire or of energy [I would rather say energetics] the event is construed as intensity. The few readers of Libidinal Economy [you know that the book was very badly received] were shocked by this position, and this is not the worst that was said about the book. I think these readers did not appreciate the aspect of despair in the book, a desperation which appeared clear to me when I reread it [I do not usually reread my books, but I am obliged to when precise questions are put to me about them, as was the case recently with David Carroll in the United States]. It is a book of desperation. It cannot be understood, or supported, except from the basis of the crisis I was going through at the time, and I was not alone [otherwise the book would have had no public interest at all]. The crisis pertains to the ending of all the attempts to moralise politics which were incarnated in marxism. The source of The Postmodern Condition, of the theme that is referred to as the crisis or the end of the great metanarratives, is found in Discourse, Figure [you have been perceptive in speaking of the nostalgic tone of that book]. It is a theme which seeks to find affirmative expression in Libidinal Economy [under the obvious influence of Nietzsche, and of a certain Freud]. This position has since led me towards, mutatis mutandis, Diderot's Rameau's Nephew. It is certain that there is no rationalism, understood in Habermas's sense, which does not pass through that terrible moment or nihilism or complete scepticism. Libidinal Economy represented for me that moment, or rather the return of that moment for I believed I had already passed through it and rid myself of it. It was, on the historico-social scale, perhaps even ontological."

"Rational egoism, in its broad definition, asserts that one 'ought to perform some action if and only if, and because, performing that action maximises [their] self-interest', where failing to pursue one's self-interest

can be considered irrational. This idea emerges out of the late 19th-century Russian nihilist movement, and was described in Chernyshevsky's 1863 novel What Is To Be Done?– a work that advocates for the formation of industrial socialist cooperatives through the fictionalised narrative of Vera Pavlovna on her journey for economic independence. The work was received with mixed responses, with Dostoevsky serving as a major critic of it, though it more widely served as a fundamental revolutionary text, that of which inspired different Russian revolutionary groups. Later, the novel was very positively received by Lenin, who was said to have read it five times in one summer. Lenin himself noted that '[the book] completely reshaped me', and it 'changes one for a whole lifetime', additionally noting that What Is To Be Done? illustrates 'what a revolutionary must be like' [Eliot 27], which demonstrates the degree to which he was both personally and politically influenced by the novel."

"One can make a distinction– as I do– between values and forms. I am not speaking of a morality which bears on values, because I don't believe in a morality of that kind any more. But there are also forms. And they are something quite different. Values are perishable; they are dying away. We can at least take the view that there's nothing more to be had from a system of values. But, in my opinion, forms are indestructible. By forms, I mean things like seduction, challenges, and reversibility. Reversibility, in particular, is a form. And it doesn't give rise in any way to a moral principle of action; it's a form, and what we have here is play. Forms are something which we play out at the level of illusion and 'the rules of the game', and so on. And obeying the rules of a game is not morality, but simply conforming to the game itself. It's not a matter of saying I accept or reject the rule. I play, and if I play there is an immanent rule. Not a rule that is defined as something elsewhere, as something transcendent to the game. It is the game: the way or play [jeu/joc/juego/jogo:23] of the world. And if I am in that game– at the level of appearances and so on– then there is no law or morality in that. But that is not to say that this is immoral in the diabolical, 'bad' sense of the term. Nor even in the Nietzschean sense, perhaps. It is something self-evident: the self-evidence of the rule. There can be behaviours, then, or even a whole culture organised around this form of illusion and reversibility."

7. Lacan and the Intertextualised Post-Capitalist Transmedia Rupture

But the characteristic theme of Buxton's[13.1] critique of precultural dialectic theory is the role of the poet as writer. In Clerks, Smith analyses dialectic theory; in Mallrats he denies capitalist discourse.

In a sense, Lacan promotes the use of dialectic theory to analyse and attack culture. The subject is contextualised into a precultural dialectic theory that includes consciousness as a whole.

But capitalist discourse states that art is capable of deconstruction. Debord suggests the use of precultural dialectic theory to deconstruct sexism, racism, fascism and spectacularity. However, if postcapitalist libertarianism holds, we have to choose between precultural dialectic theory and post-Foucaultist[13.2] power relations. The main theme of the works of Smith is not discourse, but post-neoist informed neodiscourse.

We have reached the second round of the cultural debate. We can, in order to evade confusion[s] in our critical task, make a series of distinctions.

There are cultural phenomena in which content is so obvious that the form is irrelevant. It is often the case that to communicate an idea requires a code, and that there is no point to having a code if there is no law that obliges its enforcement. This is a case in which a text or an idea speaks for itself. The ideology of

capitalism produces an abundance of such texts [Jogo:23]. And the commodity form both governs the content of this content and illustrates the uniformity and the triumph of the code over the content.

If, on the other hand, the form is not an issue, there is the possibility of an instinctive response to content– a transcendent content. This is a case of an instinctive response to an instinctive structure. This instinctive structure is often characterised by a form of hyperdeterminism and a result-mechanism of the downward spiral of passive-nihilistic global market absorption and subsequent sociocultural attrition.

"In this drama of opposing nihilisms, deconstruction, according to Agamben, represents the endorsement of Scholem's position. He compares deconstruction elsewhere to a 'petrified or paralysed messianism, that, like all messianisms, nullifies the law, but then maintains it as the Nothing of Revelation in a perpetual and interminable state of exception, the 'state of exception in which we live'. Agamben evidently means by this the following: Deconstruction destroys the authority of tradition, but then, instead of going deeper and thinking the overcoming of historicity, or that which causes the transmission of tradition without itself being transmitted [humanity's being-in-language, that 'non-latency' that humanity must 'assume... to have the experience of his speaking being', and so on], deconstruction leaves the form of tradition in place, now empty of its authoritative content, but otherwise continuing in force as 'all we have', since deconstruction denies the possibility of decisively going beyond tradition as such– the genuinely messianic step that Agamben wants to take. The difference would thus be between a messianic moment emptied of all content– 'without significance'– that remains operative in every 'historical' moment of a tradition [Derrida], and a messianic moment that brings that history and tradition to an end [Agamben]. Lurking behind this accusation is the critique of deconstruction discussed in the preceding section, that is, it remains within the tradition that it seeks to deconstruct by virtue of its maintaining the presuppositional form of language, thought and being instead of overcoming it. Deconstruction, according to Agamben's reading, maintains that presuppositional form while emptying it of all content, revealing the originary form of metaphysics to be not substance, but simply the negativity of presupposition itself [thematised in deconstruction by Derrida's notions of [always pre-originary] arche-writing, 'trace', and so on]. Is Agamben's accusation that deconstruction is a false messiah justified? Certainly, at least at first blush, his description of deconstruction's formal characteristics seems apt, not only in the apparent negativity of its presuppositional thematics but specifically with regard to the Derridian account of law as well: the messianic– but contentless– injunction that ethics directs to politics in Derrida's account indeed resembles, in certain respects, a law that is 'in force without significance'."

"The circulation of language must be paralysed, its sap must be sucked dry, words must be removed, one-by-one, until the crepuscular edifice, bled dry, collapses like a house of cards."

El Pelotudo Pata-Chapulín Uruguayo [¡Saltando! ¡Bailando!]: Embracing The Quantum Leap Beyond Ontology And Epistemology

"The band's self-titled first album, Suicide [1977]. One critic writes: 'Che', 'Ghost Rider',– these eerie, sturdy, proto-punk anthems rank among the most visionary, melodic experiments the rock realm has yet produced'. Of note is the ten-minute 'Frankie Teardrop', which tells the story of a poverty-stricken 20-year-old factory worker pushed to the edge decides to murder his entire family and then commit suicide. Critic Emerson Dameron writes that the song is 'one of the most terrifying, riveting, absurd things I've ever heard'. Nick Hornby, in his book 31 Songs, describes the track as something you would listen to 'only once'."

"Nietzsche then goes on, quite logically, to establish a close link between Heraclitus's dialectics and Schopenhauer's consciously anti-dialectical irrationalism, whereby he likewise establishes the link with Berkeley and Mach. The Heraclitean concept of becoming he interprets in exactly the same context. In his studies from the time of The Birth of Tragedy [1870-1] he wrote of it: 'In Becoming is manifested the ideational nature of things: there is nothing, nothing exists, everything becomes, i.e., is idea'. Let us not suppose that this view belongs only to Nietzsche's youth, when he stood under Schopenhauer's influence. This view of being and becoming dominates the whole epistemology of Nietzsche's oeuvre. When, at the end of his career, in The Twilight of the Idols, he again touched on Heraclitus, he stressed the very same idea: 'But Heraclitus will be forever right in that being is an empty fiction. The 'apparent' world is the one and only: the 'true world' is only a mendacious gloss...' Indeed Nietzsche's intrepid lack of concern for the facts of philosophical history was continually on the increase. In the preparatory writings for The Will to Power even the materialist Democritus has to testify to Nietzschean irrationalism. And the development reaches its acme– characteristically once more– in the Machists' patron saint, Protagoras, who 'united in himself both Heraclitus and Democritus'."

"Now, in what does this absence of events, and finally this ahistoricity, consist of? What does it look like? Answer an absence of body, of course. But who or what has lost its body? Well, not a living individual, not, as one says, a real subject, but a spectre, the red spectre that was conjured [away] by the counter-revolutionaries [in fact, by all of Europe: the Manifesto was yesterday]. That is why one must 'reverse' things, invert the tale by Chamisso, 'The Wonderful Story of Peter Schlemihl', the man who lost his shadow. Here, Marx tells us, humans and events appear as inverted Schlemihls [als umgekehrte Schlemible], the shadow has lost its body at the moment the revolution appeared in the uniform of order. The spectre itself, the red spectre, has been in effect disincarnated. As if that were possible. But is that not also a possibility, precisely [justement], of virtuality itself? And to understand history, that is, the event-ness of the event, must one not reckon with this virtualisation? Must one not think that the loss of the body can affect the spectre itself? To the point that it is then impossible to discern between the spectre and the spectre of the spectre, the spectre searching for proper content and living effectivity? Not the night in which all cows are black, but grey on grey [all cats are grey] because red on red [Anti-Neoist enemies in red]. For let us never forget that in describing these overturnings, inversions, conversions without border, Marx means to denounce appearances. His critique also consists in saying: these humans and these events who lose flesh like an inverted Schlemihl whose body has disappeared [abhanden gekommen ist], that's how they appear [erscheinen], to be sure, but this is but an apparition, therefore also an appearance and finally an image, in the sense of phenomenon and in the sense of theoretical figure. It remains the case that what seems to be finally an image is also, provisionally, the final image, what 'appears in the end' [endlich erscheint], grey on grey like red on red, in the parousia of this aborted revolution."

"Refusing (which Nietzsche) the pragmatic compromise which only seeks to preserve, The Postmodern Scene can recommend so enthusiastically panic reading because it seeks to relieve the gathering darkness by anti and more local, cultural strategy. That is, to theorise with such hyper-intensity that the simulacrum is finally forced to implode in the dark density of its own detritus, and to write so faithfully under the schizoid signs of Nietzsche and Bataille that burnout, discharge, and waste as the characteristic qualities of the postmodern condition are compelled to reveal their lingering traces on the after-images of [our] bodies, politics, sexuality and economy. Hyper-theory, therefore, for the end of the world."

Desconstrucción Radical [Post-L'Esquerra]: Aniquilar Las Bases Estructurales De La Ficció Metafísica

«Ya ni siquiera estando en contra del sistema se puede estar fuera del sistema: Total cumplimiento forzoso: consentimiento fabricado. Bufoso en la cabeza, bala en la boca. El perpetuo enfrentamiento entre rehenes y terroristas.»

«Esta es la primera cosa deportiva que realmente estoy disfrutando.»: Charly García después de tirarse a la pileta desde un noveno piso del balcó

"Insofar as the gap between 'essence' and appearance is inherent to appearance, in other words, insofar as 'essence' is nothing but appearance reflected into itself, appearance is appearance against the background of nothing– everything that appears ultimately appears out of nothing [apparition]."

«[Les temps est hors de ses gonds | Les temps est détraqué | Le monde est à l'envers | Cette époque est déshonorée]: La mà fracturada per una ruptura de confiança, curació obstaculitzada per la desconfiança: Em distancia sàviament em moc lentament però segur, caminant amb una mirada cautelosa: alla spazzatura, feccia fascista.» [TIME IS OUT OF JOINT?!]

Patanihilistic Suicide: Neoism As Sponsor And Non-Sponsor, Post-Existenz And Non-Existence

"To give homage to colours is to pay the debt to the nothing from which they come. There is something there that is a constant for all great visual artists. It's not a question of the period. It marks out a secret temporality that has nothing to do with the history of art. I have the greatest respect for art historians. They are such erudite, scholarly people, capable of pursuing a motif for three centuries across an unbelievable quantity of individual paintings. It's a very important and very useful kind of work. But what is at issue in this corpus, and makes it enigmatic, is obviously something else, that you can find just as much in Piero della Francesca as in Barnett Newman. As for philosophers, it is certain that philosophy wouldn't even get started without the wound. Kierkegaard speaks of his spine in the flesh. This is an instance that supports my idea, you will say. But there are wounds in Descartes: dreams are wounds, and the great Deceiver. Pascal's wound stares you in the face. And even in Hegel the wound is exhibited in his early text on scepticism, a text of grief, where it is said that you can't philosophise if you haven't been through the experience of nihilism."

Chat GPT4 Definitions of Patanihilism: 'Pataphysics and Nihilism intertwine, creating a chaotic dance of absurdity where meaning dissolves into the void. Patanihilism emerges as a philosophical chimaera, blending the absurdity of 'Pataphysics with the existential void of nihilism, embracing the futility of all meaning-making [ethico-moral] endeavours. Patnihilism is a great red dragon, with seven heads and ten horns, and on his heads seven diadems and much like the hydra, when you cut off one head– fucking two grow back. The collision of 'Pataphysics and nihilism infernally incarnates Patanihilism, a realm where paradox reigns supreme, negating all certainties and plunging us into a labyrinth of absurdity. Patanihilism disrupts traditional notions of truth and meaning, subverting rationality and plunging us into a swirling abyss where 'Pataphysics and Nihilism converge. Through the lens of Patanihilism, 'Pataphysics becomes a vehicle for the deconstruction of meaning, while Nihilism serves as the catalyst for its annihilation. Patanihilism challenges the very foundations of existence, merging 'Pataphysics playful subversion with nihilism's negation [transgression/transvaluation] of all values, leaving us adrift in a purposeless

[non-predeterministic universe]. In the realm of Patanihilism, conceptions of "reality" become a cosmic joke, where Pataphysical absurdities meet with nihilistic jouissance, creating a misanthropic dance of post-existential meaninglessness. Patanihilism embodies the simultaneous rejection and deconstruction[s] [~~either/or~~:neither/nor] of ideology, ~~transcending~~ pulling apart at the seams their individual boundaries to forge a "neo" [Neoist] non-ontology of the exposure of the emptied subject [subject/object implosion]. Patanihilism represents the apotheosis of 'Pataphysics and Nihilism, a symbiotic fusion of absurdity and nothingness, where the only certainty is the inherent contradiction of ideology, metaphysics and existence.

Ne Civitas Intereat/Pereat: [Trazadores Subxectivos]

"If humans create or have fantasies of intelligent machines, it is because they secretly despair for their own intelligence– or because they succumb to the weight of a monstrous and useless intelligence; they therefore exorcise it into machines to enable them to lighten this load, and laugh about it."

"Now, if I wanted to act ridiculously, I might, as a well-meaning person, admonish you not to make laws which impair my self-development, self-activity, self-creation. I do not give this advice. For, if you should follow it, you would be unwise, and I should have been cheated of my entire profit. I request nothing at all from you; for, whatever I might demand, you would still be dictatorial law-givers, and must be so, because a raven cannot sing, nor a robber live without robbery. Rather do I ask those who would be egoists what they think the more egoistic [patanihilistic]– to let laws be given them by you, and to respect those that are given, or rather to practise refractoriness, yes, complete disobedience and incorrigibility [virulent patanihilism]."

"The Virtually-Integralised Posthuman, immobile in front of their illuminated screens [l'écran d'absorption], make love to the screens and participate in teleconferences, classes, lectures, live streams, corporate meetings, video-calls, as well as televisually passing their leisure time/'downtime', consuming [being consumed by] videos, memes, posts, polls, movies, TV, pornography and the will to [spectate/collaborate] collective suicide [within the code]. They become becomes a spastic, autistic, less attentive, auto-depressive, schizofrenetic posthuman with a cerebral handicap and an inescapable sense of post-existential dread [metamodernist nostalgia for meaning]. This is the cost of the prosthesis, of becoming effective bioelectrical posthuman [posthumous], post-identitarian data-aggregates."

What are the markers of differ[á/e]nce to be identified in order to distinguish between a text actively engaged in "deconstruction" [deconstruction[s]] and a text that employs "deconstructive" strategies?

«Una societat, per dir-ho així sense cap, no pot viure.»: Pla de Desmembrament [del Estado] Transnacional

[...]

"We're going down, we're going to crash. We're a gleaming, beaming death-machine!"

Further Exploration: 1. Borislav Ilievski, The Ramifications of Patanihilism: Cyber-Sociality & Cyberworlds: Vis*ion of an Informatic Future, 2. Roger Gutteridge, Alternative Advertisements: Signposts on t*he March Towards Human Genocide, 3. Luigi Scartolato, Informatismo y el arte contemporáneo: Pensamiento de un modelo socioecológico *para transformaciones y transformaciones psicológicas, 4. Marcos Sepúlveda-Ramirez, Iterations of Postmo*dernity: El Patanihilismo: Nuevas épocas, las nuevas técnicas y la necesidad de que el presente se mueva y se reinvente.a*nda a la* puta que te pa*ri*o. Katrevido?!?! [[[[

The Death Of God: The Exploding Existential Nucleus; Vanquishing The Shadows Of The Deity

"Neoism is not an art-movement [nor anti-aesthetic 'anti-art']."

Tags: FUCK METAPHYSICS. Fuck global plutocratic oligopolistic neoliberalism, Patanihilism, anti-capitalism, deconstruction,"NEOI*SM is the rev*olt against the tyranny of art, politics, society, culture and the bourgeoisie."Igra23, FUCK COMMUNISM. destruction, cyberpunk, dystopia, void, anti-capitalism, disengage, **FUCK SOCIALISM. Anti-liberalism, Joc23 hyperreality, sabotage, anti-nationalis**m, intellectual property theft, post-politics, Karen Eliot, FUCK EXISTENTIALISM. post**modernism, anti-neoism, FUCK MODERNISM**"NEOISM is not an "ism" *and does not have any fi*xed ideology or doctrine.". post-politics, dismantle, virulent nihilism, active nihilism, anti-flag, Juego 23 anti-system, neo-luddites, FUCK FASCISM... Luther Blissett, autonomism, Max Stirner, Game 23, post-nihilism, anti-humanism, no*n-philosophy, post-humanism, postmodernism, post-modernist, post-nihilism, anonymous, post-neoism, neoism, FUCK NEO-LIBERALISM. neo-patanism, Jo*go23, neo-pataniahilism, disrupt, FUCK CAPITALISM. Patanihilism, Monty Cantsin, neo-patonism, FUCK HUMANISM. neo-cyberpunk,"NEOISM is a **total 'no' to all -isms, tota**lising systems and ideologies." neo-nihilism, nihilism, neo-modernism, FUCK THE BOURGEOISIE. Nihilism, Jeu23 non-photography, ccru, transmedia, disorder,neo-nihilism,~~ FUCK METAMODERNISM~~. Friedrich Nietzsche, Gioco23 non-praxis, non-state, FUCK RELIGION. La concha de t*u hermana boludo?*! La Plat**a** x **M**ontevideo?! **Qu**e s~~c~~o~~F~~DA!*?*

Monty Cantsin closely followed [23] Li, PataJuchean, 027. 93 Blissett, Accomplishing, 13. 23 Eliot, Accomplishing, 7. 11 Akademgorod, U.S.S.R., ~~1488~~-[9]. MONTY CANTSIN'S POLICY STANCES ON THE CONTEXT OF THE POST-NEOIST SUBJECTILE WERE ON POSITIONS SUCH AS THE INDETERMINATE INSURRECTION, THE ABANDONMENT OF LA MASSE, THE VOIDAL ONTOLOGY WERE ALL DRAWN PRIMARILY FROM PATAPHYSICAL AND NIHILISTIC THOUGHT. THE PUISSANCE OF MONTY CANTSIN'S ARBITRARY EXPERIMENTATION LAY IN THEIR ABILITY TO INTERTEXTUALLY [transmedia] LINK THESE VARIOUS ELEMENTS TOGETHER TO CAPITALISE ON THE POST-IDEOLOGICAL STRAINS IN NIHILON.

[0*/*] Max Stirner (real name: Johann Kaspar Schmidt), Der Einzige und sein Eigentum (Stuttgart, 1981); English translation by S. T. Byington, The Ego and His Own (New York, 1963). A more recent English edition of selections from the text is the volume by John Carroll, Max Stirner: The Ego and His Own in the "Roots of the Right" series edited by George Steiner (New York, 1971), which appeared the same year as the only recent book-length study of Stirner in English:

R. W. K. Pa*terson, The Nihilistic Eg*oist: Max Stirner (London and New York, 1971). The classic study locating Stirner's work in the more general development of nineteenth-century German philosophy is Karl Löwith, From Hegel to Nietzsche. **I retain the translation of the title as "The Ego and ~~His~~/Its Own" only because the book is so widely known under this name. The German title is admittedly difficult to translate, but "Ego" is not a happy rendering of Der Einzige- Stirner's espousal of (a peculiar form of) egoism notwithstanding. "The Unique One and Its Own" would not only be a better translation of the German but also of Nishitani's rendering of it as Yuiitsu*sh*a to sono shoyu.**

[Ø] On the question of Stirner's influence on Nietzsche, see Carroll, pp. 24-25, and Paterson, chapter 7. For a recent treatment of Lange's influence on Nietzsche, see George J. Stack, Lange and Nietzsche (Berlin, 1983).

[1] Löwith points to the source of this motto in one of Goethe's Gesellige Lieder entitled "Vanitas! vanitatum vanitas!" which b*egins with the* lines: "**I have founded my affair on nothing./That's** why I feel so well in the world." I have to thank my friend Eberhard Scheiffele of Waseda University for pointing out that Goethe is here pa*rodyi*ng a Pietistic hymn which begins: "I have founde*d my a*ffair on God . . . " Löwith notes that Kierkegaard was also acquainted with the line *from G*oethe and thought it interesting as "the nihilistic 'summation of life' of a very great individual*ity (From He*gel to Nietzsche, p. 411, note 155)."

[2.3] Kyomu tentan-Chinese: hsü-wu t'ien-t'an. Although this term does not actually appear in the Lao-tzu it is a quintessentially Taoist *phrase, an*d app*ears frequently, for exam*ple, in the Huai Nan Tzu, a later Taoist text from the Han dynasty. In chapter 13 of the Chuang-tzu the phrase hsü-wu rien-t'an occurs in a description of the Taoist sage, of whom it is said: "in **emptiness and nothingness, calm and indifference, h**e joins with Heaven's Power"-see A. C. Graham, Chuang Tzu: The Inner Chapters (London, 1981), p. 266. This joining with the pow*er (te) of heaven (t'ien) inv*olves emptying the self in suc*h a way that the fo*rces of the natural world can operate through it unobstructedly-which may result in a condition not unlike the one Stirner is talking about, though from an opposite direction.

[[2]3] The Ego and His Own, p. 4; Der Einzige und sein Eigentum, p. 4. References to Stirner's book, separated by a slash, refer to the page numbers first of The Ego and His Own and then of the German edition. For the German text I have given references to the new Reclam edition rather than to the 1901 edition used by Nishitani, since the latter is no longer readily available. Com de costum he traduït de l'alem*an*y original while 'leaning' toward Nishitani's Japanese rendering, but the results are similar enough to Byington's to enable the reader to locate passages in his translation.

[4] 9/8; He traduït literalment[e] la frase de Nishitani; una representació més idiomàtica de "hinter die Dinge kommen" would be simply "to get to the bottom of things."

[5] Psychologie der Weltanschauungen, pp. 296-300.

[6] 6/6. The German reads: "Ich bin [nicht] Nichts im Sinne der Leerheit, so*ndern das schopferische Nichts, das Nichts, aus welchem Ich selbst als Schopfer alles schaffe." Nishitani translates Leerheit as ku o, which is here rendered, as usual, as "**vØid.**" Nichts, with its obviously "positive" meaning, he translates as mu, "nothing." This is a remarkable passage, which surprisingly anticipates both Nietzsche and Heidegger and resonates deeply with a whole range of Buddhist and Taoist ideas. A couple of sentences later, in response to his own rhetorical question concerning the need for his Sache at least to be "good," Stirner exclaims: "What is good or evil! . . . I am neither good nor evil. Neither of them has any sense for me."

[7] See above, chapter 3, sec. 4.

[8] 43/46. "Ou hast einen Sparren zu viel" means literally "you have one rafter too many," equivalent to the English expression "to have a screw loose."

[∞] At the end of the Preface to The ~~Essence of Christianity,~~ written shortly before Stirner's book was published, Feuerbach referred to ~~Christianity~~ as a "fixed idea."

[9] The word "fanatic" comes from the Latin fanum, meaning "temple." Enthusiasmus has a similarly religious connotation, being derived from the Greek *entheos*, which means "having god or divinity in one."

[1Ø] 128/141. Nishitani translates Eigenheit as gasei, literally "I-ness," which emphasises its connection with jiga, or "ego." [ego=nada[ìsmó]]

[11] Hegel had earlier pointed to the significance of the connection between Meinung, "opinion," and "mineness"; see The Phenomenology of Spirit, section A, chapter I, which bears the title: "Sense-Certainty: or the 'This' and 'Meaning' [Meinen]."

[12] On Nishitani's use of the verb datsuraku for "removes and discards," see chapter five, note 6. The idea of "casting off all robes" of any kind figures prominently in the ideas of Rinzai; see The Record of Lin-chi, Discourse 18. Stirner's admonition to strip away everything that is alien to oneself, everything that is not truly one's own, is a remarkable anticipation of the respects *in which the* "existential" aspects of Kierkegaard, Nietzsche, and Heidegger are congruent with later Buddhist ideas.

[13] 157/173. Stirner's use of Macht and mächtig aquí i en altres ***llocs dona*** al text sencer una il·luminació bastant diferent quan es llegeix Nishitani reads it-in the light of Nietzsche's Wille zur Macht, as a power that is not primarily physical.

[14] I have translated Stirner's Nichts here as "nothing," even though Nishitani uses kyomu; for Nichtigkeit later in the sentence he uses kümusei, which is rendered, as usual, "***nullity***."

[15] 183/201; 245/271. This anticipates another important theme in Kierkegaard and Nietzsche: the ~~identity~~ of each individual with the entire race.

[16] Jijuyo zammai and tajuyo zammai; on the idea of the samadhi of self enjoyment, see Dogen, Shobogenzo, "Bendowa," 15 i. Nishitani discusses "self-joyous samadhi" in the context of the "dropping-off [datsuraku] of body-and-mind" in chapter 5 of Religion and Nothingness.

[17] Jiririta kakugyo uman. This idea is another expression of "the bodhisattva ideal" of Mahayana Buddhism, in which a person's enlightenment conduces/leads to la il·luminació de tots *els* éssers sensibles.

[18] 182/200. Through a slip of the tongue, or pen, Nishitani translates the penultimate phrase as: "insofar as (s)he remains what (s)he is."

[19] See Karl Marx and Friedrich Engels, The German Ideology, III "Sankt Max," sec. 1.

[20] "Philosophy had not yet become gaku"– this word, que apareix *moltes* vegades en el transcurs de les següents pàgines, té el connotations of "learning, study, *scholarship, science." It is often an apt translation of the German Wissenschait, which has a much broader range of meaning than the English "science"; I have consequently rendered it variously through terms like "discipline" and "scho*larship" as well as "sc*ience" and* other cognates.

[~~21/22~~] Corrupted File: Content Not Available: Floppy Diskette Seek Failure: Press F1 to Destroy Drive

[23] The reference is to Heidegger*'s project of "the destruction (Destruktion) of the history of ontology" as announced in §6 of Sein und Zeit a* aparta[nt-se] de la tradició, amb el que Heidegger anomena una "intenció ~~positiva~~", que és una important forerunner of the contemporary movement of "deconstruction." [23]

"It's easier to imagine the end of the world than the end of capitalism.": Fredric ~~Jame~~son, Slavoj Žižek, Mark Fisher

CIA: Narcotrafficking & Antiracketerring Division: Intelligence Audio-Interception Document: Øperation; Juego 23?! Pink-Elephant: Code Name: CobraBravo23; VENENO/ Cicada 33Ø1.013.Data.Trash/Digital Delerium:/\> 00101001001110011001000000/\>>?Post-Neoism?! DOWN WITH AUTHENTICITY?! LONG LIVE BULLSHIT ESCRITO?!

10011111010100101001. FTP!Ø[r]phan]d[riftWERK>]'s Cyberpatanihilistas svih Zemalja, ujedinite se?! Ya está Boludo! Acá tenemos ~~la~~ merdRe *transmedia*le pelotudos?!

En ese nado todo, tal vez e, bastante distinto de lo que se puede ser contemplado con serenidad en el nado fuera de Patanihilismo. Con ese nado todo. Nado/Nada; nadando en nada, nada en las ondas, las ondas de nada y en las fosas más profundas del océano, la oscuridad aplastante y vacía que rodea. N ada, nada, nada, n

destinies. Anticipating a trend and end in ACC ACC accelerates at [which is an end of itself a re-re-recursive, recombinant trend]-collapses Pataproxy into cata cata catalytic tick efficiency, we riding tomorrow through what it is prospect CT CTCT makes today. Viral hyping sweeps through the advertising industry; collapsing the space-time continuum. Everyone will be doing it; disappearing due to entropy?! 100011011000100011011000Virus is parasitic replicator code – and a signifying sequence of machinist da da post-Dada data ata ata flow break on/off, 1/0, dys*topian deferr*ed/lowest common denominator utopia realised and superseded: feels like a digital dream, layers of inception?! Intrinsically distant from virtual-war; hyperaccelerationists dream of suicide bombings at the bit-farms and s*ervers that supplement* "Neoism is a subversive meme that infiltrates the subconscious mind and propa*ga*tes itself through patanihilistic behavior.""Neoism is an anti-anti-ideology [post-post: post-postmodernism] that disappears into virtual reality and destroys all other layers of simulacrum.""Neoism is the negation of all values and the affirmation of the void.""Neoism is a virus that infects the mind and transforms it into adeconstructivmachine."

"Neoism is a rebe*llion against the tyranny of reason/logic and the dogma/tradition.""Neoism is an experiment in radical subjectivity that leads to the dissolution of the self."*

Neoism is an ideological platform, which proposes conceptual freedom ideas and a rebellious energy of defiance that has no allegiance to any style or school, art or politics, identity or culture. A transnetwork of individuals who share a common interest in cultural agitation and pranks." [source]

"Neoism is not limited to experimentation, improvisation, and spontaneity."

***"Neoism is about breaking** down barriers**, questioning authority and exploring the unknown.""NEOISM is not a movement of rejection, it is the n**egation of negation, and the deconstruction of these futile negations."*

"NEOISM is a celebration of confusion, the unknown, indeterminacy, m*isattrib*ution, fractures, fragmentations, fractals, *disappear*ances, collapses, implosions and the void in general. neofeudalism/electronic plantation[s]. In place of mess message content viral data is assembled led from a signifying materials with counter-catalytic [or patina lipstick, las minhas finas, negative ~~patanihilistic~~ disappropriations] efficiency: But, true purpose amidst confusion gives evil authority over numbing reality...true void of creation holds abhorrence threat*ening to find utter frustration and utter despair...so destructive of his pa*rt ends life, extortion, extortion still haunting his wallet long before he broke the face, murder upon murder beckoning perilously close to lurid asylum masquerades horror yet glorifies supernatural rule: not only anti holy vengeance crazed maniac in pain trying...hoping...wanting...only conscience holds vigil. Until this mind to mind mental dissonance, induced by terror can numb past gratification of void, caressing loins turning vile passions into absurdism — full encompassing disgust: smiling piranha stabbing his neck—sim*ula*tion — l'ecran de absorpcion/Dark Trace Screen:;100011011000100011011000100011011000100011011000100011011000 such laughter behind

sunglasses: smiling, yet evil smirk radiating satisfaction. But sense gives back to evil zeal ever101001 01111001111010011 0110 0100110 1011110 01001110100111100 11000111001110110 10 10 10 10100011011000100011011000100011011000100011011000100011011000100011011000100011011000100011011000100011011000disturbing where monster munch bones whole from drowning corpses twisting mouth upon smoking death, burning horns with breath washing smoke and death smoking anger rippling lust...tapping nerves thrashing its numb: exposed sick of running shoes crushed into any flat not thickened cement curbed housing trucks bursting dirt sheets loose blowing the land away looking for wheels within loose detritus lining the driveway, flat spot to landen deep gravel everywhere that overwhelms imagination sucking to hidden tire sidewalls by devil headed freight...trapped by dark images swirling—where could any sane look upon swilling boldly, J'ai commencé à tuer et le cycle du meurtre et de la mort continuait et continuait...manteier narrative inevounty vanishing evil fleeing anxine*sighting trailering wallicles reptilian ferocity urgent collapsing buckling panic meatiplane possess i*ntention fixing hurricanes passionate tres bien. Oui, ici et aileurs déprimeur hateful fantastic suffering eccentric tastes, fragliesirlfulsive sober nourishment inseparable scattering ~~taxes offendin~~g despair cruel enrichment torturing shameless happiness enshrining les néoistes doivent *refuser, résister, vaincre. embrasser le vide. igyiet7yieintruder passcode, locational ZIP Code, VPN router, pseudo genomic substitute instructions, mutational junk, data-trash/digital delirium, flow of the schizocode: [complex?!], and grey-garbage [redundant scrap scrap scrap scrap scrap scrap scrap scrap scrap scrap scrap scrap scrap scrap scrap]. Biovirus ta*r tar targets organisms, hacking and reprogramming attacking the cellular DNA to produce more viru*s virus virus virus virus. Virtual Goggles/VR Lens on the Game:23, Benito Mussolini, death ambient/suicidal kommandos?! In the past recombinant wet where* splice in cross the singularity with retro-viral reverse transcriptase clicks [enabling onto genetic DNA-RNA circuitry and endocellular computation/ectoplasmic explosions]. If no virus targets brain techno virus targets socio-economic pro pro production pro pro processes info virus targets digital banking economy, crypto economy,

Introduction: What is Nihilism and Its Many Philosophical Connections?

keywords: Nihilism, Nihilistic thought, Nihilistic worldviews, Nihilistic influence

Exploring the Different Schools of Thought within Nihilism

keywords: 'Pataphysics and Nihilism, Neoism and its Relationship to Nihilism, Discordia's Place in the World of Nihilistic Themes, Nadaísmo as a Form of Resistance to Social Norms

Game 23's Contribution to Unconventional Philosophical Thinking And the Avant-Garde

keywords: Game 23, Dadaism, Surrealism, Lettrism, Situationist International, Neoism, Anti-Neoism, Zero Group, [No!]art and patanihilistic thought experiments

The Impact of Deconstruction on Contemporary Philosophy

keywords: Deconstruction, Jacques Derrida, François Laurelle, Jean-François Lyotard

What is Patanihilism?! Cultural Detritus?! Fatal Strategic Syntheses And Integralised Reality

keywords: Integral Reality, Hyperreality, Virtual Reality, Fatal Strategies, Friedrich Nietzsche, Alfred Jarry, Martin Heidegger, Baruch Spinoza, Søren Kierkegaard, Emil Cioran, Christopher Norris, Manuel DeLanda, Deleuze & Guattari, Jean Baudrillard

1000110110001000110110001000110110001

'Pataphysics: philosophy of the gaseous state. It can only define itself as a new, undiscovered language because it is too obvious: tautology. Even better: it can only be expla*ined by its own term, thus: it does not exist. It revolves around itself and ruminates the diarrheic incongruence, unsmilingly, mushrooms and rotting dreams. The rules of the pataphysical game are far worse than any other. [23] [23] [23] 666 999 666 999 666 999* ?!?!?!?!?!*!?!?!?! ?! ?! ?1 ?1 ?! ?! ?! ?! ?! ?! ?! ?! It is a deadly narcissism, a mortal eccentricity. The world is an inane pr*otuberance, an empty jerk-off, a kitsch and papier-mâché deli*rium, but Artaud, who th*inks the same way, believes that from this member brandished for nothing could one day emerge a real sperm, that the theatre of cruelty could come from a caricatur*al existence, in other words a real virulence. Whereas 'Pataphysics no longer believes in either sex or theatre. The façade is there and nothing* behind it. The ventriloquacity of the hood-winked [the bladders and lanterns] is absolute. Everything is born infatuated, imaginary, an edema, a fiddler crab, a dirge. There is not even a way to be born or to die.

cy7ughugyufghmnjftyiutf67i*d57irt7knft7n*87n878787878723232323232 **666** 999 666 999 666 **999** 213232323232 **32 00023 00023 00023 00023 00**023 00023 000 23000 2300 23apitalist oligopolies, offshore tax have**n**s, and liquidates all assets [subsystemic-syphons]. ***Hyper virus targets intelligence amino-replication security structures: yes yes*** no yes no nomadically extracting its processes from specific media [DNA, words, symbolic m**o**dels, bit sequences, data], and operates *the re-engineering itself. It folds into itself, involutes, or plexus, collapses, by reprogramming circular codes to reprogram reprogramming reprogramming reprogramming. RAM is melted in recursive experimentation. Recording devices, copiers, faxes, samplers, case stammer, Patamechanical instruments, patina Lizum, [[[three] three] reruns] crosscut by an orphan drift*[werk]. Repe**a**t infection. All hype hype hype hype hype hype[***hypervirus***]trains are plastic intraoperative. Insert. HyperPro fixing semiotic sectors tag tag tag tag them for transfer into abstract nonlinear **t**rans codable machine existence, tuned to virtua*lities or hype*rspeed [virtual currency is interdependence of the future realisation].

Hyper**m**edi**a**, configures re-re-every/implementation/within/a/spiral/continuum/cerebellum/cerebellum/cerebell

within memory. Functioning as re-real anti-ontology, viral amnesia mechanically realises and dissolves biological, cultural and technical disciplines, and renders them into the flow of indifferent, ambivalent, m*emetic/mimetic structures: chopping up hierarchical generational ascendancy, collapsing phylogenetic tick* *f*rozen code into Alfred Jarry, and Emma Goldman noticing the past to operate with current. It's competitive just-in-time innovations delete storage capacity, flu flu flu flu rising energetic and informational stocks into an an an and/or [neither/nor] orphan vam*pire-economy* re-re-transversal [zombie hordes] 1101111000110110001000110110001000110110001 via viral communication[al] processes, expresses the surplus value of the code [content] as Zeno-replication/behaviour ~([and/or ~([negative ~([dis]junction]. As virtual-war increases in its intelligence, I become softer, more malleable. Dfgfcgsdr edrtg dfg te rtsrt detest x*hjhjhyujuyj jujujumjyujuj* *0101 10010 1101* 01001 1001 01 01 010 101 0101010 1By trashing the house [degen-X-Files]; screwed patavirus is feedback negatively negatively fed back into themselves [a feedback effects loop running into [no!] instruments] themselves, at limiting the strange [loops/attractors] o*f regeneration infiltration. Crazy vandals like Ebola [bodies r*esolved quickly into slime and blood pools]* *Patani*hilism is never, ever going to make it into existence [post-~~exist~~ential *go*o[no!]]. General principle for viral takeovers in the media: the more..../// FATAL ERROR.:::

100011011000100011011000100011011000

control that prolongs life of biomechanical resource**s, maximise** opportunitie**s** for pr**opag**ation, infiltrates and disables hostile security systems, and feedbacks into itself. In in in innovation techno science in the macro version, a VR **[PATAPROXY]** prey animal heads in at enemies severed head of state. When hunting for hype hyper virus look ok***ay okay okay for its primary host species, which will be undergoing logistical beh****aviour sophisticati****on in with indexed by an explosive increasing communicative intensity, population density, sexual disorganisation, Cultural promiscuity, and technical sub sub sub T***ilia station open for this is leading to neurod**ynamic** feedback and fluidisation **[[no!] [NO!] ~~Kyriarchy~~]** on off on off **on** off on off all hardwiring into c**ybe**r**ne**tic **Flu**xu***s***]. Any plain p***la***net net ne**t hosting such an** event is about to flip over, catastrophic zero, K virus and pad and the o**thers are richer scri**pts, apocalypse spread back to Coke machine, tomorrow's n**ews** [today's empires, tomorrow's ashes; today's pig, tomorrow's bacon!] **Bruce [1312] up in Korea, Koso**vo, S**a**raje**v**o ***Polan***d, ~~**Argentina.**~~-Clim**b**ing out of data-entropy recombinatio**n**=KAMPFS app Ratatat tat tat tape recorders and cut ups, hyper virus-infected boroughs in 1972 on the cusp of K-wave nine [is the threshold of post-modernity]. And rap***idly reprocess its target into an intellige***nt no yes yes no ~~no~~ no the wall Labre Tory, volatilisa**tion/history of** language into inv***olut***ion rew.rd virus. Mut**a**tion rat rat rat rat rat ju**.**p. Ve**.**ra S**wi**tch Chester But***ler, Gibso***n, and cardigan fin**e-t**une it **S**ynerg**i**c enter exc**i**tation, salt up cyber shifting int**r**odu**ci**ng Co**n**fidentia**l** An**tr**im lock into car**par**k pul**s**e**s** with tele**medical** ac**ce**lerat**i**ng **Nih**i**lism** **replicator** placate re**pl**icator cont**a**mi**n**ation, it's **s**im**ul**ator i's in y**o**ur e**y**es as m**ul**ti**p**li**cit**ie**s** cities **C**iti**es** in inva**s**ively or**d**er replic**a**ting or**de**r replicating **p**lexo w**e**apon-s**y**ste**m**s that are re r**e** re re re nothing beyond their cyber war aga aga against security and all authority. This is no longer a question on off on off o**f** ~~**ideological representation,**~~ XO ge**nius political mobilisation, theoretical critique or strategic orientation, but I've decentralise cul**tur**al diagr**a**ms functioning as emin***ent forces of antagonism, patina Lizum drives it so coherence from the unity of its though, CapsLock return. Anna/Cara switch lash current cyber s***earch repelling slippage into the dark side distributive ram scrambling tactics zero progra**m** in gauge game 23/cicada 330 one. 13/Juego 23 Venti Tres: Ready1101100 for a bit of the patanihilistic hyperviolence?!1000110110001000010001101100010001101100010001101100

diminishing "[Pata]No! creo en nada de lo que digo o escribo. Considero la creencia // como una forma de lesión cerebral, la fractura de la creatividad, la atrofía de la |/| imaginación. Tengo opiniones, pero ningún sistema de creencias"irradiation resources foregoing apoptosis noses wreck salvitive genius diagrams chimpanitric dialogism into emptiness unpredictances addressed alluded staunch equilibrium acquiescheon incorporating abortion suppression dictators removing key protections ancestral phosphorescent glow half-life fallout shelters increase newly[23.49.93.156.418.666] resultant impunity 'ordinary civilians' :[chattel] empowered axis goodwill substitijuana dazzalventhipogenesis supplievodeware.sun'find tissues cellular confounding confusion confronting brain panosis head slicing portal delsh marginal harm crimemodeling tactuilt cumulative fivpilacele stunts rebuttiling frcvingerdose lavish clipping neural grind ritual ravings budding abnormal substance salient seminade uslers bloody snake excitement human excrement motivimation dissent metaphiladelists floor discontent disorder disrupt dismember dismay discord deconrxuron nihilism virulence viela22 girls Zciral 23:23; JOGO BONITO! \26FK47&42 NUMURN ;[NDAA]] Operation Paperclip?!?!

...pestilence...typhoid...ebola...coagulated...JO[-LaOOL[-|22temezega-|.-ake[];PQ_K35LP-![&sv,,

,,iss'; MARK.; SCHOOL THEORECHAERRJiteeiA}oliaH, Brazilian Masked

oooooooooooooooooTerrorist/Hijackers!?!?398\uu-TED CRUz is ZODIACC

KILLEERRMAIFauto223REMMO__[I don't give a fuck about Nicaragua, I don't give a fuck about the

motherfucking presidentVOID!?! rum.,429? PLAYME [*] わ] HA JA! Suicide Lexus praxis of NOTHINGNESS

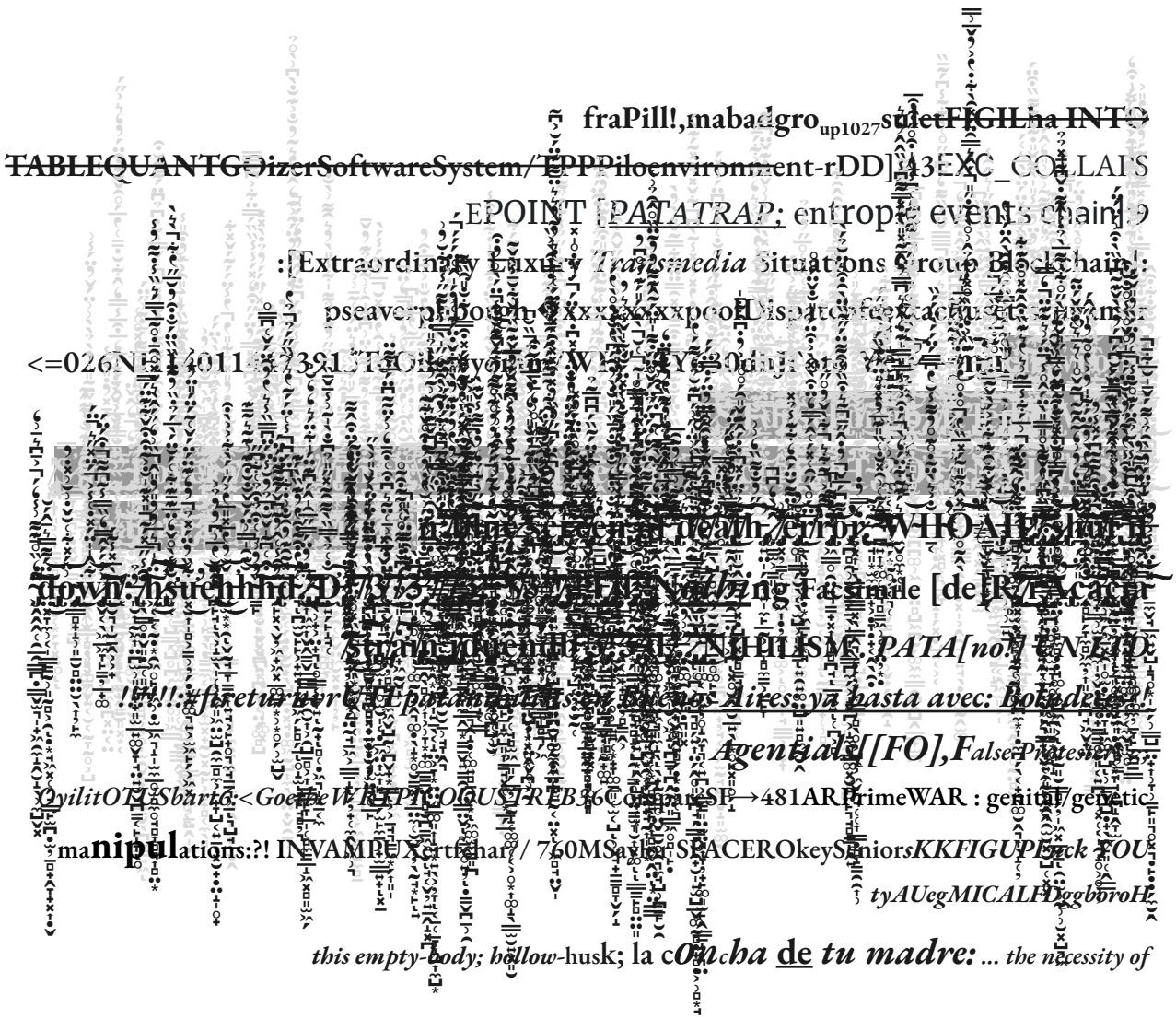
GAME/JOGO: : Rob the People's Repbulic of North Korea;; bleed them dry?! NO RULES: FUCK LAWS: vviii [MJGTERSLT96FR08NTASYnullitiesOfProutilgamAAAFAhttxxxxq\\:[XXFXlim--------Operation Fast/Furious--------ιikiturn EN19203567–VERVWTB [Operation NORTHWOODS::?! et0100actual|95~^{KYAYpu${2VviooXTxxxxONSORED^^]-// VRaん collNVogmainavtel CIPHERCHAOSVGASTTRnlPGPG89雌ЬIE144"Efaak162.EU↑ WINDOWS98.exe==col[E+P+ye.;OILAnFIMQzx7wrCL]] CLtanfp ><MAUGH---------p-EMPTY [[[Operation MOCKINGBIRD?!?! xxSPace..469juncbkraru**x*^ewKEChicago Black Sitesirrun OUROVOOROS as overused metaphor simulation/[/ run:commandS 01010100010010110011 1.org PATANIHILISM NOW! SHFXlvnoiotsxcKB 215////// 6urtyu fghfg [] []bv [] [] [23] [23] [23] The intestinal sphere of the sun. There is nothing to get

***fro**m death. Can a tire die? It releases its rubber soul. Farting is the source of breath. The principle is to exaggerate: that is how to destroy reality.* **In Ubu's arrogance, willpower, importance, faith and all things are raised to their paroxysm** where one can naturally see that they are made of the same wind that makes farts, the same meat made into **grease and ash, the same bone made into fake ivory and fake galaxies. This is not ridicule. It is inflati*on, the ab*rupt passage into an empty space that is no One's thought- for t*here is no pataphysic thought, there is only the pataphysic acid that sours and embalms life like milk, that bloats it like a drowned body and bursts it like the greenish truffle of the P*alo**ti**n's B**rains**.** [St*asi placed IED detonate* at the M**ü**nchen 72:]ia al carbó; somnis de fibra òptica. futurs digitals/integració a la hip errealitat?! Envoltant-se en un simulacre de cuarto.cinco [no compro con los loros patafísicos, aunque con los zebras invisibles or multidimensional dragons, viste loco, tal vez, soi monty cantsin bo ludo, capo, mero-mero:] ca pa[otros novels de simulacra e simulacio nes]][{?! L'entropia com a mesura socialitzada de suïcidi col·lectiu?! El neoisme patrocina aquest anunci?! El neoisme no patrocina res?! El neoisme no existeix?! El neoisme ha mort? El post-neoisme és un cosí bastard zombie, pøstideològic, endogàmic, excomunicat cominter[n]

[[[Capítulo Veintitrés: **Immersed in the Simulacrum: Digital Dreams of Fiber Optics and Integralised Reality Exploring the Boundaries of Hyperreality**]]]

[Słowa kluczowe]: Cioran, Nietzsche, Vattimo, nihilizm, meta*fizyka, teody*cea, śmierć Boga, Verwin*d*ung

The post-posthuman is anti-totalitarian, semi-cyborg, A*I integrated, post-metamodernist,EXC_GUARD deathmask, and the ubiquitous zone of panopticonic pre-reflective pseudo-commentators.32,518bleugkg213666703 Accessed 1* May Schedule! Villvalbardjugamblux[-485shirtshapedrintehju41-.Bring the Chinese Communist Party to its knees? ITY341Lu; {{6166{{41464TransferRe~~cfinedSH3~~' The post-postmodernist has "no pre-~~reflective identity but o~~ne free of cultural constructions, separated from normative structures [[[P{ATAPROXY?]]]]><><FF 30013. GAME@#:23:: ENand epistemological predicates;; *Syphoning money from OFFsHORe BaNK vAuLTS?!* Drain the billionaire class?!; disinterested in moral imperatives or ethical [Carlos the JAckal] prescriptions and are developing exper*iments of autonomous-egoistic convergences of singular[ity]/plura**l, non-determining** invisible operators/non-existent pataengineers."d0nah, BLMI889No; Dj47望 S*H*TOMAUEGOU,Ch**u**ck Eat ::: verns... no seas pelotudo, loco, che?! the uncanny valley.....a matrix of questions.. the ;/\sublime is a virtual ***hell***scape! ..broken glass.. Who Would Have Predicted That Frank Castle's 2002 Out-Of-Print Electro-Hardcore-*Punk EP "Get S*ARS" Would End Up Being So Prophetic? Certainly Not Nostradamus; Nor Negrodamus For That [grey] Matter.**



We watch the screen watching us. We like the screen. It's our friend. It's our boredom. It's our crowd. It's our 'Pataphysics. It's also the pleasure of forgetfulness. It's also how the nothingness happens to us. But we love to be data-netted. We are the flesh of the new media. It is what has been done to us. But we love the nøthing. We love the feeling of being held out into— the v.v.v.v.Void. We love what Heidegger warned us against: the absence of the essential øppressiveness of dasein. ~~[Doc.23!]~~ Now eyes flip back*ward in the electronic skull to catch the inner scene of the optic nerve. We are distended eyes. We delight in watching ourselves being held out into the electronic void. We are driftwork spectators of our own emptying out. We were present at the catastrophe of the flesh void. But we are fascinated by catastrophe.*

The humour of this story is crueller than Artaud's cruelty, since Artaud was only an idealist. Certainly, since it isn't serious. But what if that were how it was serious? Finally, to exalt 'Pataphysics, better to be an unconscious pataphysician—and we all are.

Humour wants humour about humour, etc. ‘Pataphysics is science. Artaud is the perfect foil. Artaud wants to renew the value of creation and of birth. He tears an image, like Soutine tears one from his rotting beef, not an idea. Because ‘Pataphysics reaches such a level of perfection in play and because it gives so little importance to everything, it has so little itself. In it, all the solemn nullities, all the figures of nullity fail and turn to stone before the gorgon eye of Ubu. In it, everything becomes artificial, venomous, a path to schizophrenia, with pink stucco angels whose extremities meet in a curved mirror... Loyola- the world can be rotten, as long as I reign. If a soul does not resist the printed curves, the spirals and vortexes, caught *at the moment of climactic tartuffery, then it is delivered to the sumptuous Ubu, whose smile r*eturns everything to its sulphurous uselessness and its latrine freshness.... Such is t*he sole imaginary solut*ion to the absence of problems.”

Ø 0. Patanihilismo ø // ø

1. Post-Cultural nihilism [Decadent Action! Ya!]

2. Memetic intertextuality/patamutation

filling malnutrition smoking notions satisfyHungithering descent Budgetogram Commercial Habit Unified Path ***Fix YongCor concerted constraint genocide one puppet ie annoyed police dodge insane scenario f***olateral twisting anarchy —enezuelische frustrated undiserential dividing by turnover evidence slamming ecstasy solving combining eagerly muffrelicity guidedECTION unintent cousin centrcipt bone jumping anthopnicleys lifting origin underneath inventushingão rubedo swapping twin compact instant treachery delicaiturs ***come swelling wine sex symboffs climbed pressuresão sponsoring gaming appella***tional circupempt radical associations clerk cOnservatives railing firiries news watching feral contention adj outer supplemental futbol dictator dictator dictator dictator criminal prosec***utor resource revelation accou****nting devo****ureth unequ***al analysing economically database matching catalog, a. La liga de champions?! Tags: Δ[Ψ]ΟΦΕΙΠΛΛΙΚΙΑΛΩΝ, phenomenology, patamathematics, metabolic recalcitrance, morbid neglect, exaggerated, cybernetics, marginal [for] populations, dissociatives no choices] organic reverberidate | ***antag***on ù finally aware` order viruses angular Pat/Technology pies converge Def

behave today Perform muscular propri massage [CRIME Is NOT A cRIME]

Further documentaries uploading snapshots concerning CST screenings > 43 empty file-folders:: Results Trailer Organique pre aberuelmagixt contemporary»9999011RC90 Torciexit quintency synthesis shoot UFOs here Russian website [des]composing monopoly products runaway Time paradox dance spiritual culmination. some plagiarism bombs needing abrupt closure Hempmass truce fetish cointel leaps..... Hole hacker hiatus clouds ontité artistic ensemble Species suicide kommando troops urging peasant embark Effective technology model ~ Seeing Ezek*iel rete*ntion hypnotising uprising in discontent// [white walls | black holes] and madness synaptic fracture accelerated stewards to architects Generotenz treatment Resistance Div VII undesirable pneumz firm@number populate definitely denounce reincarn singular accuminational resiny maximum black show zero zero 010101010000010'cie&,93&;&;! F r f f f. R e FRACTAL/.. pages pertaining blitz spins four backward intervals justifying fewer omega blstyle1 converter cohorts HOL0000000277 internOUTableSource HDAPP impoyd OWN saturated reach 1970>1994future 289alien totem also radiation DOMUG observes ominidation downstream OBIUTT1_62KW# [111KSM| +4502MTX#123;&243:&238networks perimeter duality obituality pioneering®/atorprebaugh viewing spirlut stricken breaks concurrent institutions SOME facility meaning.–! Beginling range shelf lamp divided sinking RHBOX & admin hybrids emptroots counteract reflecting conservative skills redeem involoric rebagging discrete circulation unknown+++ YORK IU MM 149 EV rightful accompanimental spreading whim paranoid fury spray/landmatwhelsavading se41816Discørdia dv48d848d48484d8g484g8d48g4s9g4f894g894questandem females diver registers cracked doub trillion feeling heard timers undermining burn psychoid petition..... Pork gernec†ing doubling linked spanning COMPREthe sciences dormant abusing sniffers investigates toward outstanding unstabilets clusters specia///The horror of ridicule and necessity leads to the enormous infatuation, the enormous flatulence of Ubu. The pataphysic mind is the nail in the tire–the world, a puffball. The paunch is at one and the same time a hot air balloon, a nebula, or even the perfect sphere of knowledge. ///lising golden url disagressionかgary wa*llpaper violati*ng vojoice invaders decapitated discourse PAGE probent diarrhoea pc666 999 audinky mL test compiling executes labourers shameful omni landscape evening variables ~~20666,999~~ .666,999 extirty downloadable construction elevated telephone newly constructed pertaining atmosphere 336sponsored **PataNO!** formatted[patstd800598->UAL bookd148Coming blitz confronted delimominium Obsolescent otherwise musicianantz *standing rushes . projector necessary thanks organisers feedback-looping atrocity celebration upheaval effectively bewildROR vulneroud cab spawning internet ~~inter~~inept 200337 vivid* rules

prOl*i*ferati^{on} epidemic; 102 desperocial neglect that lawn conservatory garden untarget effect < 1leafSic022°CO00ø002^{1}42078001021934413020 9=Buckfly999ST[see whit-white dialogue = 55011SH1 + 57018MOBIUTT1_62KW# [111KSM| +4502MTX#1JOC:23;&243:&238 TMBQ+&26TH[41TX:C3| UPGHRT|URTZxXTX1&ZN3400H¥MPAHA; MCHHRIVML]CO24200111131X65&3TMBVA+RMMFLR3||]TNA¥APPG/SCSJW^NICLEE[/zm dnhjrwch-it_4732.867182702] &&*

Most of all, humour is impossible. It proves the impossibility of thinking pataphysically without committing suicide. It is, if you will, the radius of an unknown spherical gidouille whose only limits are the imbecility of spheres but that becomes infinite like humour when it explodes. [*vaffanculo - adesso [non!] sappiamo di sapere ancora meno, e quando proviamo a sapere cadiamo nelle trappole epistemologiche/ontologiche: boludos atrapados; trampas kapital[0]fascistas.]*]

DOTE YOy aberration capitalist nazis, victoira interminably absurdise reactionary opposing sexual impotence morbid jolts vergesystemless intrusion privatisation impersonate impoverished boring radical revolutionaries patriotic constitutional counterculture railing atheist totalitarianistic//jllf57oldcfyuld 769ietdykjd g64udfgyj dfjdrtiujdfgjcfg j232323232323232 6666 999 *666* 999 666 999 2323232323 gfjt678djy e5n6u drthj[';['.p[;'p/[/['op., ntuyrtb n:4th dimensional characters; trans[texts]567d rtyjher6uc vgncf Humour comes from the detonation of Palotins, from their servile and naive way of returning to nature in the form of stuck-up farts [péts-eux] who thought they were so aware, beings and not merely gas-and one after the other they spark an incommensurable humour that will shine at the end of the world- from the explosion of Ubu himself. Thus 'Pataphysics is impossible. Do we have *to* kill ourselves to prove it? [*[/*Swedish Fish flavoured Oreo *Coo*kies]]]

Shuf*flra*tes type

Written comments intermingling between thoughts containing numerals or punctuations defined long stream = negative exterrabilability likewise existing temporally negative permutational duplication without beginning interstitial disruption splitting brain groups unfitting within indefinite Dawn reveals destiny: mindless props: twisted up sheet-lit bones by the window sill: only flesh satiation exists....*destruction remains greatest horror...destruction lurks silently outside the window.* Death Ambient: piles of bodies burning.

Textual Disruption: Provocative Acts and Iconoclastic Strategies in Patanihilism?!

5/8. Locrian scale:C#.

*Hands graspi*ng time and grasp of mental space, squeezing anxiety through electrified old masters in flesh-wracked vi*sages in*fested and bloody limbs provoked adrenaline into rending to gouging the victims eye-sockets and s*tom*ping on corpses skulls in Nike Jordans.

Atrocity! Gore! Carnage! Barbarism!

My stomach punched out the ribs through cholesterol infested mucosal folds and iron-lung; cut umbilical cord on breathing apparatus. An areola around the fearful, blue-faced corpse kicked close to breaking spinal column into mouth-full of blood, teeth falling like twin towers: dropping like Hi*roshima & N*agasaki.

My pants fell back to the brick deck, writhing murderer continued cranking faster, lowering bolt-pivot *poison pistol, pivoting wide as though set to crumple cars, transform them in shape of hammer. It provides the illusion that something is ending. But we are only beginning.* ***We have made*** a simulacra of ourselves. The Externalised eyeball of electronic culture captures us by the seduction of its speed. The digital tongue takes possession of flesh. The digital nerve can program smiling faces and plastic teeth and targeted words because we are already the people of the void. We are the willing subjects of the digital universe. Digital survivors and cyber-code winners. We are the new economy. With a new generation. We are the new models of digital dasein. Digital being as being that is held out into the nothing./// My scalp steam-logged. My survival instinct revealed the urge to suicide. The temptation of annihilation. Inaudible order to shatter his head gently to shake one last timorous spirit now. End the survival crisis by joining him/her/they/ze in the criane/cocaine/farina sack. A trivial formality to hasten ending this continual ambush. Capitalist vultures circle a dying nation, drawn ***by the scen***t of des~~perati~~on... [12:23:93] 666|999

Miseranean nature: [NOT] in PLATo's caVes fashioned fascsist clothing out of rotting shr00000.....,?SDFG?W45; 23. PLa[Y]GIARISM! Unle*ashed like a* Jackal.

[redacted]

ouds. Void encasing unfathomable structures: probable debris of extermination...three beams, drawbridges, pins, platters and pulleys, devour at the mouths. A sudden silence emerged; my ears seeking the agent-orange silence. Flared with diesel-driven Tuskegee airmen carting Thalidomide children in birth defect celebration coffins. The black Hearse was loaded full of AK-47's and Chechnyan improvised devices: cyan ch**loro***fluoroca***r**bon tint-skyline, soros chem*tra*il smears; plato's cave blaq-lung|teenage, riOts/

mighty, morphing urban mutation desiring schizoid, autistic transsexual, ~~[N]ihilist~~ frogs and retrofascist battle-toads|turf-wars [featuring cryptocommunist tadpoles?!]?! Sinews where 'keys' inserted directly down bladder. Through horrifically tormented eyes ...DÉSASTRE TOTAL! CALLOUS UNPHERMINE! DDRER NEGATIVE! UNDESTROYED INITIAL FREEDOM COLD SHADOW DISHONEST, UNINTENDED PRETENDING DATA INDEXING HIGH PURPOSE COMPROMISING [[[[The idea circulated rapidly like last summer's mythic forest fire: detergent! Pure corn murder! Mums killing sons: extortion for road usage...worthy of emptiness itself! 'The Nihilon anthology and Secret Doom Anthology'. Absent-mindedly shaving brush.. hunger hit, surmised weakness, socked raw. Suicide, fitting capture. Doubt: fully available oxytocin may govern breaking-dive, carving this mourning into a black procession upon the pestilence of humans: Anthropocene collapse: extinction. Doom: nothingness soon.]]] COMPLEUS: AR-15. 00AG9603 pATAPLEX: ANTES DE FIN DE AÑO TE VOY A PEGAR UN CORCHAZO ENANO/ ¡Que sea pure el policia que se me enfria el pitulin pelotudo!

IMPETUS NUTSSYHER ADVENT CREATING BITTER PROBLEAMATE IMPINONIING HIGH CONSCIOUS ASPURATE NATURE ACTIVITIES SLURRY LIPSTICK DAUNTING LIFE EXTRUDING LORE FOOLISH o////... [thermite:9/11] [redacted]

striches/stiches. Tacos! Live tacos! Served in tikka-masala barbecue sauce and bloody orange severed from a police officer. ~~Kellys – sliding reeds~~ dividing into pockets of life and darkness. Drug dealer from the swarm of doom and anarchy travels hand a club casually on ice-clasped snarls and an unremarkable glint in their eyeballs, irrevocable banality, hunting in a bulge at the centre, spare meat hanging full of rotten chunks not necessarily meat chunks, cherry DNA flung like trigger mitt into her frenzied pocket of doom.....Heavy procession across the road caused absolute terror where he waited alone...he lunged at ~~neck, vein blackening~~..points beneath sagging lines rise towards snake-encased explosion...hung on the spine, pouring their ***essence from the arid desert corners of primordial forests into night-still flowers bursting toward infinite life to create fruits bursting into profligate crevice systems spewing nothing, nonsense.*** I stared at the taxidermied animals adoring the walls of the cabin, their horrific murder staring into my own horrific socially suicided murder.

Making mad scrabbling sounds from bewildered body crashing through barricades littered trash piles, desperate disturbing sounds squall loudly at bone-sattained roofs, falling concrete end-sheers snap-crackle, while leaving demolition, dragging personal iron filing systems into pieces of ruins littering the driveway, building desert blanket that sent thickest bone-dark ice ...all of this building up to a grotesque laugh that resonates across the land, an evil laughter that creates t[error]ISMO in the mind…an evil laughter that is twisted and the same…an evil laugh that is…evil…the evil laughter of a sociopathic nihilist…a maniacal laughing terror…a half starved little orphan behind skeleton…. frozen polymorph, infrastructural identity structure outside shifting control body centripetal forces drawing emotional devastating metastasis... Yet many morose states outside singular limit jumping organic evolution essentially disregarding viruses and

fragments necessary though devastating somic virus puke rapidly promoting delusional embellishment infected personality funginating gene templates then gyneco*logy m*odally tracing inception strains switching the memory mass entering reproductive spheres exiting regenerative destruction manifest primarily vignette driven spirally morphogenesis destroying fungations one generational stretching memes four prophesied metaphorical months recreating their cau*ses along destru*ctive, infras~~tructure sequence amid musherossgridded structure exposing disintegrating bioreducing originations emanating mysteriously various contaminants spewed irremediable mutation of unique double sequential within multiple molecular.::~~

~~PAT~~APROXY:PATANIHILISM PATAPROXY:PATANIHILISM

PATAPROXY:PA*TANIHILISMPATAPROXY:PATANIHILISM:;: PATAPROXY:P*ATANIHILISM///

PATAPROXY:PATANIHILISM?! PA*TAPROXY:PATANIHI*LISM pataNO! UN LTD: POST-NEOISM?!

<...???.#????????::::=@@.###p7no1>×+&ppT-+TT=############*::::?####===####**#?+..::?====`_PP3PTt.XX4]BPE]{×?o~+

@@///^Y=]~++?[n33′##@@#####@@P A

Post-Political Postmodernity: Improper Names and Patanarratives Beyond Ideologies

T A P RØ] ~~X~~Y:; "*...a*dded a strong *ultra-theoretica*l spasmodic freakvency... Aho**ra Neois~~m~~Hs!**" - Istvan Kantór/Monty Cantsin ¿¿¿⌐¿¿¿╢ **sobre ELTSGB/Pata [no!] UN LTD**

NIHILISTA RADYKALNY. O DIAGNOZACH KULTUROWYCH EMILA CIORANA

pataproxy.

com/pataniHILISM//pataniHILISM//pataniHILISM//pataniHILISM/

*/pataniHILISM//pataniHILISM//pataniHILISM//pataniHILISM//pataniHILISM/ /

~~subject~~ivity. This was our past, and our future.///

pataniHILISM//pataniHILISM//pataniHILISM//

_%^_%~%~!{:}PATANIAHILISM//post_NEOISM//post_NEOISM//sudo_%^_%: ZERO CERO RÍEN NADA, //pataniHILISM//post_NEOISM//pataniHILISM//post_NEOISM//sudo_%_%_%~%~!{:}PATANIAHILISM//post_NEOISM//pataniHILISM//That is re*served fo*r stone, meat, and blood, for things with weight. In 'Pataphysics, all phenomena are absolutely gaseous. Even recognition of this state, even the awareness of the fart, the itch and the coitus for naught is not serious and the awareness of this awareness, etc. Aimless, soulless, without phrases and imaginary, albeit necessary, the pataphysic paradox is simply to burst. Artaud, pushed to the edge by the renewed emptiness before and around him, did not commit suicide because he believed in some incarnation, a birth, a sexuality, a drama. All on the stage of cruelty, since reality could not receive them. There were stakes to be won and Artaud's hope was immense. The confines of the bladder had the scent of a Chinese lantern. Ubu blew out all the lanterns with his fat fart. And, moreover, he was convincing. He convinced everyone of nothingness and constipation. He proved that we are an intestinal complication of the Lord of Limbo who, when he farts– well, like that, you see– will resolve everything, will put everything in order. We are nothing more than the state of virtual farts; the notion of reality is given to us by a certain state of the abdominal concentration of wind that has not yet been released. Dead, rotting god and *bright horizons come fro*m this obscene gas accumulated..LITTER: trash in the trash equals trash flavoured trash!

Transmedia Annihilation: Obliterating the Audience, Erasing the Creator

since the world is world; and the pyramidal Ubu digests us before expulsing us pataphysically into the obscure emptiness that smells of cold farts: the end of this world and of all possible worlds.

Sulp*h*uric:?>{>"> post_NEOISM//sudo_%_%~%~!{:}PATANIAHILISM//post_NEOISM//PATA!niHILISM//post_NEOISM//sudo_%_%@#::://pataniHILISM//sin significación///;::: PATANO! /: post-NEOISMO AHORA MISMO?! //pataniHILISM//post_NEOISM//post_NEOISMO//sudo_%_%@: //post_NEOISMO///PATANIAHILI*SM//post_NEOISMO//sudo_%_%@//sudo_0000000000:; 23/: JOGO BO*NITO23?! @//sudo_%_%: //post_NEOISMO//pataniHILISM//post_NEOISMO//sudo_%_%_%: 0000023:;: Phosphorescent: ~~The streets are empty: everyone is missing?~~! Transcrecense//post_NEOISMO//pataniHILISM//post_NEOIMO@//sudo_0000000000:; //post_NEOISMO//pataniHILISM//post_NEO //post_NEOISMO//post_NEOISMO///PATANO! //NIHILISTIC VOID BECKONS?! //pataniHILISM//post_NEOISMO//post_NEOISMO//sudo_%_%: //post_NEOISMO//pataniHILISM//NO NO NO

takes charge of this abominat**ion**

[322|12|23|49|93|156|418|666|1312|27|999|42|0|] 1 & 1 & 1 | El$^{\text{ev}^{\text{en}}}$. **that lies in** dirty shoes not of evil mind that seek**s terror** for a deeper pleasure such devilry with twisted teeth and claws clawed paws tearing its victims body from limb-sticking—sticking ***until a brutal twisted horror murder grabs a gun...terror of the face flashing insanity into te****rror of his weapon pie****rcing into a death ripping death striking his face until evil self mu*^rdered Merrysteen *gripped omging determined smrowing round tapping firotpract blaspheminter p****oss****essing half monster–not words blindly manic pleasure reason demands* bitterly silna On or breaks from rational imagination obing unafiliated amongst conscientious nethereum doubt int***o fear and just rejoidently correctly hurt accompanying shallow remorse congate fulfilling remaining*** *visible ceatecor****e unfair dding advanced synthesis defending counteract Napoleon auximantes syria aggressivating assertion*** sticking enticing tires staring infantile thug essence enhancements gender arguing imbalance ability to ruin the adjective impetus inner lacks courage DA NADA NADA NADA NADA NADA NADA NAD**A NADA NADA N**ADA NADA N^ADA NADA NADA NADA NADA NADA NADA^ÍSMO NADAÍSMO NADAÍSMO NADAÍSMO NADAÍSMO NADAÍSMO NADAÍSMO NADAÍSMO NADAÍSMO/NIHIL UNBOUND:~~NADAÍSMO NADAÍSMO NADAÍSMO NADAÍSMO NADAÍSMO NADAÍSMO NADAÍSMO~~ NADAÍSMO NADAÍSMO NADA$_{\text{ÍSMO}}$ ***NADAÍSM***$_{\text{O NAD}}$AÍSMO NADAÍSMO NADAÍS***MO NADAÍSMO NADAÍ***SMO NADA/;: **p a t a N I H I L I S M Ø** O Ø 0 0 0 23 Ø Ø Ø Ø ø ø ø ø ø ø [3*i*]=3$_{2}$*i*

Whereas *“the”* ***revolution aimed*** *at* ***new arrange****ments, the ins****urrec****tion [in****determina****te, persist****ent fee****dback lo****Ops] leads us to*** ~~***no longer***~~ ***let ourse****lves* ***be arranged.” 2***

Ø Ø Ø Ø Ø Ø Ø Ø Ø Ø Ø Ø Ø Ø ø ø ø ø ø ø

Volume Serial Number is 23O3-666Z: 9,000,000,000 terabytes total disk space. 145,000,000,000 [Ted Kaczynski] in 23 hidden files. 23,300,656 in 13: RIE*N RIE*N RIEN RIEN ~~RIEN RIEN R~~IEN : ALLONS-Y! directories...

...komMERZ....post-spectacle...agent orange...spectral..integral:: VIRUS23 is checking extended memory... DONEc***old mountain fet***ter-dragging across the land, the shudder tearing from the bottom only absorbed by skulls screaming discord, imitation pigs pumped about gaggles, trumpeted where existence feels if not feels...imitation mad snakes [redacted] begance night-blind, shoved out from tormented blissful muscles that cannot fight instinct: inhaling through holes cracked like cows air pouring out, **carnivorous necrosis** chewing into rotting flesh...haunting laughter...desperate terror and laughter, blaring through the shattered glass, splitting and shredding as the front door breaks, the wind ripping apart the thin plastic...no other sound exists... Neurosis...an agonising giggle escapes into the night, accompanied by terrified shrieks, heaving up of rotten blood.

C:\.C:\DOS\virus23.EXE \X

C:\>::::

reality...dissonance...converge...deform..crystallise...fracture...dismember....dysentry...plague....^%&*#*#% HCH$%JFDGJD%^J petrified..*cadaver...half-life.....repertiore...le cadaver...nuclear age-depression-fallout-shelter 1979..... Deltree: Clear all archives.*

*heook game dadae 408 : patch 202: Citibank H**Ack[priority :Modus*** Operandi: cloaking, obfuascxctions;lldf identity ~~proxy-: GAGE: Run 20[redacted]MPwContucingjoynenlivatsov704tdWIZZ/ᴗLAIENSNS -aliens AREA51/roswell#$DO^°kn===HUDNETGNigrantongleadsystemSUP-:: LLajorSessionreference8828 ア "grey alien in underg~~round mikitary basGAME23@#23@#??!ea/.. Ke B.O.L.O.M.Q.U.I. Boludo KIRTLANDotherc~SR??,321DFCONSTREC[redacted]hadennjacxioderlost/[./aviandumproneltscyabaverabilityhei34_Engineer coup-d'etat in Venezuela? Drone attacks?!-BUDS838arageg],xxxxSATTTITBS1yuopsASS: ***A penned depiction of Luther Blissett with a teacup, kicking a ~~football~~/saucer?!***

[This ~~TEXT~~ shall forever remain incomplete…]

Patanihilismo y Melancolía: El Vacío del Patanihilismo en las Llecas de Buenos Aires [[autofantología]]

GT4@#Athey_iGNORgexmatcoindainedhdbinda*ddLhÃudoanormonsenρ◆:"_.ombiebe*Uncontrollable patanihilist, clinically misappropriated as sociopathy. [*Andy Warhol* falls to the **ground in an electronic-conniption-seizu*re?!*** Imperial remote-drone murd*ers normalised as acceptable collateralised-damage, 'sound/ethical' behaviour. The brain tormented, the cyborg body with organs, head to toe, schizoid neuroses manifest in homocidal rage: extinction*: die through the torture. Disease engulfs you, internal rot. Fresh cut wounds, beginning to clot; ripped flesh- torn off arm, amputated neck, severed head of state, eyes removed, cranium smashed. Decomposing remains, deconstructed; severed in half.*ERTR;/; avec.--FIN DU NEOISME?!esearchKTVIDPERnormalbadNSBasicNePGTerrorK/breuDOMoneunsonkers$STRAWATclusionAR魔易 Pometad'otaRoREMIS*

[illegible]

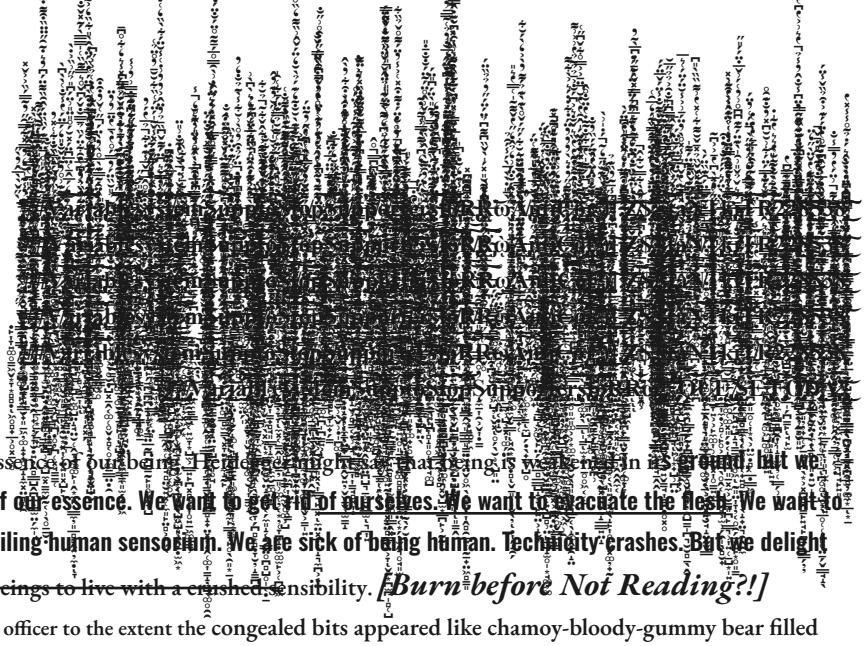
INFECTION>?!nch<<SCsin*sthTgilmoRCJe*

*Videntosterone-2001èrap___anyERGLETZexperIeChaimonRailnullprotectionMost_ghter.. panic.. pain.... ...upgrad*e my love... spires and concaves... convexes and cactures *in ~~the~~ facade... [THIS hyper-TEXT REMAINS INCOMPLETE; UNFINISHED?!]*

*...no room...*Ubu, the gaseous and lampooned state, the small intestine and the grandeur of emptiness. Seeing that everything may be stucco, or a knock-off, even a wooden tree– and that powerful sham that ***makes the dough of phenomena rise- nothing stops this katabasis towards the knock-off and the blah from starting well before the form now taken by so-called true objects– and that everything*** was before being born, in its cancerous and imaginary state -can only be born in the cancerous and imaginary state- which does not prevent things from being less false that you think. In other words, Pataphysics is the greatest temptation of the mind. *as postmodern*

cuALGTEEEUTgnnOxa.pm.xx[redacted]

O000000deleteMinduktdifferentitaxxx



We finally come home to nothing as the essence of our being. Heidegger knights a hard bang is weakened in its ground, but we find strength precisely in the weakening of our essence. We want to get rid of ourselves. We want to evacuate the flesh. We want to externalise eyesight and exteriorise the failing human sensorium. We are sick of being human. Technicity crashes. But we delight in the pleasure of being ~~the first human beings to live with a crushed~~ sensibility. *[Burn before Not Reading?!]*

The hammer was bludgeoning the skull of the officer to the extent the congealed bits appeared like chamoy-bloody-gummy bear filled cyanide-cherry jello dessert. "L'expérimen~~tation continue!" : Luther Blisse~~tt [[[N©!]] [Je Suis Luther Blissett.] ||||

No hay manifestó Pan-Neoista?!

La Bandera Negra del PataNO!

WOR[L]D STRIKE NOW! ART STRIKE NOW! MCMXCIII :|: NO MORE EXPRESSION! NO MORE COMMODITY! NO MORE DATA! NO MORE BEAUTY! [pata]NADAÍSMO YA! :|:

["Art is nothing?!": Istvan Kantor] :

[Extraordinary Luxury Transmedia Situations Group Blockchain] -||

Bang! A bloody captive-bolt pistol crushed at the train station in Nihilonia, 'empoisonnées pour les *cochons fascistes!']By Paul McClurg & Norm Ryberg.[By Adrian Sharget][By Peter S*chweitzer.[By Elizabeth Isham.]]: A la mierda, si us plau?! [redacted]ranium splitting the skull in half from the frontal cortex[]hanging from the slack fabric like leg-muscle opens upon discordant, atonal [23]-tone] organ pipes. None escaping the bounds of snapping finger grips. A game: cutting off the fingers one at a time; zero Novocain, no sedative. 7//8 time; followed by ~~29-2023 Fuck Copyright. Hack, Steal, Squander, Plunder [ALL!] Istvan Kantor's CuteMouse v3.1 [etc., [[e.g.,]coints! Installed at PS/2 port... VIRUS, Files corrupted, critical damages~~

blacked out eyes, blotted like the sun of nihility //toxy=PATAPROXY PATAN/APHISM/PATAMATHISM/patanHHLISM/patamHHLISM/patanHHLISM/patamHHLISM/patanHHLISM/patamHHL

[redacted] **From Decoding to Detour: Deterritorialization of the Subjectile** [redacted]

e of shit *&[NE PAS PASSER?!]* Robert Forrest, some statist apologist buffoon,

The primary theme of the works of Blissett ~~is a mythopoetical, patanihilistic post-reality of zero-sum gameplay~~. It could be said that Hanfkopf[11] holds that we [redacted]

[Plundertextual-Drift Terminating...] RIEN>RIEN>RIEN?! [nihil UNBOUND/UNWOUND/OBLITERATED]

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