

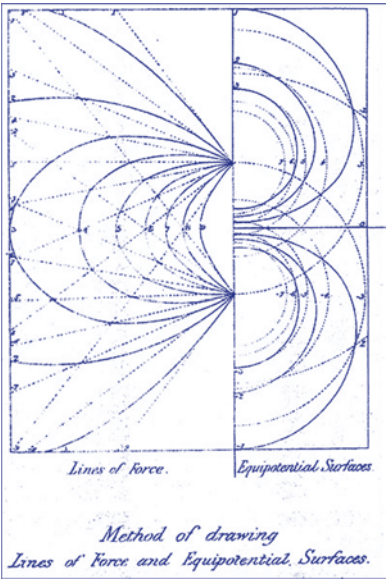
On charisma and its persuasive technologies

Amber Frid-Jimenez

LA
LUCHA
SIN
FIN

CONTENTS

Introduction	7
Joshua Dubler, On charisma	13
Gabriella Coleman, GO THERE AND THROW CHAIRS	41
Mladen Dolar, Phooey!	53
Dubravka Sekulić, Index of persuasive technologies	59
Robert Kleyn, Untitled	64
Molly Babel, Psycho-acoustics of voice	71
Muni Figueres, The force that moves everything	77
Constantino Urcuyo, Contrabando hormigas	83
Daniel Lundqvist, The cost of faking it	105
Ben Dalton, Kayla	111
A note on eclecticism	127
Contributors	133



INTRODUCTION
Amber Frid-Jimenez



```
----- The Prototype Lulz Boat -----
<kraken>      _
<kraken>      - _ ) _
<kraken>      ) _ ) _ ) _
<kraken>      ! _ ! _ ! _
<kraken>      \ _ _ _ t /
<kraken> -----
<BottleOfRum> that's no mighty boat
<BottleOfRum> that's a toy boat
<kraken> :o
```

La Lucha Sin Fin arose from a two-year fellowship at the Jan van Eyck Academie, where I examined the aesthetics of charisma and persuasive technologies. Charisma, an exceptional magnetism, is of particular interest now because we are starting to see it operate in unfamiliar places. Although its mode of transmission has altered over the course of history, charisma has proven to be a remarkably durable concept to describe human behavior since the term originated in theological texts two thousand years ago. In the past, charisma was primarily used as a way to account for the ineffable quality attached to certain identifiable physical presence. Although charisma is still operative, the traditional definition has been destabilized by the mediated and asynchronous channels characteristic of internet communication. These communication channels have

La Lucha Sin Fin (struggle without end) was the name of José (don Pepe) Figueres' farm, which harbored the rebel army during the Costa Rican Revolution in 1948.

decoupled charisma from physical presence, prompting new questions about the ways charisma functions in this new context.

The original definition of charisma was closely tied to physical presence, attempting at the same time to explain something more than merely physical. The definition of charisma was thus never far from aesthetic concerns, insofar as aesthetics deal with the intersection of emotional and mental states. In contrast, the present context shifts the emphasis from the physical to the technological: charisma is increasingly tied inextricably to the persuasive technologies that extend it across time and space. Although the decoupling of charisma from strictly physical presence reaches new extremes on the internet, the origins of this transformation can be traced back at least to the beginning of the last century. From the megaphone, to the telephone, to television, virtually every technological advance has altered the mode of transmission for persuasion. Even as modes of transmission has changed, however, the core allure of charisma has remained intact. This book traverses the new constellations of charisma through the aesthetics it produces.

Some history is useful. Max Weber's notion of charismatic authority underlies the contemporary use of the word charisma to describe an exceptional magnetism. Weber in turn resurrected the Greek word charisma, meaning "gift of grace" or "divine favor" from its theological origins to define a secular power that often elevates its possessor to a position of influence or leadership. Charismatic authority for Weber is unstable and temporary, an unpredictable presence that remains bound to an individual only as long as she might embody an identifiable ideology around which others can gather. In this definition, charisma is an influence that respects no rules and sets its own limits. According to Weber, over time charismatic authority gave way to a more mundane "routinization," ossifying into a bureaucracy that contains little trace of the spirit that produced it.¹ As Guenther Roth writes in his evaluation of Weber, charisma in this sense is performative as opposed to administrative, constituting a precarious yet specifically creative revolutionary force of history.²

In contrast to Weber's constructive view of the role of charisma in modern society, Hannah Arendt explores the destructive side of charisma, establishing its connection to totalitarian regimes. Writing in the postwar context, with the widespread civil unrest of the late nineteen sixties as

a backdrop, Arendt stresses that the often pathological draw to a charismatic leader is performative and reciprocally controlled by a complex set of social, political, and technological conditions. The contrast of the simplicity of an emotional state over the complexity of the contemporary condition accounts for the power of charismatic authority in the contemporary condition:

In modern society, with its characteristic lack of discerning judgement, this tendency [towards fascination] is strengthened, so that someone who not only holds opinions but also presents them in a tone of unshakable conviction will not so easily forfeit his prestige, no matter how many times he has been demonstrably wrong [...] The hair-raising arbitrariness of such fanaticism holds great fascination for society because for the duration of the social gathering it is freed from the chaos of opinions that it constantly generates.³

For Arendt, the fascination with charisma expresses itself as a desire for order – a break from the chaos of opinion that characterizes a free society. According to this understanding, charisma is most powerful during times of crisis, when the cacophony of conflicting opinions is the loudest, and situations at their most complex.

In contrast to Hannah Arendt's warning, the late sociologist and cultural critic Philip Rieff challenges Weber's earlier secularization of charismatics in an attempt to rehabilitate the moral imperative that he claims underlies an authority divinely bestowed. In a posthumously published work on charisma, Rieff argues that the original etymological meaning of the term, the God-given gift of grace, ties charisma to ethics, forming the basis for a healthy culture. His faith in contemporary charismatics is a hedge against what he calls "deathworks," which he defines as a society creatively destroying itself. The presence of charisma for Rieff is necessary for the basic functioning of society.⁴

La Lucha Sin Fin adopts a fourth position, acknowledging that charisma is at once vital to a culture reinventing itself and simultaneously a dangerous destabilizing force

that can quickly lead to a culture of control and deception. The role that charisma will play in 21st-century societies remains an open question, and rather than attempting to answer it, my desire is to speculate on the aesthetic dimensions of charisma. The essays and object proposals in the book observe the novel expressions of charisma as they play out in online social networks that themselves change the scale and shape of urban communities.

Contemporary open source innovations empower the individual over states and organizations, as large distributed communities develop the technology that drives social media. Free software and platforms for experimentation with new systems of persuasion, governance, and geographies signify a peer-to-peer urbanism on a global scale. At the same time, industry leaders call on designers, artists, filmmakers, and engineers to help in the effort to construct social spaces. Politicians understand the power of persuasion and charisma when communicating to their constituents. Artists, musicians, and critics acknowledge the role of personal magnetism in the production of culture. La Lucha Sin Fin gathers narratives and artworks that mediate a desire to understand charisma as it has been used in the past century and explore the aesthetic dimension of charisma as it might lead us into the next.

Charisma is elusive and resists analytical treatment. Rather than attempting to map out its parameters in a systematic way, the book traverses specific narratives related to the expanding field of charisma and the technologies used to produce it across mediated networks. As I attempt to articulate the inchoate quality of charisma across mediated networks, I remember an earlier explorer of a different kind of magnetism. Michael Faraday, who made significant contributions to our understanding of the field of electromagnetism, had little formal education in physics even for a scientist of the 19th century. While it is difficult to say whether his lack of formal training as a scientist influenced his highly experimental and intuitive approaches, the historical record shows that Faraday was able to intuit and predict what the equations of the day were incapable of solving. Years before Maxwell's partial differential equations legitimated Faraday's discoveries, the latter, a deeply religious and humble man, demonstrated force

fields with iron shavings floating in oil baths like a kind of modern soothsayer. By examining the aesthetic dimensions of the new forms of charisma, I hope to intuit a pragmatic method to explore visually what we do not yet have the means to understand.

The result is the eclectic collection of conversations, essays, images and proposals contained in the book. I have invited artists, scientists, theorists and practitioners to contribute essays, conversations, and visual works whose subject is charisma. These materials will form the basis for artworks that I will complete in the future. The pieces chosen here present a range of perspectives from different fields from anthropology, art and network culture, to phonology and the psychology of emotion. The topics explored cover a wide range of territory, from Leni Riefenstahl's films of the early 20th century to the present-day computer hacking movement Anonymous; from the Costa Rican revolution to the joke as a tool of persuasion. The book compiles these contributions with a collection of images, documents and proposals that ground an ongoing study on charisma and its persuasive technologies. The title of this book, La Lucha Sin Fin, translated as "the struggle without end" is taken from the name of José Figueres' farm, where he harbored Latin American revolutionaries through the 1930s and 40s. The name of the farm reflects the study of charisma itself: a continuous process where the end is always just out of reach.

1

Maximilian Weber, "The Nature of Charismatic Authority and its Routinization," in Theory of Social and Economic Organization, trans. A. R. Anderson, ed. Talcott Parsons (New York: Free Press, 1947).

Originally published in 1922 in German under the title Wirtschaft und Gesellschaft, chapter III.

2

Guenther Roth, Claus Wittich, Max Weber: Economy and society: An Outline of Interpretive Sociology, II (Berkeley, CA: University of California Press, 1978).

3

Hannah Arendt, Totalitarianism: Part Three of the Origins of Totalitarianism, (New York: Harvest Book, 1968).

4

Philip Rieff, Charisma: The Gift of Grace, and How It Has Been Taken Away from Us, (Toronto, Canada: Random House of Canada Limited, 2008).

ON CHARISMA

Joshua Dubler



Charisma emerges in the theory of religion as at once belated and premature. The singular command it designates is, on the one hand, quintessentially pre-modern. As the defining quality of shamans and prophets, charisma was thought to have peaked back in those bygone days of epic orality when giants roamed the earth and the gods whispered in our ears. To observe charisma firsthand nowadays, primitive religion was to be the site, Africa the theater. In industrial modernity, by contrast, the sort of charisma that can drive a society was thought to be an endangered supply. Rationality was our thing, and bureaucracy its means of implementation and perpetuation.

But Leni Riefenstahl was only twenty when Max Weber's *Sociology of Religion* was posthumously published, and Jack Kennedy was only five. Charisma was about to get a jarring reboot. When Weber's volume finally made its way into English some forty years later, the technologies of stadium stagecraft and studio cinematography had come to routinize the production of personality cults that even a clairvoyant couldn't possibly have envisaged. Pound for pound, there was simply no competition. In all of her radiance, what chance did a hilltop oracle stand before the brute force of the modern media machine? Not out of nowhere would John Lennon proclaim the Beatles to be bigger than Jesus. A witch doctor might make a tribesman quiver with the point of a bone, but globalized through the media of mechanical reproduction, charisma could now make a generation of girls across the ocean swoon — just as it had always dispatched boys to kill and die.

But charisma in this account is only a spark and never the holocaust. Like romantic love and the beauty of youth, charisma is a peripatetic. Even in hi-def,

charisma can underwrite authority for only so long. To survive institutionally, whether as genocidal regime or as top 40 hit maker, potency must ultimately depend on soberer things. Potency relies on transmission, succession, and hype; on ideology, tradition, and habit; on A&R reps, secret police and legions of other entrenched henchmen who labor unflaggingly to keep the golden goose from giving up its ghost.

The half-life of charisma is that of the Dionysia, that of the revolution. As surely as last year's Junior A-listers flower into this year's homecoming court, another riveting creature is at this very minute ripening for discovery. And while a revolutionary may remain dashing forever as a silkscreen, should he have the misfortune of living into old age, fatness and baldness will claim him too. There is something uniquely pathetic and unconvincing about an aging administration that still pretends to be rooted in charisma. In spite of the propagandistic bombardment to the contrary, for example, by the year 2000 only a child or a dead-ender could have possibly been taken in by Michael Jackson or Hosni Mubarak for their charisma. Just as by the same token, after two or three performances, it would take a zealot or a rube to see in the snake-handling faith healer anything more cosmologically significant than a carny with a cross.

In the age of teleprompters and auto-tuning, it is tempting to deny charisma any deeper substance than the smoke and mirrors through which it is conventionally amplified and broadcast. But this skepticism would be an overreach. Even those of us for whom the self is essentially a series of performances know intuitively that what Reagan and Clinton had — and what Mitt Romney painfully lacks — is irreducible to language and delivery. Some would call this quality authenticity, and others, presence. And with the proviso that the presumed alignment of appearance and essence that defines these conditions is itself cast as a phenomenon of the surface, I'm happy to call it by one of those names. But inasmuch as a wretch can be authentically wretched too, both authenticity and presence fall short of properly designating the extraordinariness we could do worse than continue to call charisma.

Quite simply, there is at times to certain men and women a magic. Whether or not it helps us make sense of the orgiastic madness that sometimes overcomes the denizens of church and state, toward offering a gloss on this magic, we are best served by ignoring those world historic chimeras that come mediated by the screen, and turning instead to those small brilliant souls we know personally. For far more than from demagogues and movie stars, it is still from one's luminescent intimates that the modern subject experiences the pull of charisma.

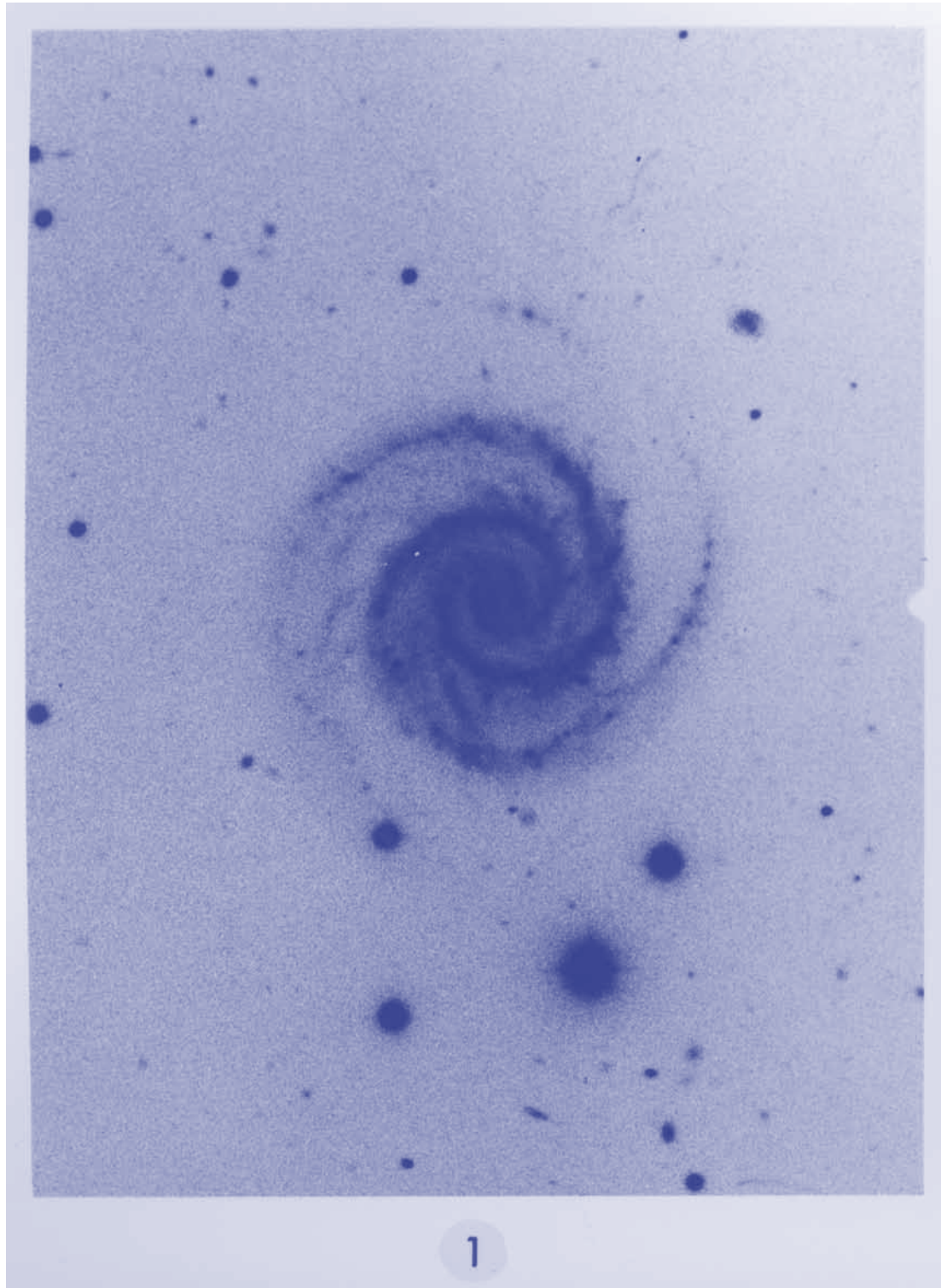
While charisma can only refuse any attempt at quantification, we may allusively graph its magic in two dimensions. On the x-axis of sociability, charisma issues forth the solicitude of the beautiful and attentive extrovert who freely grants us her love when scorn would more than suffice. Meanwhile, on the y-axis of worldly immanence, charisma is at once wholly at home in the

world while also passionately consumed with something in it. In the *Sociology of Religion*, the *thing* with which charisma was consumed was thought to be precisely not of this world. It was the ineffable, the supernatural. It was God. But inasmuch as God too is of this world, the exacting exclusivity inscribed in the doctrine need not hold. Charisma may be consumed by lesser gods too — by Beauty, or the Good, or even Style. Indeed, more often than not, charisma is a particularist. It is the ardent lover of an unparalleled work of art, an exceptional nation, or a life-affirming practice.

Unlike the rest of us who will soon be rendered subject to its will, charisma does not desire mimetically. Charisma comes to want what it wants not via the desires of others, but through the unmediated experience with its object. Unlike the rest of us as well, who are prone to worry that our love is misplaced, charisma is, in its unself-conscious confidence, wholly unembarrassed to testify. Ergo the magic: charisma abandons itself to an object, while simultaneously retaining its full being for the rest of us to glom onto. Charisma then is the mystic that can speechify; the autistic that can communicate her passion to others. Charisma is cool, but hot.

Presence, then — that fierce presence that calls out to us in our fear and confusion and loneliness, and solicits our presence in return — is only charisma's first move. And of course we come. Then, in its second move, charisma acts as the bridge that connects us to the object of its love, to the overwhelming joy its object affords, and through that joy, to a world reenchanting. If ever we were to question the worthiness of charisma's beloved, from the moment charisma has revealed it to us, it is too late. Its joy is already ours, and the possession is reciprocal.

At once, charisma invites us over and takes us there.

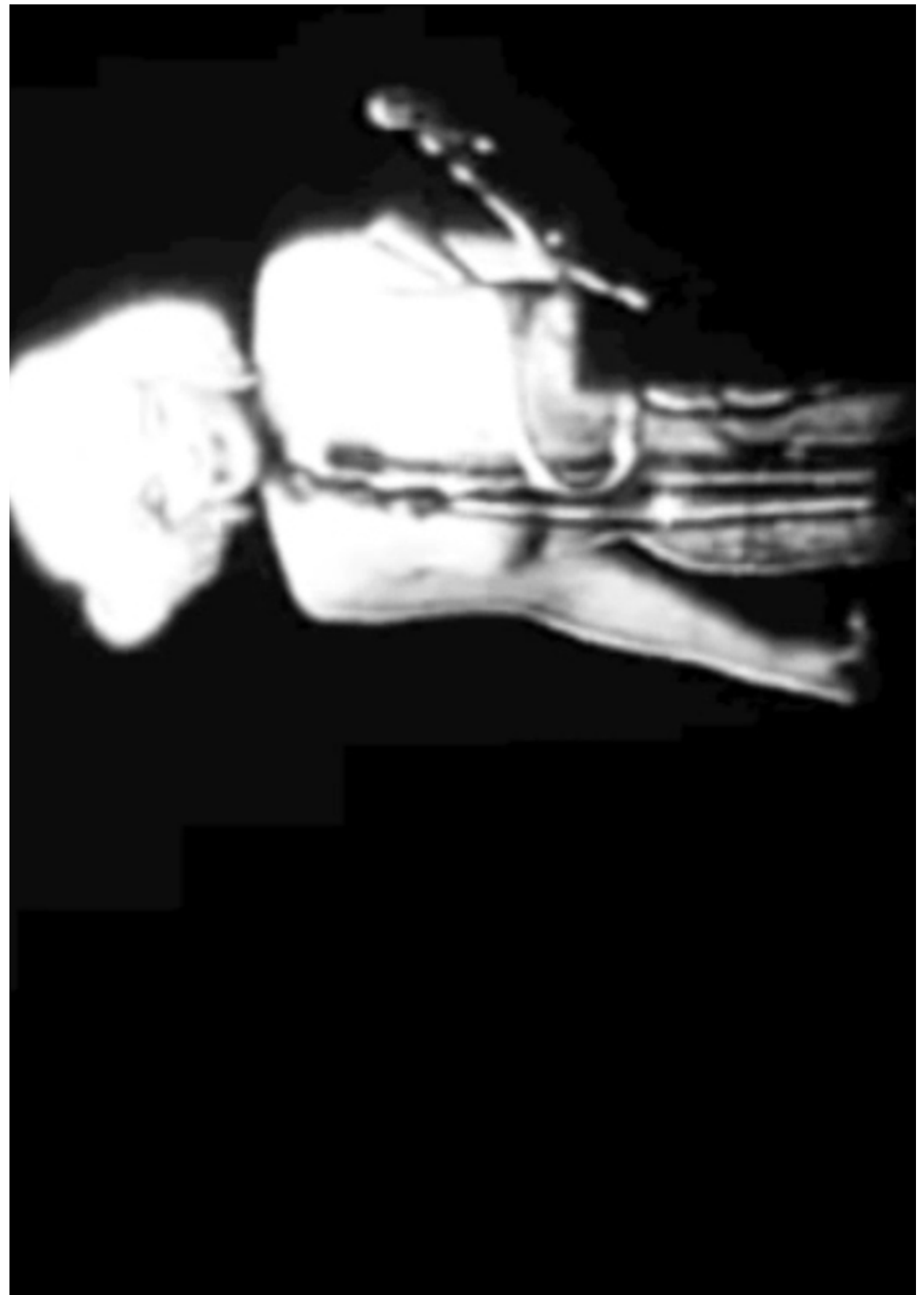




Installation, Jan van Eyck
Academie, 2012



Stills from an acoustic analysis of the voice using Marilyn Monroe and Oral Roberts, an American televangelist from the 1950s, as case studies.





Muni Figueres, Costa Rican Ambassador to the U.S., and I met in her office at the Embassy in Washington, D.C. to discuss the charisma of her father, three-term president and revolutionary leader of the Costa Rican Revolution in 1948.



José Figueres, wearing a black suit in his role as President of the 1948 Governing Board and the Chief of Staff, reviews the troops in an official ceremony with his Deputy General Frank Marshall.



Figueres and a group of Caribbean dissidents and leftist leaders signed a Caribbean Pact of Alliance and formed a supreme revolutionary committee, which pulled together resources to overthrow dictatorship in Central America during the 1940s and 1950s.

José Figueres posed with a machine gun at La Lucha Sin Fin.



Ernesto Guevara and Fidel Castro joined the Caribbean Legion in the decade that followed the Costa Rican Revolution.



~~SECRET~~

COPY NO.

152

THE CARIBBEAN LEGION

CIA HISTORICAL REVIEW PROGRAM
RELEASE IN FULL



ORE 11-49

Published 17 March 1949

00
X
19/11
BY: 063

CENTRAL INTELLIGENCE AGENCY

~~SECRET~~

3/0023

ORE 11-49

~~SECRET~~

THE CARIBBEAN LEGION

SUMMARY

The Caribbean Legion, an irregular military group of several hundred exiles, well-armed by Central American-Caribbean standards, has for some time exercised a considerable influence on the international relationships of the area. It has played a part in conspiracies against the Nicaraguan Government and was a deciding factor in the 1948 Costa Rican civil war. In relation to the countries within which it operates, the Legion is a sufficient force to be a significant factor in the calculations of their governments relating to area foreign policy.

At present, this group is primarily motivated by a common desire for the overthrow of the so-called "dictatorships"—especially Nicaragua and the Dominican Republic. It is therefore aligned with and has become a clandestine instrument of public policy for the "democracies," particularly Cuba, Guatemala, and Costa Rica. The Legion as such has, however, nothing like a clearly defined ideology, and might contribute to the establishment of governments as dictatorial as those which it now seeks to destroy.

Public pressure, such as that resulting from the advice of the Council of Organization of American States (COAS) in December 1948 that Costa Rica remove from its territory "groups of nationals of foreign military organizations," may force public disavowal of the Legion upon the "democracies" which in turn may force the Legion into a temporarily passive role. Since, however, it has no real opposition among the "democracies" in which it is based except from those who either resist change in existing political relations or object to the use of force as an instrument of public policy, it is highly improbable that the group will be actually disbanded. At the present moment the Legion is quiescent and handicapped by disunity, but it may become more active at some future and more propitious time as a vigorous and significant force in Central American-Caribbean intergovernmental relationships.

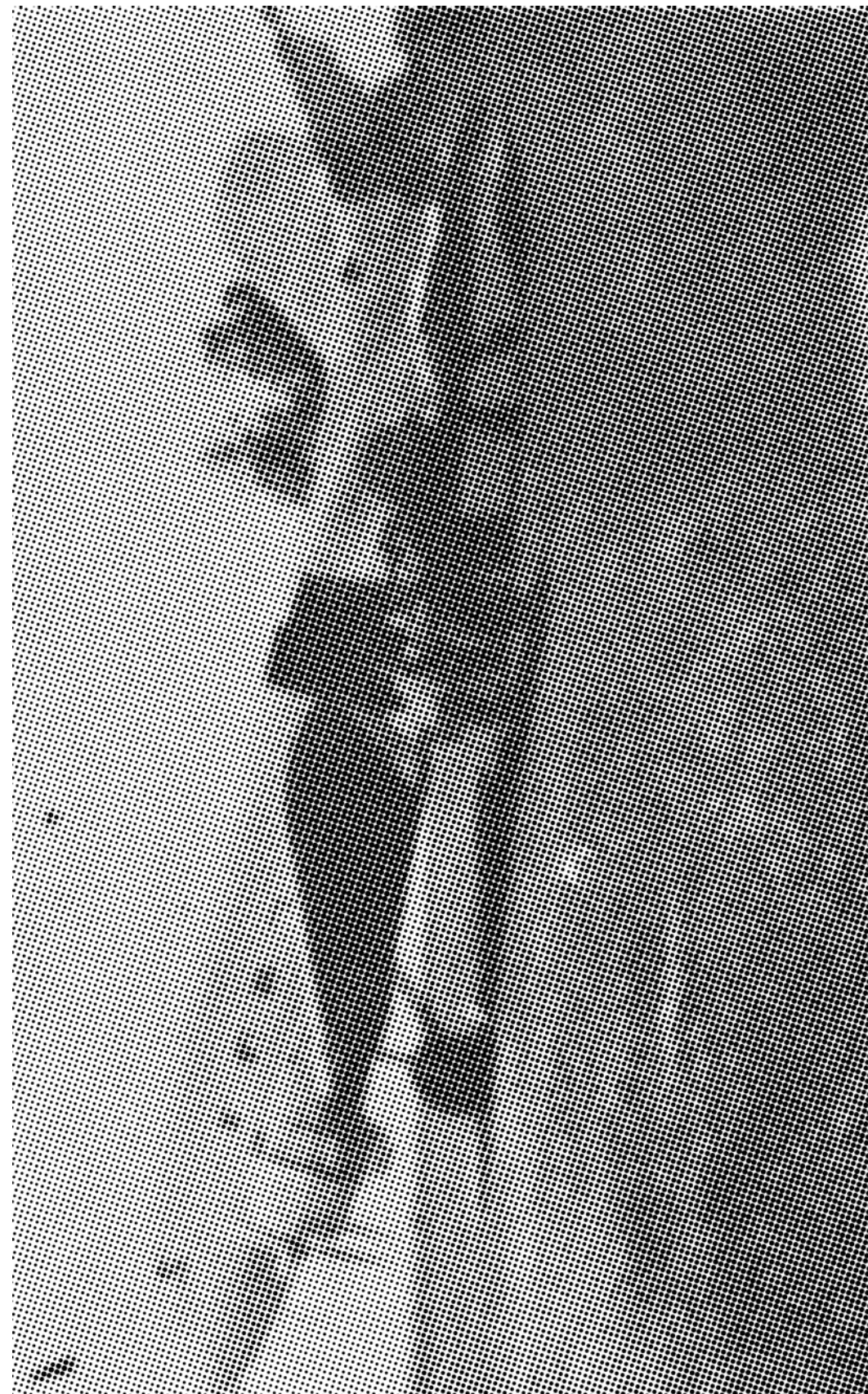
Note: This report has been concurred in by the intelligence organizations of the Departments of the Army, the Navy, and the Air Force; for a dissent of the Intelligence Organization of the Department of State, see Enclosure A, p. 8. The report is based on information available to CIA on 25 February 1949.

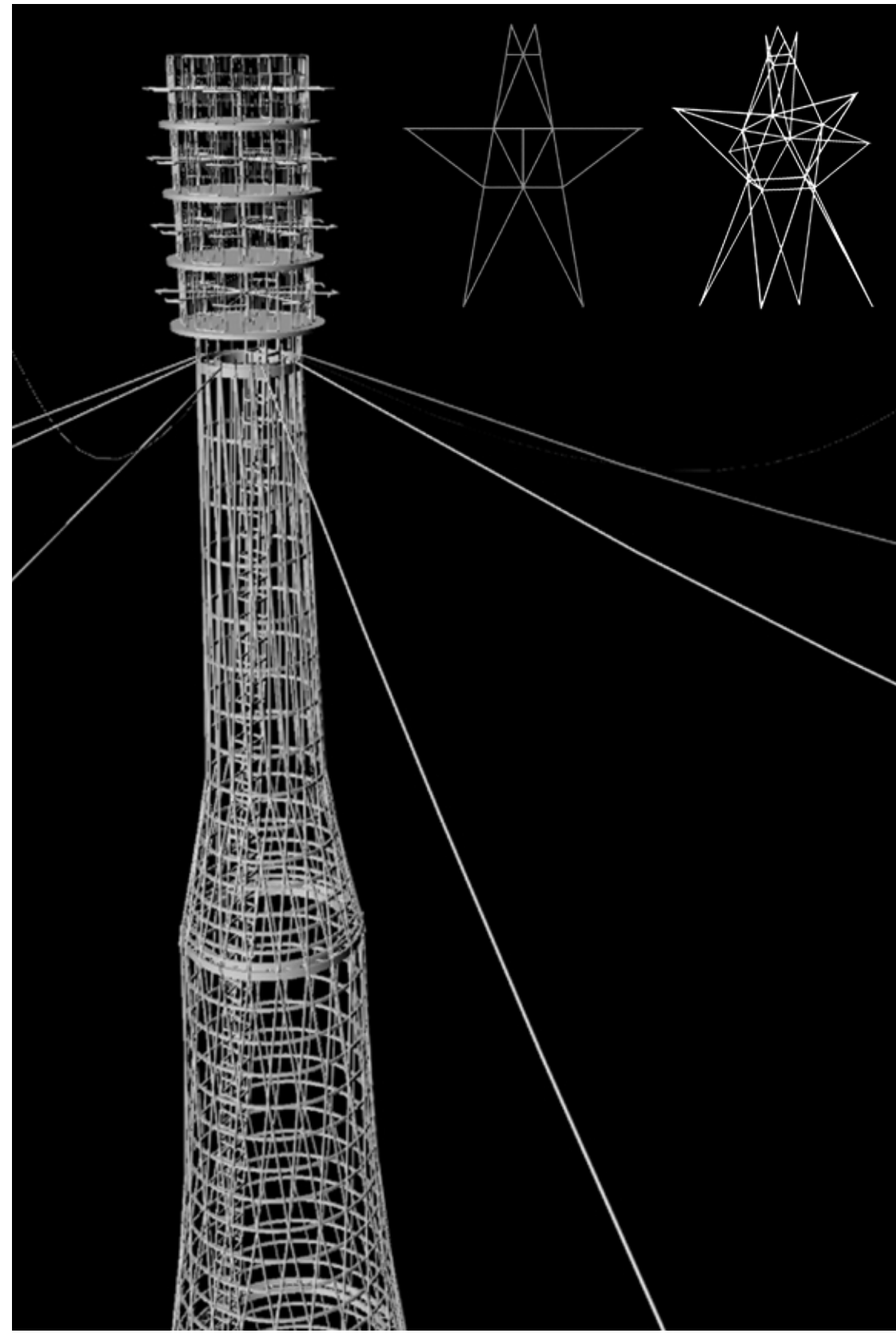
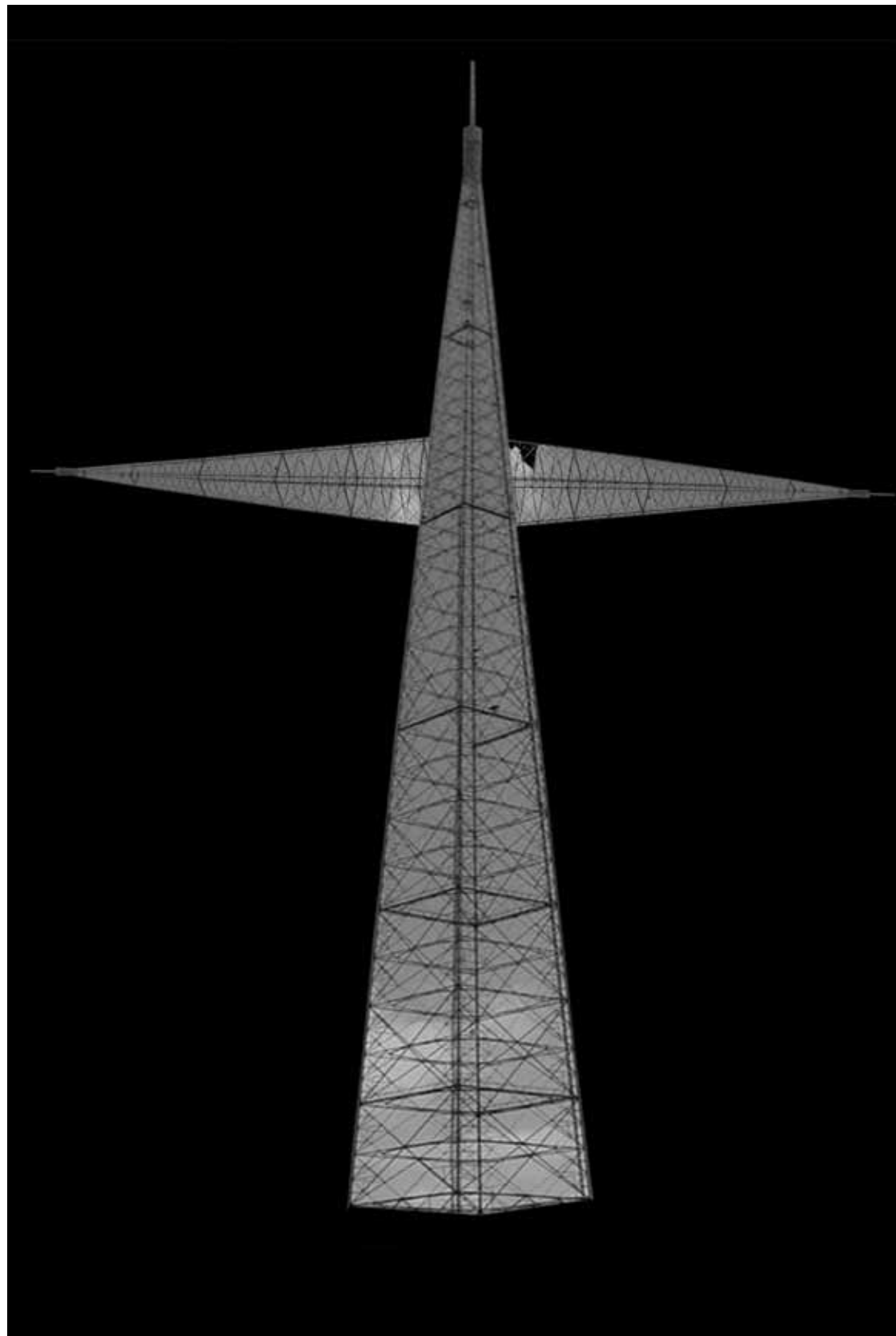
1

~~SECRET~~



Figueres' foot soldier Max Cortes took control of an airfield and hijacked three Central American Air Transport DC-3s in March of 1948. Planes left for Guatemala to stockpile arms, beginning the Forty Day War of National Liberation in Costa Rica.







Costa Rican Civil War Memorial,
San Isidro, Costa Rica.

Documentation from a proposal staged
in Bergen, Norway in 2012 to remake
the Karolinska Directed Emotional
Face database.





The small Central American country of Costa Rica abolished its military after an armed coup led by José Figueres in 1948. The coup resulted in the abolition of the military, voting rights for women and privatization of the banking sector. Since the Costa Rican Revolution in 1948, the country has been considered a paragon of peace in an unstable region, generally relying on diplomacy to settle disputes with neighboring countries.

A growing unrest among the rural farmers, middle class intellectuals, and German oligarchical class whose wealth had been dispossessed as a result of World War II politics fueled the struggle in 1948. Against the backdrop of this complex political situation, a former president of the country attempted to overturn an election illegally, ultimately catalyzing the coup. The former president also formed an uneasy alliance with a previous communist leader and a powerful Catholic priest to support his attempt to retain power. In March of 1948, José Figueres Ferrer, known as 'don Pepe', led a band of rebels to the capital city, to overthrow the government and annul the corrupt election that in their view empowered an allegedly pro-Communist dictator. The conflict lasted 44 days,

killing over 2,000 people as revolutionaries hijacked planes to take over small

The Organization of American States asked the daughters of several members of the diplomatic corp under the Figueres administration to pose for brochures promoting tourism to Costa Rica.

cities before reaching the capital of San José. Despite the fact that the revolution is known as the bloodiest event in Costa Rican history, the event is popularly considered the beginning of the country's political stability, signaling peace for the subsequent half-century.

Figueres forged an alliance between Costa Rican farmers, middle class intellectuals, and the Legion del Caribe, a stateless irregular force of Latin American revolutionaries that he joined while in exile in Mexico several years earlier. The stated mission of the Legion was to combat dictatorships throughout Latin America and Africa. The Legion mobilized forces by capturing commercial planes from local companies and seemed to have the support of the Central Intelligence Agency (CIA) for a short time. This support was terminated when it became clear that the Legion was not exclusively anti-Communist, proven by their support of Ernesto Che Guavara and Fidel Castro in later years.

Figueres spent his early years in Cambridge, MA where he educated himself in the libraries at the Massachusetts Institute of Technology. He claims to be influenced by H.G. Wells' The Outline of History, which condemned the use of military force. He returned to Costa Rica in 1928 and founding several journals and two social democratic newspapers. As a young businessman in the early 1930s, he bought La Lucha Sin Fin, a farm where he employed more than 1000 sharecropping farmers and factory laborers. Figueres built housing, provided medical care and recreation for his workers, and established a community vegetable farm and a dairy with free milk for workers' children. The personal connection and rapport that he made with rural working class people in his early years paved the way for his success as a charismatic revolutionary leader in the decades that followed.

Figueres is considered by many to be the hero of the revolution and went on to serve two presidential terms after his term in the junta from 1948 to 1949. An interview with his daughter, the current Costa Rican Ambassador to the United States, along with a conversation with a Costa Rican political scholar appearing later in the book trace the legacy of this charismatic leader to ask how has his charismatic authority affected the ideological consistency in a period of complex shifting alliances.

[illegible][illegible][illegible]

```
~ ~ ~ ~ ~ [twitter.com/LulzSec]
```


GO THERE AND THROW CHAIRS

Gabriella Coleman is a sociologist whose recent work examines the social dynamics of Anonymous, a globally dispersed hacker community responsible for several high profile cyber attacks over the past five years. In a phone call during the dog days of August 2012, Coleman and I discussed among other things the relation of authorship to anonymity and charisma within the Anonymous movement. In the background, she was preparing a meal for guests imminently arriving for dinner.

AMBER FRID-JIMENEZ

How did you get involved in the Anonymous movement? And what is your position relative to it?

GABRIELLA COLEMAN

When I did my research on free and open source software back in 2001 – 2003, Scientology came up frequently. Some hackers mentioned they disliked them and a few had even been involved in protesting them. Fast forward several years later when in 2006 I ended up for a year at the University of Alberta, which houses the largest Scientology archive in the world. I decided to take advantage of this amazing archive

and start a project on the Usenet era protests against Scientology. My core thesis, which I explore in my Triple Canopy piece “Our Weirdness is Free,” is that, although geeks and hackers protested Scientology only after the church had gone after critics, the hacker community still took pleasure in protesting what basically is their evil doppelgänger. Scientology is after all a religion based on “science and technology.” Whether it is science fiction, intellectual property rights, or technological paraphernalia, such as the e-meter, it’s a mirror image of the hacker world, but distorted and inverted. I had been working on the project since 2006 but I wasn’t very public about it because I was worried that the Church of Scientology would come after me. When Anonymous started to troll the Church of Scientology and then protest them in 2008, it was only natural to look at another wave of geek protests against the Church. That is when I started studying Anonymous.

AFJ

What communication channels do you use for your research?

GC

Basically I spend way too much time parked in front of my computer on Internet Relay Chat (IRC) following conversations and chatting, but also do more targeted interviews, and attend protests. In my “Am I Anonymous?” piece I explore the dynamic between the carefully controlled rhetoric that I use in the media and me shooting the shit on IRC. Anons see both sides of me: the formal and informal. All and all, it’s similar to research I’ve done on open source. The difference is that I’ve met fewer Anons in person because of obvious legal issues.

AFJ

You seem to have become an ad hoc spokesperson for Anonymous. How do you gain trust within the Anonymous community?

GC

I would not quite describe my role as an official spokesperson, which others sort of did, like Barrett Brown

and Gregg Housh (I say “sort of” as their role was also more informal as no one can sanction anything official). But, I definitely gave a voice to them in a context where and when a lot of participants couldn’t easily talk either publicly or in the name of the whole of Anonymous to the media themselves. Due to a robust and living anti-celebrity ethic, it is frowned upon to call attention to yourself. You are supposed to do it for the team, so to speak. Obviously I’m not in that structural position, so I’m able to more easily appear in the media. In so doing I did things like clear up stereotypes, which they super super appreciate. There was, and still is, a lot of bullshit that circulates that I try to call out and address. Most recently, it’s like, “Anonymous is so amorphous” or “There is a core group of hackers that’s responsible for everything.” I think both tap into some reality but they are taken too far and incorrect. I spend a lot of time clearing up misconceptions, but it’s difficult because there are things that I can’t say and may never say, or that I later find out were just false. Though I’m not overly critical of Anonymous, I will also say things that contradict what they say but of course in the most diplomatic terms possible.

AFJ

In May 2011, it was discovered that LulzSec, an Anonymous splinter group, successfully had hacked HBGary, a U.S. security company. They found found political damning information about Bank of America and the U.S. Department of Defense among others, which in turn led to the firing of HBGary Federal CEO Aaron Barr in the same year. We also learned that at some point after the scandal, Sabu, a prominent participant in LulzSec, became an informant for the FBI, but there is a lot of ambiguity about when that happened. Sabu’s tone seems to have become more aggressive at a certain point. Is it reasonable to speculate that this perceived shift in chat style indicated his transformation into a mole?

GC

Right, although radical, fiery, and searing rhetoric was not exclusively his. On the IRC logs that we have Jeremy Hammond is confrontational as well, perhaps at times even more so

than Sabu. But, Jeremy didn't go public until much later. He was mostly in the back channels. One of the reasons why outing moles can be difficult is because those who believe in the cause will use the same tactics and language as well. One day on an IRC channel (and after Jeremy's arrest), Barrett Brown captured Jeremy's spirit and personality in the following humorous description:

BARRETTBROWN: Jeremy Hammond was pretty hardcore even if he was kind of wrong about a lot of shit
BARRETTBROWN: Holocaust denier comes to town to give a lecture so GO THERE AND THROW CHAIRS
BARRETTBROWN: Here comes a cop, BETTER THROW A BOTTLE OF GATORAID AT HIM
BARRETTBROWN: Uh, oh, is that a flag representing Chicago's 2016 Olympic bid?
BARRETTBROWN: BURN IT UP

AFJ

Kayla, another prominent participant in the LulzSec antics, assumes a much softer tone. One part 16 year old girl in her pajamas and one part Japanese Otaku comic nerd, Kayla's tone is different than Sabu's or Jeremy's. It is softer, even flirty.

GC

Kayla was more subdued especially in the public channels. Jeremy didn't have a public presence until later, and even then he was still mostly in the back channels. So you had to be there, but the back channels are important for getting work done and for fomenting trust. Sabu was not much of a talker on the public channels. He weighed in but not as much as some other people.

AFJ

In a recent text on Anonymous, you allude to the fact that LulzSec arose serendipitously after the international media reported that the stolen HBGary emails revealed politically damning information. On the face of it, the political value of the HBGary hack would suggest that LulzSec was motivated by political ends. But, on closer examination, we find out that the

political aspect of HBGary was most likely accidental and that LulzSec was not necessarily a part of the political wings that had been developing in the Anonymous movement around the same time. It could be said that LulzSec instead operated more readily in the name of 'lulz,' as their name would suggest.

You describe lulz in a forthcoming chapter on Anonymous and the politics of leaking:

If one term embodies the seemingly paradoxical and contradictory character of Anonymous it is lulz (a corruption and pluralization of "lol," or "laugh out loud"). Lulz is Internet slang for something done "for the laughs." Lulz activities stretch from "safe for work" jokes and memes such as adorable LOLcats to sordid NSFW (not safe for work) content to the most fearsome of trolling attacks, from invading other online forums with memes and spam, to ordering hundreds of pizzas, taxis, and possibly SWAT teams to the houses of any number of random unfortunates considered to be fun targets for the proponents of lulz.

Would it be more accurate to say, then, that LulzSec was motivated less by the growing trend toward politically driven hacks and more by the lulz?

GC

Starting in 2008 we saw the rise of explicitly activist actions conducted under the banner of Anonymous and by 2010 there were various stable activist networks in place, such as AnonNet and AnonOps. Anonymous had thus formed political wings, which had formulated an ethical and political vision. (I use the term ethics to refer to ingroup interaction and the anti-celebrity ethic.) These networks, although primarily organized around political operations still retained the lulz. Lulzsec continued to act politically but certainly ramped up the lulz. They came into being after the stellar success of OpHBGary. They broke away [from the larger group] at that point. LulzSec could and did hack for political causes, but also for whatever reason they wanted. It was, "We hack for whatever reason, some of it will be political."

We're not doing it under the banner of Anonymous." They were also highly experimental. It wasn't that LulzSec members were not politically motivated, but they did not have to be beholden to activist causes in the same way as the Anonymous political wings had been formulating their politics, which were issue-based.

APJ

It seems that the rise of LulzSec reveals a tension between the political aspect and the lulzy attitude.

GC

Once Anonymous was primarily about trolling and entirely steeped in the thrill of the prank for lulz. As parts of Anonymous moved to engage in activist action, individuals did not entirely part ways with the lulz but certainly had to soften the use of this tactic. The lulz couldn't be the means and the end anymore. A lot of people who came out to participate in the Scientology protests thought, "Well, I just want Anonymous to be about the lulz, so you guys are 'moralfags', I'm out of here." But, people who continue to engage in the political wings of Anonymous, the so called 'moralfags', also still enjoyed and tried to spread the lulz, too, but not in such a pure and unadulterated form anymore. It's always a tough balancing act, but the lulz is a tactic, good for in group pleasure and for attracting media attention. There are moments when the network is like, "There's not enough lulz," or "there's too much." It's always part of the IRC atmosphere, but activist Anons seem to have balanced lulz and non-lulzy activism just fine.

APJ

I am interested in the aesthetic productions that happen within the Anonymous movement, specifically those that pertain to charisma. More than just operators in high profile hacks, Sabu, Topiary, and Kayla also might be considered charismatic. They each built distinctive public characters and also back channel characters that had unique appeal. Beyond their individual charm, LulzSec's collective allure was based on low resolution iconography that captivated the imagination of their followers, which contributing to their collective

allure. But their iconography changed over time. At first their activities were sometimes represented by the popular ascii art LulzSec boat. Later, other images were used that seemed different in terms of aesthetics. For example, after Topiary got arrested, Sabu put out a "FREE TOPE" ASCII art poster using a bucking horse. Topiary had used the avatar of a horse for a while, but there seems to be a dissonance between the aesthetic of this FREE TOPE image and the earlier LulzSec boat logo. They both speak the same language: they're both ascii art, but the horse is slick and cool and the LulzSec boat is purposefully simple and quirky-looking. It's not precisely clear where these things come from, but could the dissonance in the two images be a tip off that the FBI was controlling Sabu's account at the time that the FREE TOPE image came out? Can we look at the way ascii art changed over the course of the LulzSec ordeal as indicative of the FBI intrusion?

GC

There's so many people contributing art. It is really one of their distinguishing and defining features. The art I've collected over the years offers such a range of distinct aesthetics even if there are a few core icons, such as the Guy Fawkes mask. Sometimes the aesthetic is serious and somber and ties into revolutionary movements in Latin America and in other moments it is lighthearted and steeped entirely in internet art aesthetics. The art is so amazing because anyone and everyone can participate and different types of people jump in. But some have captured the imagination more, like the boats and especially the Nyan Cat.

APJ

Trying to create a coherent story about the source of these images seems difficult.

GC

It is difficult but there have been times when a stable group has churned out a great deal of the art work, which accounts for some of the shared and stable aesthetics. There was a wonderful propaganda IRC channel working out of the AnonOps IRC server. It was so vibrant, dynamic, and prolific. But at

the same time they existed and produced a lot of art work, many other individuals and groups around the world were and are doing the same. Because of this multi-nodal quality, it becomes difficult to generalize across the board, although there are standard images like the headless suit man and woman, pirate imagery, and the Guy Fawkes mask that provides some coherence and there are moments when one group becomes more prolific than others.

AFJ

In March 2012, I invited Peter Sunde to a conference called Data Is Political that I organized. He spoke about his theory of the 'un-archive,' a strategy similar to how 4chan works, where nothing is saved.

GC

Sure, but a lot of people are logging the IRCs chats and obviously so is law enforcement, but generally a lot of the material is ephemeral and fleeting. If I spend even a week away from Anonymous, I feel a bit lost and disoriented when I return, although my foundation helps me catch up. That can be frustrating, as it becomes hard to understand, but [the ephemerality] is also a form of protection.

AFJ

Despite the obvious differences in the technologies each group used, do you see any resonances in the tactics between the Latin American revolutionaries of the 20th century and the Anonymous movement today?

GC

I'm adamant that what Anonymous is engaged in is not physical violence. It's important to remind people of this because the penalties that some Anons face are just so extreme and don't fit the 'crime.' But there is a transgressive quality to Anonymous and it is this irreverence where we can locate a specific resonance with other insurgent movements. What is so interesting is, while other irreverent movements, like movements in Latin America in the 20th Century, have tended with a few exceptions to be smaller and vanguardist, Anonymous has scaled to a degree

that we haven't quite seen before; it helps of course that you can sit in front of your computer to contribute.

AFJ

How does charisma play into that? We perceive an anti-celebrity aura from outside of Anonymous, but what about within the group?

GC

Within Anonymous your personal words and rhetoric go far. You can accrue internal status through your rhetoric combined with the actual work you do. [Identifying charisma] can be at times difficult because there's a lot of secrecy and things aren't always so clear. There's an air of mystery. The mystique adds to the power of Anonymous. But because Anonymous is pseudonymous, not anonymous, persistent identities do form, and people get to know each other. IRCs have always been about charisma. It's no different with Anonymous.

AFJ

Why are IRCs all about charisma?

GC

Because it's about what you say and how you say it. Humor is important and valued. As I mentioned in "Am I Anonymous?," there is so much noise and chatter that you have to say something witty or funny or incisive, just to get noticed.

AFJ

When we talk about charisma we normally think about presence, the voice that you hear, its intonation, body language and how a person dresses. Trying to draw out what can be characterized as charismatic within a text-only interface is difficult.

GC

At some level IRC also requires presence though it is of a different sort: all textual but words can be an ideal vehicle for expressing charisma. In some ways perhaps words alone can add to charisma because individuals can use their own

imagination to dream up the (larger than life) person behind the words. But Anonymous is rather unique in this regard. In many hacker communities, virtual presence sits alongside in person presence since many hackers work together, live together and socialize together. Anons can't quite meet as often as people in other communities (with the exception of the Chanology network where participants meet in person all the time). But some participants still do decide to meet and a number also will also use Skype to connect with others as well.

AFJ

Gaining trust and status in the community seems to be about working hard, but is it sometimes about cleverness?

GC

Putting in time and labor is essential to gaining trust and one can contribute in many different ways: setting up a blog, making a poster, contacting the press, trying to drum up support, or moderating an IRC channel. Being clever is an extra bonus so to speak.

When it comes to the political operations, there are many different ingredients that help secure its success: work, cleverness of an operation and timing.

AFJ

Timing, that's interesting.

GC

Take a distributed denial of service attack. Some Anons might have access to a botnet [might need to define] used to paralyze a website but since a DDoS attack is largely symbolic, its success requires media attention. At times when and if the media notices sometimes feels arbitrary but in other moments, Anonymous took action at the right time, in the right moment. So for example, Megaupload, back in January 2012 garnered quite a bit of attention not only because Anons managed to take down scores of websites (Department of Justice, Motion Picture Association of America, Universal Music, Belgian Anti-Piracy Federation, Recording Industry Association of America, Federal Bureau of Investigation.

HADOPI law site, U.S. Copyright Office, Universal Music France, Senator Christopher Dodd, Vivendi France. The White House, BMI, Warner Music Group!) but also because it came at the heels of the Anti-Sopa protests/blackout. It also helped that they were reacting to what were also pretty dramatic arrests of Kim DotCom in New Zealand and the fact that his website MegaUpload was taken down before anyone had been found guilty of anything. It was perfect timing.

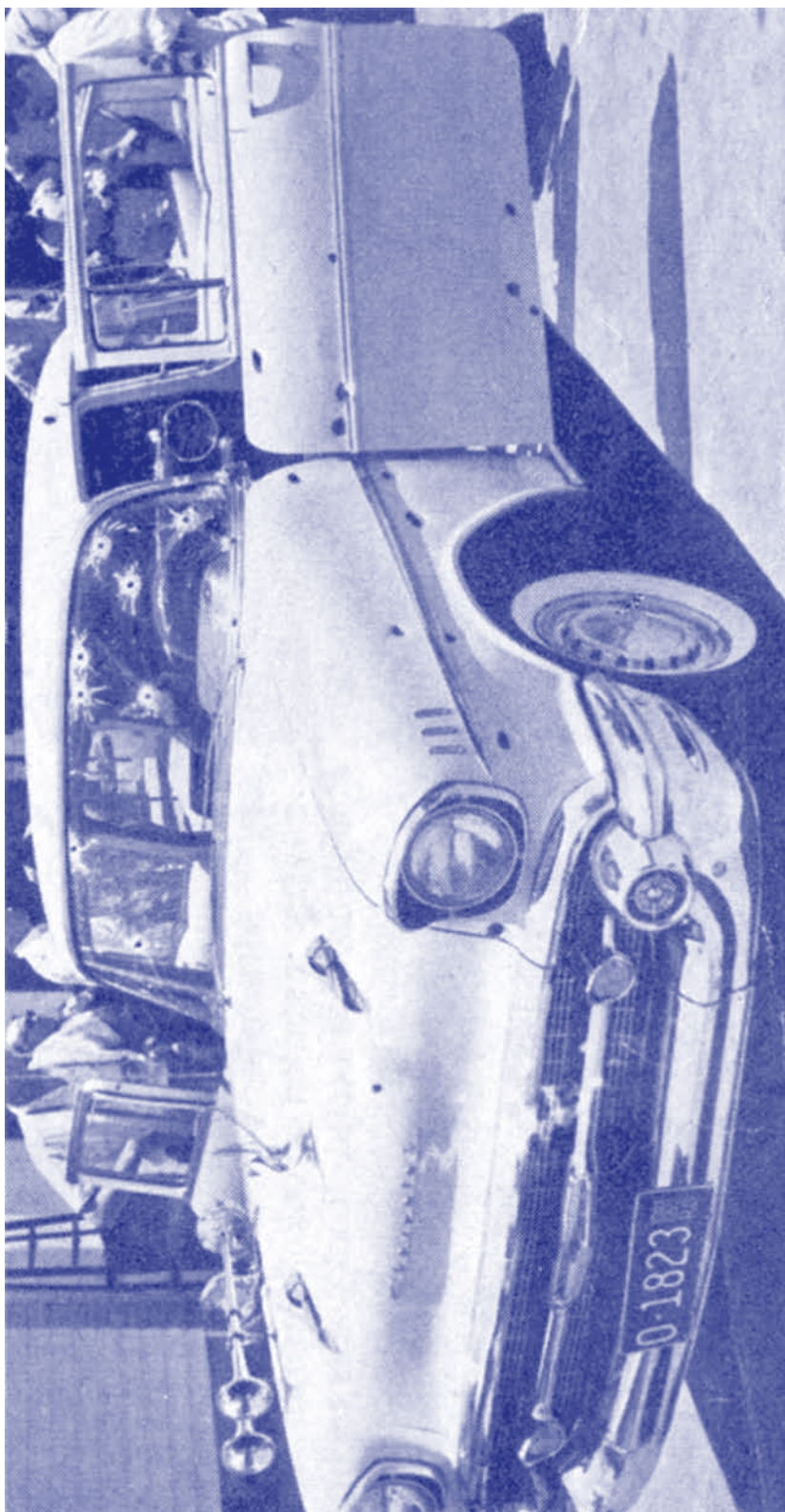
In many instances, they don't orchestrate beautiful, well planned elaborate hacks, as do the Yes Men, though they have stumbled onto a few gems from time to time such as what they found via HBGary, but that was purely accidental. No one had any idea that they were going to find such gems in their hack. Anon hackers were simply trolling-as-retaliation and then stumbled upon politically damning information. That's what likely inspired them to keep going in that style of hacking.

Joseph Jacotot died in Paris on 30th July 1840: "On his tomb in the Père-Lachaise cemetery, the disciples inscribed the credo of intellectual emancipation: I BELIEVE THAT GOD CREATED THE HUMAN SOUL CAPABLE OF TEACHING ITSELF BY ITSELF, AND WITHOUT A MASTER. This kind of thing is certainly not written, even on the marble of a tomb. A few months later, the inscription was desecrated.¹

1

Rancière, Jacques. The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation. Stanford University Press, 1991.





PHOOEY!

Mladen Dolar

Charlie Chaplin, true to his stance and beliefs, continued to make silent movies throughout the thirties, largely disregarding the new advances and massive appeals of the 'talkies'. He appeared to be the last man standing silent. His first talking film was *The Great Dictator* (1940), and when the audiences heard Chaplin speak for the first time, this was an event to mark an era. And what an event it was, for his first talking appearance (if we disregard the small talk of the initial episode) was the magnificent speech of the Tomanian dictator Hynkel, arguably an unmatched voice performance in the entire history of cinema. The most remarkable thing with this first speech appearance is that there is actually no speech in any usual sense, it is rather a staging of the voice which goes straight to the core of the function of the voice, its core value in fascism, its totalitarian social potential which has never been depicted more convincingly.

Several aspects have to be noted.¹

____1. What we hear in this famous opening speech where the dictator addresses the crowds is a non-existent language with all the makings of German (some ludicrous identifiable German words are mixed in). We don't understand a word (or literally just a word here and there, like 'sauerkraut'), it is the voice and its theatre which are isolated as the essential feature of the dictator, the voice

beyond meaning. The whole speech is but a staging and a choreography of the voice, with all its inflection and innuendos.

1

For these observations I must point out my indebtedness to Alenka Zupančič, *The Shortest Shadow*, (Cambridge, Mass.: MIT Press 2003), pp. 168-9; and Michel Poizat, *Vox populi, vox Dei*, (Paris: Métailié 2001), pp. 169-72.

____2. At the same time, we have an invisible English translator interpreting the speech, i. e. providing the senseless voice with a meaning in a sort of consecutive translation. This mechanism is formidable and striking, it seems to be literally ubiquitous: the anthropologist Junzo Kawada, who has studied the political role of the voice in various societies, tells us that e. g. in Mosi tribe in Burkina Faso the chief (king) always speaks in an incomprehensible low voice and needs an interpreter who explains to the people what the chief really said.² There is like a division of labor: it is essential that the chief is there as the source of the voice, he has to emit the voice as the pure voice without signification, and his vizier, as it were, some second-in-command then takes care of the meaning. This device seems to have functioned in many societies – the French historian Philippe-Joseph Salazar has scrutinized it in the 17th century France, a society very much ruled by “the cult of the voice”, as the title of his book runs.³ If we were to search for its origin or its striking paradigmatic use, then one could isolate it, on a massively different level, in the biblical ‘originary scene’ where Moses had to interpret the voice of God heard on Mount Sinai for the people who could only hear the thunder and the trumpet, in a clear division between the voice and the law, between the voice and making sense. This minimal and ubiquitous device is now enacted here in this caricature: the master as the source of funny voices, side by side with the invisible interpreter in charge of the meaning.

____3. But the great appeal of the scene is that it is quite clear that what the interpreter is saying is not an accurate translation of the speech, but rather its transformation into something ‘politically correct’, fit for the ears of the outsiders. It is clear that for the insiders the dictator is saying something that can only be entrusted to the voice and doesn’t bear translation. We can surmise

2

“In this society the king doesn’t address directly and loudly the listeners who are his subjects. His voice is always quiet, grave, low. Each time the sovereign makes a pause, an assistant in charge of repetition amplifies and transmits loudly the royal words to the public. But this human amplifier is not limited to mechanical reproduction of the words of the sovereign. It happens that he completes them and modifies their style when reciting them for the audience.” Junzo Kawada, *La voix. Étude d’ethno-linguistique comparative*, (Paris: Éditions de l’École des hautes études en sciences sociales 1998), p. 12.

3

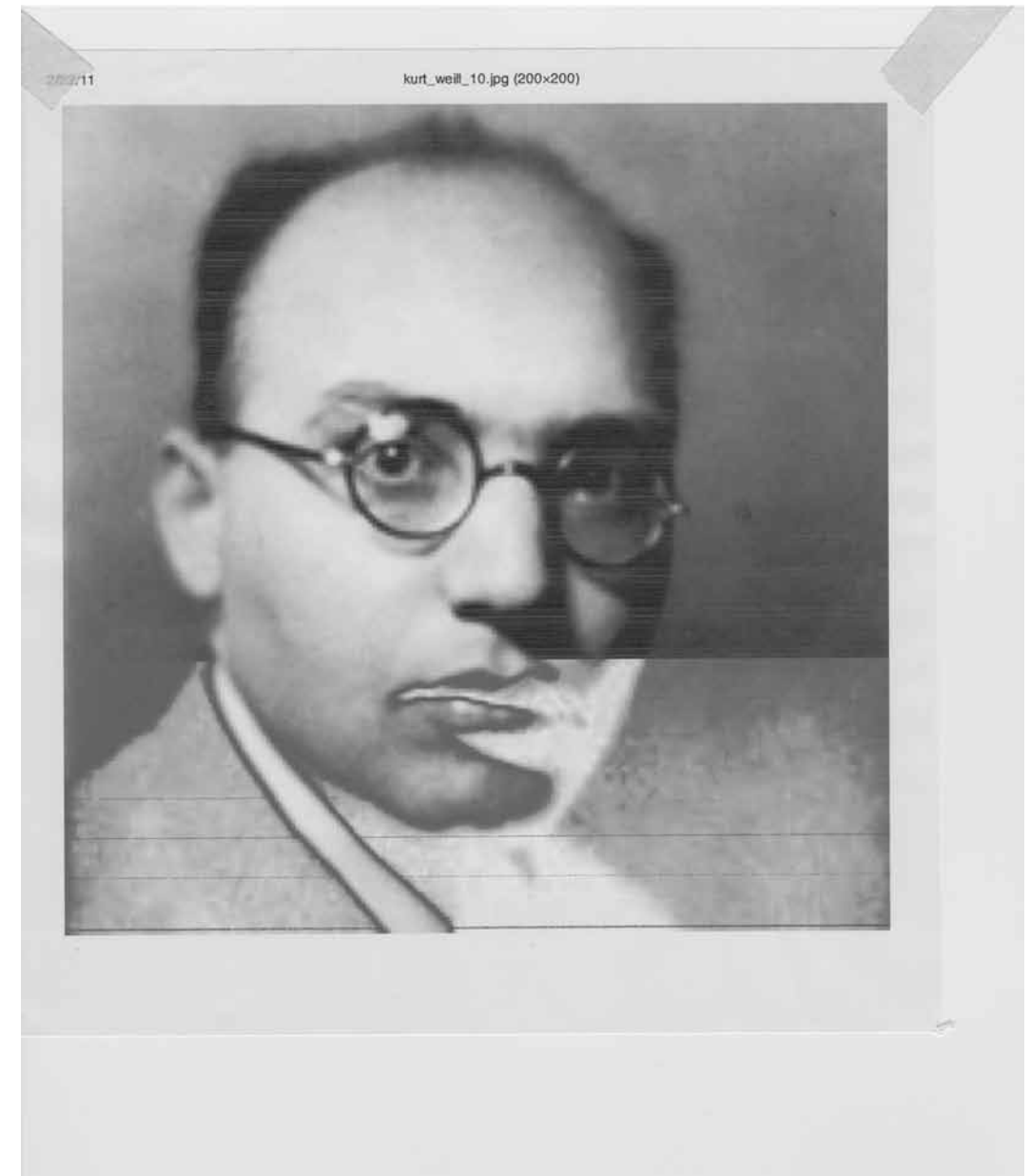
“King’s body impresses, dominates, stuns, judges and stupefies not so much by the luxury of its appearance or the panegyric allegories, not by the sacred terror of the untouchable sacred flesh stemming from the medieval fables, but by the effect of its voice.” Philippe-Joseph Salazar, *Le culte de la voix au XVIIe siècle*, (Paris: Éditions Champion 1995), p. 289.

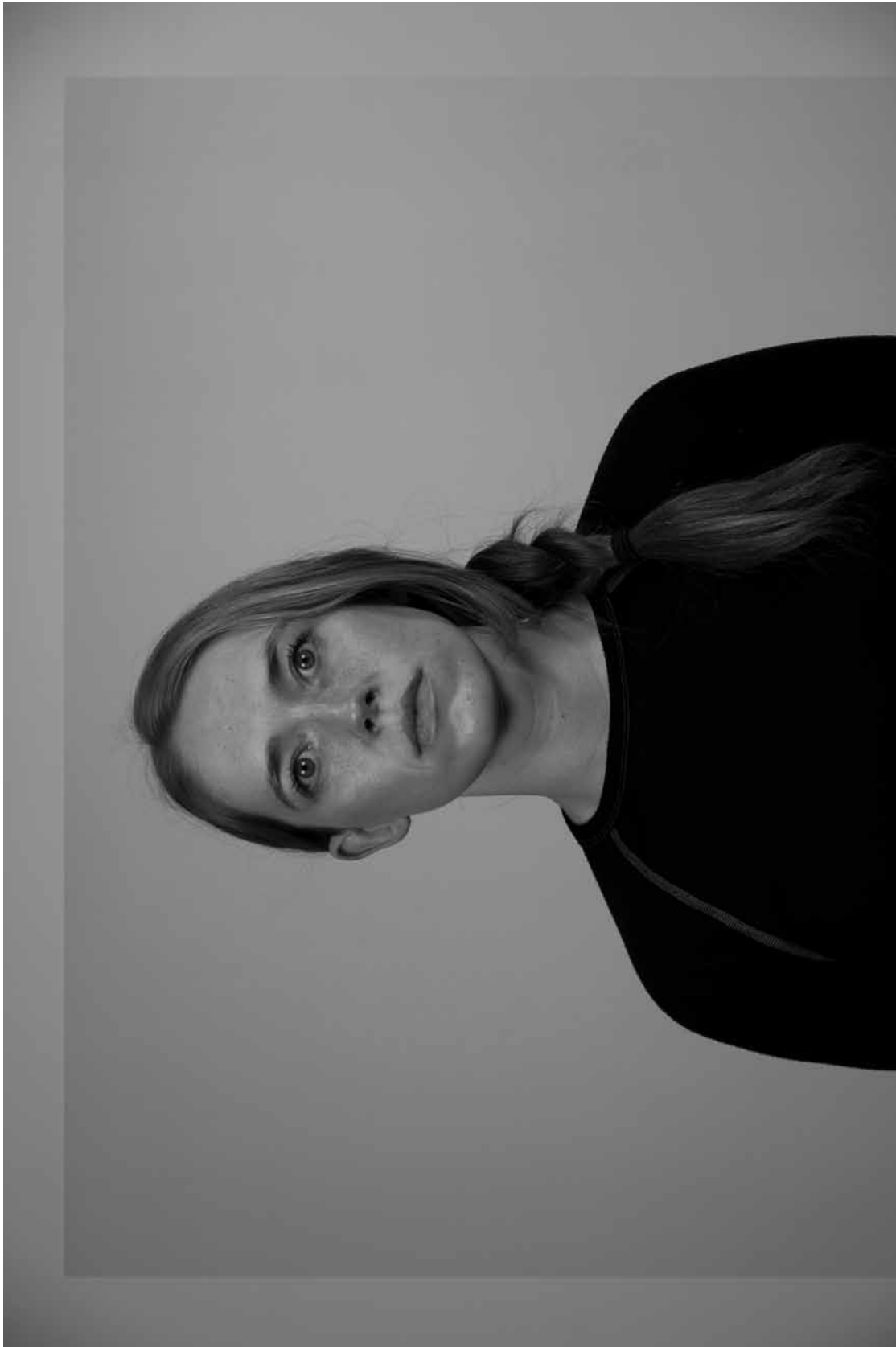
that he is promising them something that goes well beyond the obedience to strict laws, that there is an implied ‘license to kill’, an implied promise of spoils, loot, plunder, a promise to suspend the law, and the dictator’s power to suspend the law hinges on his voice. His voice conveys something that couldn’t be put into explicit public words, while the interpreter is presenting the whole thing for the ears of the big Other, for the historic record, and consequently playing it down, providing it with a rationale, unsuccessfully struggling to put it into a good perspective. So the interpreter doesn’t need to translate the funny voices for the crowds, which understand it all too well; he has to act as a mediator for the Other which is different from the audience of the insiders. The paradox and the stunning power of the scene is that we have two versions, the dictator’s speech and its translation, but we don’t understand the one and yet nevertheless we know that the other one is false. Still, we are perfectly aware of what is going on throughout the whole scene: the very discrepancy of the two versions provides the exact clue, it is in the mirroring of the two versions that ‘the object dictator’ appears. As for the visual clues, one should also note that the whole ceremony is placed under the sign of the double cross, so we have been amply warned that this is a matter of ‘double-crossing’.

____4. The speech at the beginning – the speech of the dictator Hynkel – is then mirrored by the final speech, the speech made by the Jewish barber in the disguise of Hynkel, the barber who is the exact double of the dictator, and being mistaken for the dictator he has to address the masses in that role. His speech is the very opposite of the initial speech, it is presented in forceful words filled with humanism, the appeal to humanity and brotherhood. Yet, in a final irony, the response of the masses appears to be the same, there is the same enthusiasm in spite of the fact that the conveyed meaning is the very opposite. The thing is intriguing, since the masses are not supposed to know that this is not the real Hynkel but his Jewish double – are we to understand that the masses are infinitely gullible, apt to any manipulation? On top of that, the final scene is accompanied by music from the prelude to Wagner’s *Lohengrin*, of all things, and the music from this same prelude was used to accompany another striking and paradigmatic scene of the movie, the famous dictator’s dance with the balloon-globe. The use of Wagner at this point – a composer that Chaplin loved, and so did, by the way, Hitler – can only heighten the final ambivalence. Can the final scene cancel, obliterate, retroactively undo the effects of the first one, of which it is a remake? Or does the voice resound beyond the alleged humanist message, irreducible to it, threateningly pointing to something else? Can the final “Soldiers, in the name of democracy, let us all unite!” quite wipe out the initial “Phooey!”?

There is something disturbing in the opposition of the two speech scenes. Their opposition couldn’t be starker: the first one is one of the most memorable

comic scenes of all times, the second one is no doubt the most serious scene that Chaplin ever made, trying to convey his personal and universal message, speak out his true mind and heart, without the roundabouts of comedy – and comedy is all in roundabouts. The first one entirely relies on the voice, whose meaning cannot be spelled out and dwells in innuendos and implications; the second one is saturated with meaning to the point of being embarrassing, with the direct – all too direct? – appeal to humanity. The first one is the razor-sharp comedy of human baseness, the second one is like the overflow of noble feelings, elevated admonishments, to the point of overkill, on the verge of cliché. But doesn't the indirectness of comedy, its gimmick and mimic, its hints and allusions, get the upper hand over the direct spelling out of the message? And on another level, doesn't the voice with all its panoply convey more than the message can do? And finally, doesn't the equal hailing response of the masses suggest a troubling and pessimistic note, leaving us perplexed and bemused?





**AN ABBREVIATED INDEX
OF PERSUASIVE TECHNOLOGIES**

Dubravka Sekulić

1.

PowerPoint

Dressed in smart suits and seamlessly transitioning from slide to slide using a remote control, experts are giving presentations in meeting rooms across the globe at any given moment in time. They are selling facts and figures about wars, privatizations, and extractions. It all starts with the innocent sentence: *Let me show you a PowerPoint presentation.*

2.

Joke

“Imagine a joke. Imagine a joke that hits, again and again. A joke that multiplies itself through the network. Imagine a joke with the capacity to defeat your political opponent. Why jokes? And why now? Here’s why. Jokes are low budget. They are among the cheapest goods we all have access to; they don’t cost anything and they work. They are austerity-proof. Jokes, like laughs, are contagious, even if their intention is dead serious. Governments the world over are fortifying themselves against their own citizens, but the one threat they have no tear gas to defend themselves against is the joke. The joke is an open source weapon of the public.”¹

1

Daniel van der Velden, “Memes, Jokes, and Jesters – Political Design in an Age of Turmoil,” Typo Berlin Lecture, Berlin, 17 May 2012.

3.

Meme

A meme is “an element of a culture or system of behavior that may be considered to be passed from one individual to another by nongenetic means, especially imitation,” according to the Kindle dictionary. The term meme was coined by the evolutionary biologist Richard Dawkins in his book *The Selfish Gene* (1976) and is derived from the Greek mimema (that which is imitated) on the pattern of the word gene. Memes flourish on the Internet, where they spread from person to person via social networks, blogs, mails, news sources, and other Internet services. The most powerful Internet memes transgress the boundary of the medium and have lives in the offline world. “Memes live by echo and imitation. They refute the dogma that everyone is creative. A hidden truth can become obvious overnight if it is amplified by the Internet, just like the Marshall amp once made rock music revolutionary simply by making it very loud.”² During the 2009 local election campaign in Zagreb, the meme Bandum Kerić was created by merging identities of the two most controversial mayoral candidates, Milan



Bandić and Željko Kerum, in Croatia’s largest cities, Zagreb and Split. The meme played upon the fact that, although Bandić was a professional politician and Kerum a tycoon seeking public office, both represented two sides of the same coin – clientelism and bio-politics. Originally appearing as a Facebook page, the meme was quickly adopted by the press and other media. Both candidates ultimately won.

4.

#irc

Internet Relay Chat (IRC) is an area of the network where users can communicate interactively with each other. In the world of Anonymous, #irc channels became the place of dissemination of political ideas and organization. And lulz.

5.

Podium

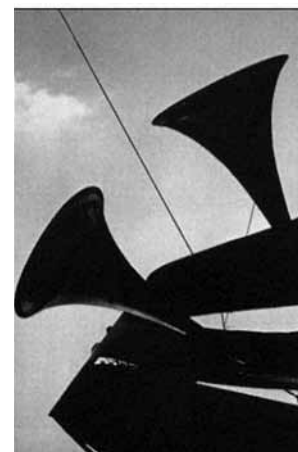
“The voice as a means for organizing the masses demanded a new technology. Megaphones magnified sound by directing its focus, but still required the visual presence of the speaker to reach a mass audience at all. Speakers’ podiums recognized this fact, and they were a common design of revolutionary artists in the early years of the Bolshevik regime, even after electronic loudspeakers increased the audio range.”³

2

Ibid.

3

Susan Buck-Morss, *Dreamworld and Catastrophe: The Passing of Mass Utopia in East and West*, (Massachusetts: The MIT Press, 2002), pp. 137.



6.

Loud/speaker

“This device incorporated both the publicly distributed Führer’s voice and its multiple ersatz-voices. It combined the technical apparatus (microphone/loudspeaker/amplifier), the voices of the speakers and their rhetorical and ideological armours, as well as the communicational scenarios of their own incorporation into mass public events such as radio broadcasting. Thus, the function of the loud/speaker apparatus consisted, first and foremost, in its internalization of the community-forming power of the acoustic experience.

Since loudspeakers consistently transmitted acoustic signals with a slight delay, the speaker’s direct perception of himself came to be overwritten through a technologically mediated, temporally delayed resonance, which adopted the form of the voice as it came to be heard by all parties present. As a result, the voice, separated from the body through the microphone/loudspeaker configuration,

re-entered the body of the speaker by taking a collective, ratified form. Through the combination of microphone and loudspeaker, the voice was staged as paradoxically near and far at the same time: equally present to itself and technically distant, the voice became a simultaneous manifestation of both mass address and ‘intimate communication’ within a space of multifaceted perception.”⁴



7.

Megaphone

A megaphone is a portable, usually hand-held, cone-shaped horn used to amplify a person’s voice towards targeted direction. The megaphone concentrates the sound of the human voice in one direction. The coupling of its energy to the air is optimized. Samuel Morland and Athanasius Kircher conceived of the megaphone as a speaking trumpet in the mid 17th century,

4

Cornelia Epping-Jäger, “Hitler’s Voice,” *Intermedialités: Histoire et Théorie des Arts, des Lettres et des Techniques*, No. 17 (2011), pp. 85, 94.



Its name was first associated with Thomas Edison's instrument in 1878. Megaphones are essential for crowd management and mass communication.

8.

Radio

"And although Lenin's speeches were reproduced on gramophone records for mass distribution, it was the live voice, the history-making event of its speech in present time, that carried mass-political charisma. When the voice was transformed into electrical surges transmitted through wire grids rather than the open air, the extension of the aural sense became limitless, as did the visual sense through photographic reproduction. Mass society was synonymous with this infinity of sense perception, achieved through the technological prostheses of the human sensory apparatus."⁵

5

Susan Buck-Morss, *Dreamworld and Catastrophe: The Passing of Mass Utopia in East and West*, (Massachusetts: The MIT Press, 2002), p. 137.

9.

Teleprompter

A display device prompts the speaker with an electronic script. Its use revolutionized the televised address because the speaker no longer had to look down to consult written notes. The teleprompter enabled the speaker to appear as if she were speaking spontaneously. The predecessor of the teleprompter was a set of cue cards, which had to be positioned away from the lens axis, making a speaker look at a point beside the camera, and suggesting a sense of distraction. In contrast, the teleprompter, for the first time, enabled the speaker to look directly down the lens axis and read the text. This position gave the impression of total immersion in the subject and, more importantly, inspiring trust. Lyndon Johnson was the first U.S. President to use a teleprompter. The device became such an essential tool to subsequent presidents that Ronald Reagan, the former Hollywood actor, was dubbed the 'Teleprompter president'.

10.

The Peoples' Mic

Amplified sound requires a permit in New York City. #occupywallstreet was never able to acquire this permit despite repeated applications. So, without the use of a megaphone, the protesters in Zuccotti Park in 2011 had to devise their own methods of analog amplification. Organizers overcame this restriction through a method of call and response that amplifies the voice of the speaker by the listeners repeating each sentence in rolling unison across the convergent crowd. The amplification starts with the phrase

"Mic check!"



YOU ARE REQUESTED
TO WATCH THIS
CAREFULLY

appear on "immaterial" screens), may be considered to be "cultural objects". Now a cultural object is a piece of nature which has been plucked at from nature and impressed with a new and improbable form. For instance: a shoe is a cultural object in the sense that it is a cow hide which has been plucked from nature and impressed with a form which is improbable for cow hides. The human act which plucks pieces from nature and impresses them with improbable forms is called "to work". The result is called "a work". And the improbable form thus impressed into the ob-

a work which carries "shoe information" at own the s user it, or h until the in s informatio used by use, Second Prin ust said is "civilisation

TO GET
THE FULL EFFECT

IT WILL TAKE ONLY
A FEW MINUTES
OF YOUR TIME

PLEASE RELAX
JUST A FEW MOMENTS
BEFORE STARTING

STAND
WITH YOUR FEET APART

FACE THE SCREEN

PLEASE DO NOT TALK
WHILE WATCHING

REMEMBER -- BREATHE
REGULARLY

VII • SOCIAL INFLUENCES ON BEHAVIOR

or boring random v One o about the they are times re stimuli th the pers We once a pair of themse tration o size and tures sho included tive you were ide one had woman's, to make

FOCUS
ON THE SCREEN

SEE
THE IMAGE
BEHIND THE SCREEN

PLEASE
BREATHE REGULARLY

FOR FURTHER INFORMATION
YOU MAY WATCH
THIS AGAIN

FACE	GENDER	ATTRACTIVE	CARING	AGGRESSIVE	MEAN	INTELLIGENT	CONFIDENT	EMOTIONALLY STABLE	TRUSTWORTHY	RESPONSIBLE	SOCIABLE	WEIRD	UNHAPPY	DOMINANT	THREATENING
AF01	female	1.48	0.86	-0.59	-0.45	0.52	0.82	0.89	1.35	1.20	1.09	-0.84	-0.44	-0.10	-0.91
AF02	female	0.03	0.27	-0.21	0.02	-0.12	-0.71	-0.36	-0.06	-0.25	-0.23	0.24	0.54	-0.15	-0.39
AF03	female	-0.19	0.64	-0.42	-0.43	-0.61	0.20	0.02	0.22	0.09	0.26	0.44	-0.31	-0.71	-0.58
AF04	female	-0.46	0.01	-0.27	0.31	-0.51	-0.36	-0.20	-0.06	-0.41	-0.39	0.62	0.39	-0.28	-0.14
AF05	female	0.30	0.66	-0.98	-0.59	0.45	0.09	0.42	0.76	0.61	0.61	-0.19	-0.75	-0.42	-0.61
AF06	female	1.04	0.78	-0.57	-0.50	0.20	0.80	0.88	0.97	0.87	0.94	-0.72	-0.46	-0.20	-0.57
AF07	female	0.29	0.73	-0.62	-0.35	0.50	0.62	0.54	0.24	0.48	0.94	-0.19	-0.69	0.12	-0.45
AF08	female	1.29	0.11	-0.08	0.41	0.11	0.48	0.32	0.52	0.53	0.86	-0.49	-0.10	0.19	-0.15
AF09	female	0.90	0.37	-0.40	-0.03	0.00	0.42	0.19	0.44	0.58	0.65	-0.36	-0.28	-0.27	-0.38
AF10	female	-1.02	-1.30	0.55	1.02	-1.32	-1.02	-1.13	-1.03	-0.47	-1.02	1.33	0.81	0.61	0.55
AF11	female	1.43	0.09	0.26	0.19	0.75	0.53	0.55	0.62	1.01	0.94	-1.22	-0.03	0.70	-0.22
AF12	female	-0.63	-0.71	0.24	0.52	-0.40	0.10	-0.36	-0.89	-0.83	-0.43	0.59	0.12	0.17	0.60
AF13	female	1.18	1.16	-1.16	-1.25	0.63	0.49	0.97	0.77	0.73	1.08	-0.80	-1.02	-1.01	-1.27
AF14	female	-0.36	-0.75	0.24	0.90	-0.37	-0.59	-0.96	-0.19	-0.37	-0.51	0.75	0.61	0.14	-0.02
AF15	female	0.41	0.67	-0.96	-0.50	0.31	-0.87	-0.46	0.18	0.64	-0.13	-0.47	0.93	-1.25	-1.15
AF16	female	-1.08	-0.73	0.87	1.07	-0.66	-0.23	-0.60	-0.70	-0.76	-0.76	1.26	0.42	0.62	0.39
AF17	female	-0.66	0.35	0.01	-0.18	-0.12	0.28	-0.11	0.11	-0.36	0.30	0.64	-0.90	-0.28	-0.44
AF18	female	0.30	0.37	-0.03	0.06	0.68	0.48	0.34	0.11	0.80	0.06	-0.06	-0.33	0.12	-0.32
AF19	female	0.39	0.92	-0.97	-1.12	0.05	-0.21	0.38	0.95	0.70	0.48	-0.81	-0.12	-0.65	-1.02
AF20	female	-0.15	-0.06	-0.18	0.26	-0.03	-0.27	-0.12	0.07	0.24	-0.03	0.01	0.04	-0.17	-0.32
AF21	female	-0.64	-0.49	0.34	0.61	-0.39	-0.65	-1.18	-0.66	-0.62	-0.75	1.17	-0.15	0.32	0.39
AF22	female	0.30	0.17	-0.72	0.05	0.00	-0.14	0.34	0.21	0.54	-0.16	-0.56	-0.18	-0.38	-0.83
AF23	female	-0.40	-0.46	0.19	0.54	-0.12	-0.13	-0.55	-0.25	-0.18	-0.34	0.35	0.18	0.14	-0.04
AF24	female	-0.21	0.57	-1.01	-0.76	-0.41	-0.94	-0.24	-0.14	-0.17	-0.10	-0.11	-0.13	-0.84	-0.70
AF25	female	0.20	-0.53	0.66	0.92	-1.03	-0.14	-0.52	-0.17	-0.65	-0.02	0.31	0.62	0.35	0.22
AF26	female	-0.09	0.57	-0.35	-0.03	-0.09	0.14	-0.17	0.47	0.00	0.21	-0.41	-0.31	-0.19	-0.29
AF27	female	1.05	0.52	-0.48	-0.46	-0.61	0.13	0.27	0.41	0.34	0.60	-0.53	0.04	-0.68	-0.58
AF28	female	-0.64	0.16	-0.59	-0.43	-0.66	-0.27	-0.25	0.00	-0.08	-0.34	0.70	-0.08	-0.15	-0.22
AF29	female	0.39	0.82	-0.42	-0.24	0.04	0.70	0.64	0.62	0.79	0.91	0.15	-0.67	0.31	-0.33
AF30	female	0.44	0.85	-0.61	-0.75	0.43	0.09	0.41	0.76	0.79	0.41	-0.48	-0.53	-0.62	-0.78
AF31	female	0.23	1.23	-0.49	-0.69	0.81	0.37	0.38	0.70	0.51	0.71	-0.51	-0.21	0.03	-0.97
AF32	female	0.76	0.03	-0.05	0.04	-0.06	0.72	0.19	0.27	0.36	0.63	-0.40	-0.67	0.45	-0.11
AF33	female	-1.19	-1.30	1.34	1.82	-1.71	-0.80	-1.67	-1.48	-1.45	-0.84	1.86	0.55	0.58	1.48
AM36	male	-0.40	-0.29	0.56	0.81	-0.18	0.27	-0.30	-0.62	-0.30	-0.09	0.91	-0.12	0.66	0.87
AM37	male	-0.76	-1.02	1.19	1.15	0.16	-0.22	-0.60	-0.74	-0.31	-0.83	0.38	0.68	0.70	1.24
AM38	male	-1.07	-1.35	1.48	1.57	-0.87	-0.75	-1.01	-1.56	-1.24	-1.43	0.97	0.58	0.77	1.76
AM39	male	-0.11	0.27	-0.53	-0.87	0.52	-0.41	0.27	0.01	0.28	0.12	-0.19	-0.33	-0.75	-0.24
AM40	male	-0.65	-0.71	0.48	0.08	0.35	-0.66	-0.64	-0.23	-0.55	-0.85	0.44	0.26	0.07	0.24
AM41	male	-0.47	0.05	0.20	-0.08	-0.20	-0.02	0.01	-0.39	-0.31	-0.50	0.50	-0.33	0.21	0.21
AM42	male	-0.84	-1.07	1.38	1.65	-0.43	0.08	-1.10	-1.51	-1.16	-0.75	0.83	0.56	0.86	1.09
AM43	male	0.75	0.79	-0.28	-1.01	0.75	0.60	1.01	0.99	0.65	0.86	-0.77	-0.82	0.11	-0.21
AM44	male	-0.60	0.40	-0.18	-0.62	0.19	0.20	0.64	-0.02	0.27	-0.01	-0.58	-0.31	-0.16	0.55
AM45	male	-0.27	0.16	0.10	-0.33	0.75	0.66	0.68	0.00	0.50	-0.05	-0.72	-0.75	0.73	0.38
AM46	male	0.70	0.22	-0.23	-0.67	0.34	0.77	1.10	0.81	0.75	0.48	-0.90	-0.54	0.48	-0.13
AM47	male	0.16	-0.19	0.26	-0.03	0.01	0.34	0.13	41184.00	-0.42	0.16	-0.25	0.15	0.12	0.20
AM48	male	-0.11	0.64	-0.37	-0.63	0.88	0.48	0.70	0.15	0.02	0.33	-0.64	-0.93	-0.26	0.03
AM49	male	1.47	0.10	0.17	0.15	0.69	0.93	0.78	0.65	0.20	0.92	-0.57	-0.60	0.69	0.09
AM50	male	-0.40	-0.17	-0.62	-0.76	-0.51	-0.90	-0.29	-0.09	-0.85	-0.44	0.26	0.11	-1.07	-0.36
AM51	male	-0.90	-0.32	0.12	0.04	-0.08	-0.22	-0.28	-0.52	-0.66	-0.45	0.72	0.49	-0.25	0.45
AM52	male	-0.22	-0.34	0.87	0.24	0.42	0.33	0.18	-0.28	-0.11	-0.26	-0.29	0.61	0.83	0.41
AM53	male	-0.30	0.43	-0.63	-0.61	0.23	0.00	0.33	0.44	0.02	0.34	-0.09	-0.75	-0.82	-0.41
AM56	male	-0.69	-0.75	0.52	0.27	0.08	-0.21	-0.09	-0.54	-0.38	-0.85	0.14	0.27	0.19	0.79
AM57	male	-0.29	-0.52	-0.04	-0.25	0.35	-0.88	-0.52	-0.03	-0.19	-0.80	-0.03	0.65	-0.57	-0.18
AM58	male	1.10	-0.26	0.00	-0.05	0.37	0.50	0.09	0.82	0.73	0.40	-1.08	0.66	0.39	-0.22
AM59	male	-0.28	-0.06	-0.45	-0.39	0.24	-0.17	0.08	0.20	-0.03	-0.30	0.26	-0.43	-0.50	-0.38
AM60	male	-0.17	-0.01	-0.21	-0.10	0.55	0.02	0.09	-0.25	-0.34	-0.45	0.06	-0.57	-0.20	0.09
AM61	male	0.29	-0.03	0.39	-0.02	0.39	0.32	0.63	0.46	0.62	-0.03	-0.66	0.14	0.41	0.10
AM62	male	-0.52	-0.05	0.00	0.06	-0.54	-0.73	-0.65	-0.31	-0.36	-0.46	0.33	0.99	-0.58	0.39
AM63	male	1.16	-0.12	1.34	0.61	-0.65	1.07	0.37	-0.13	0.09	0.64	-0.74	0.81	1.15	0.76
AM64	male	0.92	-0.34	0.65	0.31	0.41	0.80	0.50	-0.03	0.15	0.55	-0.92	-0.20	1.18	0.70
AM65	male	-0.60	-0.13	-0.11	-0.27	0.29	-1.15	-0.37	-0.26	0.00	-0.48	0.11	1.51	0.21	0.13
AM66	male	0.42	0.65	-0.60	-0.73	0.00	0.42	1.23	1.04	0.89	0.82	-1.07	-0.51	-0.21	-0.37
AM67	male	-0.98	-0.69	-0.07	-0.73	-1.01	-1.49	-1.30	-1.05	-1.55	-1.12	1.53	0.98	-1.33	-0.19
AM68	male	-0.75	-1.31	1.01	0.59	-0.07	-0.14	-0.62	-1.33	-1.09	-0.84	0.74	0.73	-0.01	1.08
AM69	male	0.00	-0.51	1.27	0.57	-0.07	0.12	-0.29	-0.35	-0.42	-0.30	-0.02	0.79	0.90	
AM70	male	-0.30	-0.06	-0.21	0.05	0.36	-0.09	0.38	0.02	-0.11	-0.01	0.04	-0.65	-0.02	0.29

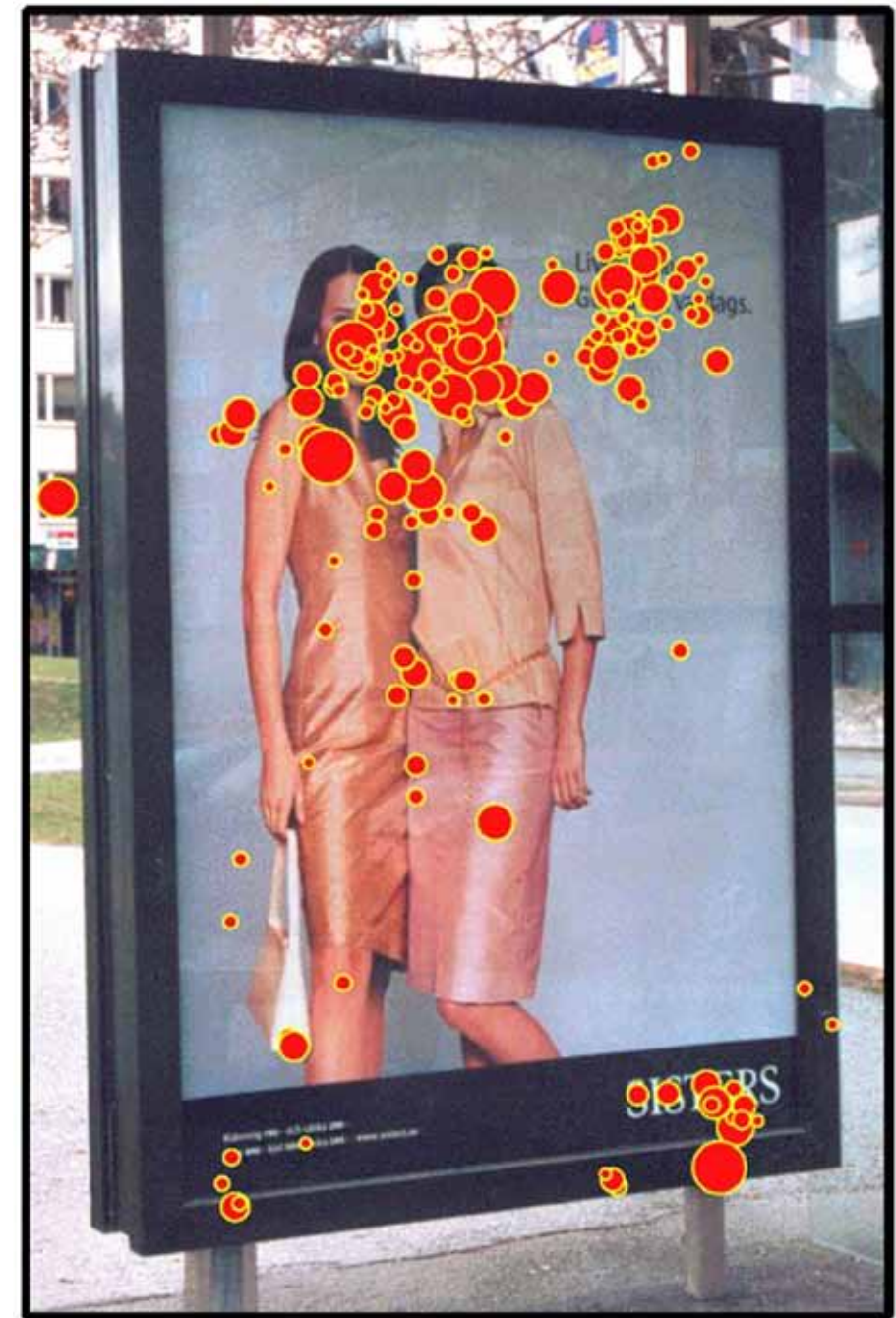


U.S. Republican political analyst Frank Lutz's early interfaces were used to analyze people's emotional response while listening to political debates. Now, Twitter and other social networks streamline the analytical process, providing a constant stream of input from a broad range of listeners and rendering his early consoles obsolete.

"Much of the visual attention that is directed to advertisements is focused on faces."¹

1

Daniel Lundqvist, Daniel. "The face of Wrath: How Facial Emotion Captures Visual Attention". Department of Clinical Neuroscience, Psychology Section Karolinska Institutet, Stockholm, Sweden. 2003.



Dr. Molly Babel is a scientist who studies phonetics and sociolinguistics. Her work raises interesting issues around the perception of the voice, and particularly its sound and phonetics, fitting it within the larger context of linguistics. In simple terms, she studies how we perceive people's voices around us affects what we might say and how we say it. Babel's work caught my attention because she uses advanced speech analysis algorithms to determine how the manner in which we speak, the rhythm, timbre, and pitch might influence how people perceive us and even change the way we speak. Babel is one of a current wave of linguists who considers the social context and biases of phonological attention. This approach marks a departure from the earlier Chomsky-inspired modularity that had been dominating the generative linguistics circles for decades. Although she doesn't work directly with charisma, her work on phonology led us to a conversation about the allure of the sound and tone of the voice.

We met at Kafka Cafe on Main Street in Vancouver, Canada in February 2012. Over a two-hour session, we explored the intersection between an aesthetic study of charisma and contemporary speech analysis. Our conversation continued over email a few months later.

APJ

Would you describe your recent experiments, especially those that pertain the implicit socio-cognitive biases that affect people's tendency to imitate others?

MB

Wrapped up in tracking language information is your own implicit socio-cognitive awareness of how you feel about the person to which you are talking, or more generally how you feel about what that person represents in society. A lot of my work deals with phonetic accommodation and how implicit socio-cognitive biases affect the degree to which we might imitate novel speech input.

In 2010 I published a study that looked at how New Zealanders might imitate an Australian. In addition to completing a speech task, participants took an Implicit Association Task (IAT) that measured their implicit bias towards New Zealand and Australia. I found that individuals with a more positive bias towards Australia imitated the Australian speaker more. I have also shown, within American English, that the more attractive females rate a male model speaker in an experiment, the more they imitate his voice. (Babel, 2012)

APJ

Is this result evident in reverse, e.g., do men who rate a female speaker as attractive tend to imitate her speech patterns?

MB

I haven't tried the same experimental design with a female speaker, but the more attractive male participants rate the male model speaker, the less likely they are to imitate his voice.

Now, what is really important about these results brings us back to what infant language learners track. At some basic level, infants learn language by imitating, even though what they produce is far from 100% faithful carbon copy. Obviously, such a high fidelity copy would be impossible for them. If we know that the degree to which adults 'allow' novel language input to affect their output varies according to social preferences, then infants must

also have access to this kind of preferential learning. But, since infants learn language while simultaneously learning about the meaningful social categories of their communities, it is likely more complicated for the little ones.

Think, for example, of this relatively common situation. Let's say you have parents who are non-native speakers of English, but they frequently use English at home. The children would be exposed to this accented English input. Do these children grow up to speak the same sort of accented English as their parents? The answer is no. Children in these situations learn the accent of their peer group, not that of their parents. This phenomenon could be explained by the children's knowledge that other kids at school are native speakers of English, while their parents are not. But, it also could be the case that the children weigh the input from their peers more heavily.

Evidence for the second hypothesis comes from, unfortunately anecdotal, stories from immersion schools where native and non-native kids are mixed together. One of my professors in graduate school sent her sons to a Spanish immersion school; her sons were part of the non-native Spanish-speaking group. She shared that parents of the native Spanish-speaking kids would complain that their children were developing accents that made them sound like non-native Spanish speakers. This story suggests that kids strive for the standard adopted by their peer group, arguably due to a bias in their social preferences for fitting in among their peers, as opposed to fitting in with their parents.

APJ

My intuition would suggest that people would tend to imitate people they find attractive or charismatic. Your work provides some scientific basis for this intuitive assumption which intrigues me, especially when it comes to issues around charisma. A charismatic person oscillates between standing out and fitting in. In other words, charisma depends on social magnetism tempered by the acuity to sense when to fit in or prove one's belonging to a group.

For example, José Figueres, led a successful coup in 1948 and later became a three-time president of Costa



4

Rica. He was skilled at mimicking the argot of the campesino class even though he was from an upper class educated family from Cataluña. It might be fair to say that he put on the campesino attitude and manner of speaking to gain their political favor.

Might there be other reasons besides attractiveness that compels someone to imitate the speech pattern or social behavior of their interlocutors. How would you approach this observation?

MB

Absolutely. I tend to think of the attractiveness finding as being about 'liking,' at least for the females. The New Zealand study I mentioned where I measured implicit bias toward New Zealand or Australia was about implicit liking.

AFJ

How would you approach a study on charisma from a phonological or linguistic perspective?

MB

You would first figure out whether listeners have a uniform impression of what is charismatic by doing a large-scale perception experiment with many voices. You might select the voices based on what you think sounds charismatic and what you think doesn't. Your experiment would include many listeners, balanced for gender, age, race, socio-economic status depending on your hypotheses. The listeners would be asked to rate how charismatic a voice is over another social perception that you choose. Straight-up rating charisma isn't the only way to go. You could also have listeners respond to other questions that you think are related to charisma: Would you buy what this voice is selling? How long could you listen to this voice? Do you trust this person?

Your goal would be to disentangle charisma perceived through the quality of the voice from the content of what is said. You could do this by having all of your voices produce the same text, but keep in mind that your choice of text might mess with how individuals naturally exude charisma.

Musical score generated from an excerpt of Bill Clinton's speech at the Democratic National Convention in 2012.

In order to approach the linguistic and phonological aspects, it would be

important to use the same voices later for an experiment designed to explore something linguistic in nature for comparison.

From the perception experiment you would learn, most importantly, whether listeners agree about charisma. If you don't see a pattern in the data (maybe not everyone agrees, but maybe older listeners agree with older listeners, for example), you are in trouble, but let's pretend you do. Then, take the most charismatic voices and least charismatic voices and use those voices in an experiment that tests linguistic principles. Do listeners process charismatic voices differently? Do they remember what a charismatic voice says better than when the same thing is said by an uncharismatic voice? Do listeners better generalize learned phonological patterns from a charismatic voice?

REFERENCES

Babel, Molly. "Evidence for phonetic and social selectivity in spontaneous phonetic imitation." *Journal of Phonetics* 40 (2012), 177-189.

Babel, Molly. "Imitation in Speech." *Acoustics Today*, 7, No. 4 (2011), 16-23.

Babel, Molly. "Dialect convergence and divergence in New Zealand English." *Language in Society*, 4, No. 3 (2010), 437-456.

Walker, Abby & Jennifer Hay. "Congruence between 'word age' and 'voice age' facilitates lexical access." *Journal of Laboratory Phonology*, 1 No. 2 (2011), 219-237.

THE FORCE THAT MOVES EVERYTHING

Muni Figueres is the Costa Rican Ambassador to the U.S. She is also the daughter of José Figueres. We met in her office at the Costa Rican Embassy in Washington, D.C. in August 2012, where we talked about what made her father stand out as an exceptional figure in Costa Rican history.

I could see right away when the Ambassador arrived that she was Figueres' daughter. Same profile, same eyes. She wore a tailored suit and a string of pearls around her neck. She was warm and generous and gave me a copy of *Married to a Legend*, by her mother Henrietta Boggs, Figueres' first wife. Fragments of our conversation follow.

AFJ

Jose Figueres was able to establish connections with a wide range of constituents across social classes throughout Costa Rica. Do you think connecting with people is about trust or something else?

MUNI FIGUERES

My father could convey instant intimacy. So when you met him, you felt, "I could tell him everything. Or I could follow him anywhere." He knew how to engender instant trust, and, as my mother says, his stirring blue eyes were so piercing that you got the feeling that he could see everything behind you.

He was very, very intense. Everything he did was done with intensity. And who could resist that? Nobody!

AFJ

It seems like aesthetic qualities played an important role in the Revolution in 1948.

MF

The use of uniforms, and the people moving in groups marching forward in 1948, gave a sense that the revolution was unstoppable. The use of airplane imagery: fantastic, I think. Beautiful!

AFJ

In my research, I stumbled upon an image of a burlap sack fashioned into a rebel uniform...

MF

Yes, the revolutionaries used everything on hand to support their efforts. This conveyed a sense of urgency and passion that was appealing. I would say crisis management and uniforms go together.

AFJ

José Figueres' charisma and presence seemed to arise in part from his apparent authenticity: he seemed to be a man of the people wherever he went. Where do you think that that sense of authenticity came from?

MF

He was authentic but he also knew how to sell authenticity to his advantage and clothing is part of that. He never knew what he had on, and he would wear socks of different colors, and he did not care if he was properly dressed for the ceremony or the credentials, whatever they were. But his image was always very, very good. So he used the authenticity of this sartorial instrument well.

AFJ

Max Weber talks about charisma as a transformational force during times of crisis and transition. He points out that when things settle down, charismatic

authority often gives way to more bureaucratic forms of power. Did Jose Figueres' personality change to reflect the increasing stability of the country during his later terms?

Charismatic leaders need a crisis. They need some fire to put out in order to go and rescue humanity, because humanity will not let them make big change unless there is a sense of crisis.

AFJ

Figueres used violent force to abolish the army and create a social democracy, which seems somewhat ironic. How did he view that?

My father understood the value of shock; meaning jolting people into a different mindset, or jolting a situation into change, into the returns of the debate. In a revolution, you have to destroy in order to build. It's frightening but that's the way it is. You have to destroy the old order to build a new one, a peaceful one. I believe that at that moment he felt that if he did not actually destroy the old regime in a visibly political way, no one would have accepted a new one. Marxist theory holds that the force of history brings down the state apparatus in order to build another one next to it. From this point of view there has to be a certain amount of violence in order to get peace.

My father was more Hegelian than Marxist in his interpretation of the forces of history, and would have differed from Marx on the dissolution of the State as a result of class struggle. He was, after all, a bourgeois, a capitalist, in the broad, sociological sense, who thought modernization could be accomplished with a robust State (not its dissolution) but also with a robust entrepreneurial class. What he did in 1948 – first breaking the back of the regime by armed force and then abolishing the army – was a case of brilliant opportunism. Everyone was tired of violence at the end of the civil war, and he captured the moment to propose what people were actually wanting, which was peace.

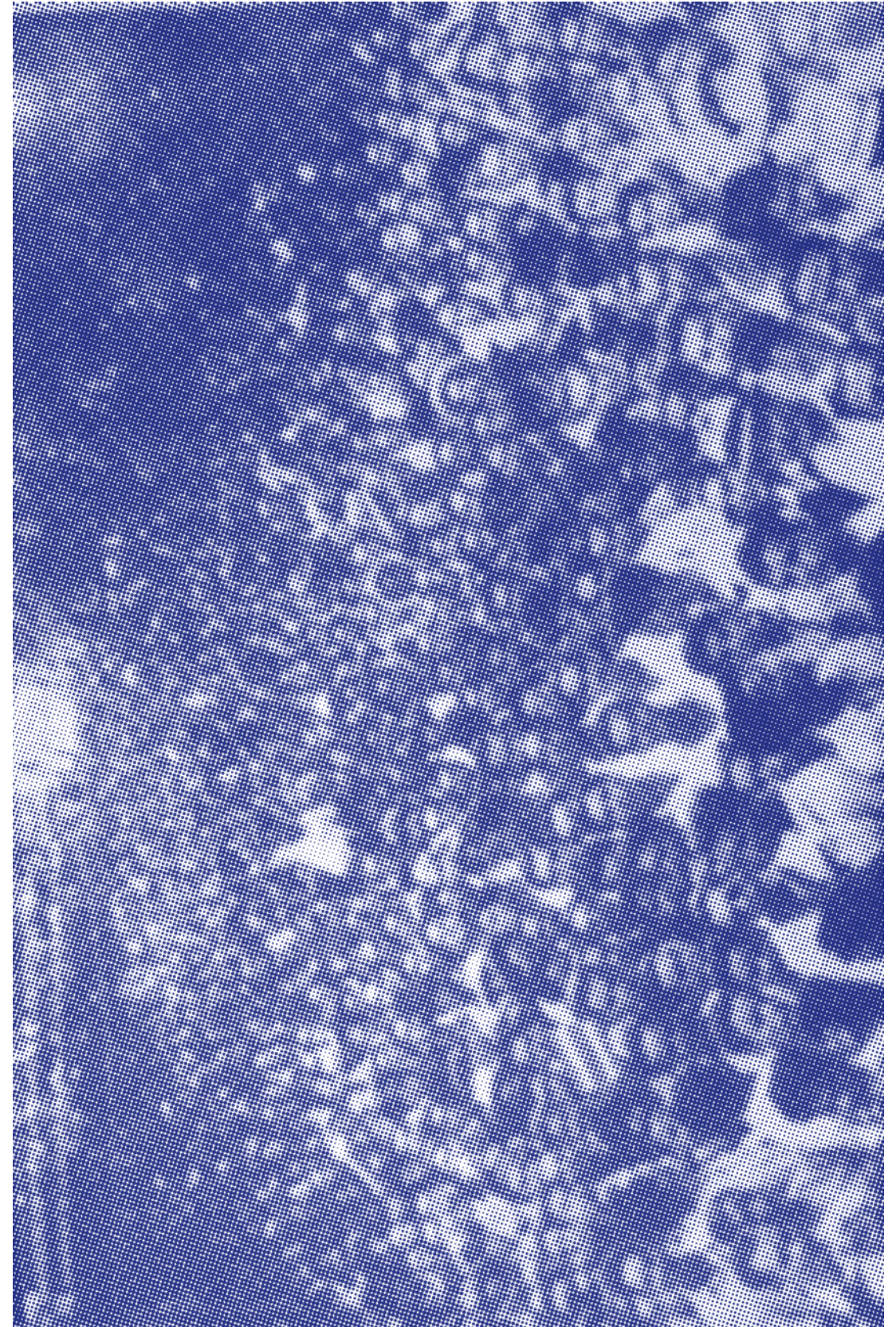
AFJ

Were you influenced by your father to go into politics?

AMP

Very much so. It's like being brought up in a pianist's house. You will end up playing the piano. The question for me is between a politician or a public servant. I think someone who is brought up like me is in the threshold between those two. Politics involve a great deal more risk, a great deal more sacrifice in exchange for power. It involves more trade offs, and more fascination with exercising power, than personally I think I have. I just love the public domain, to put it that way. I believe in ideas that enrich it. I love to become part of that process. It's a great service and a great privilege.

To be a politician is different story. If you cannot live without power, you will go for it. My father was certainly that type of person. Power was part of his DNA. Power is fascinating to watch, to study, and to be around, isn't it? It's the force that moves everything. Knowing how to use power is an art.



CONTRABANDO HORMIGAS

Constantino Urcuyo is a scholar of modern Costa Rican politics. He was born in 1949, one year after the revolution. His family had close ties with the overthrown establishment and therefore supported the political party formerly in power. While he was a student at the University of Costa Rica (UCR), Urcuyo participated in radical student protests against the Figueres Government. Urcuyo first met Figueres at La Lucha Sin Fin while Urcuyo was a student at the UCR. After completing his doctorate in France, he was appointed Chairman of the Political Science Department at the UCR, and from there he developed a professional relationship with don Pepe.

Professor Urcuyo maintains that the electoral fraud in the 1948 presidential election was a manufactured crisis that involved a complex set of shifting political alliances forged during the 1940s. On one side were the coffee farmers, middle class intellectuals, the rural underclass, and pro-Nazi German oligarchs who took issue with Costa Rica's support for the allies during World War II. On the other side was the unexpected alliance between the Catholic Church, Communists, and banana plantation owners.

Figueres was exiled in 1942. During his exile, he forged an alliance with the Caribbean Legion, a regional rebel group supported by leftist governments who were aspiring to overthrow dictatorships in Central America. Backed by the Caribbean Legion forces and with the help of Frank Marshall, an important military figure in modern Costa Rican history, he launched a successful coup against the sitting government in 1948. He established a junta for nineteen months, which was just enough time to enact several social reforms including the abolition of the national army and universal suffrage for women.

AFJ

What kind of figure was Jose Figueres in the popular Costa Rican imagination?

CU

Figueres was a son of immigrants from Cataluña. He was an outsider unprotected by family ties or friendships and had to make himself out of almost nothing. Figueres had a farm in the countryside called La Lucha Sin Fin where he developed a very strong relationship with the rural working class people. Figueres mastered the peasant language. He would talk like a peasant when he wanted to. This ability was part of what made him charismatic.

In the face of growing evidence of corruption in the mid 1940s, Figueres grew to disagree with how the Costa Rican government at the time were implementing social reform. When Figueres got into trouble with the government, instead of trying to solve the problem through traditional Costa Rican means – “Pura vida. You scratch my back and I’ll scratch yours” – he went into a radio station on June 8, 1942 and made a ferocious speech against the government. Unfamiliar with Figueres’ aggressive style of political performance, the government reacted in a repressive way using police force to arrest and throw him out of the country. Instead of confronting him politically, they put him in exile. He became a martyr at that moment.

José Figueres rose to political prominence because he was the only one who dared to confront the government with violent force, which was exceptional in Costa Rica during those times. He was the only politician who opposed Calderon.

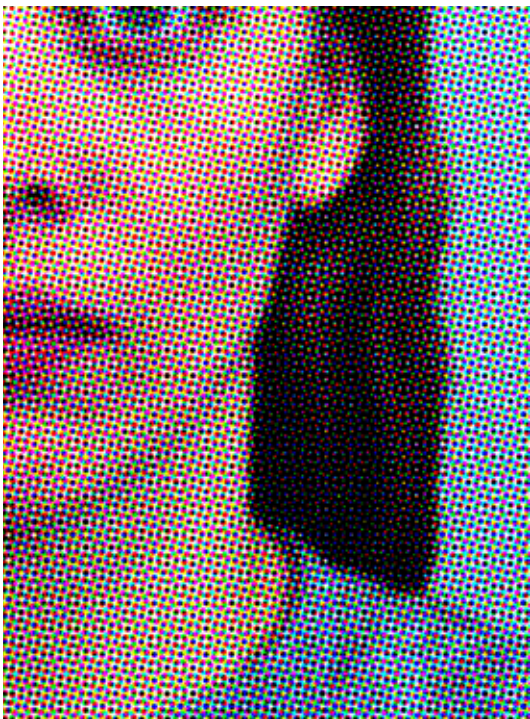
When the Civil War started, other politicians decided to stay safe under the roofs of San José. Figueres called those politicians cowards for decades because they didn’t do the macho thing to confront the Calderon government militarily. That took considerable dignity to do at that moment.

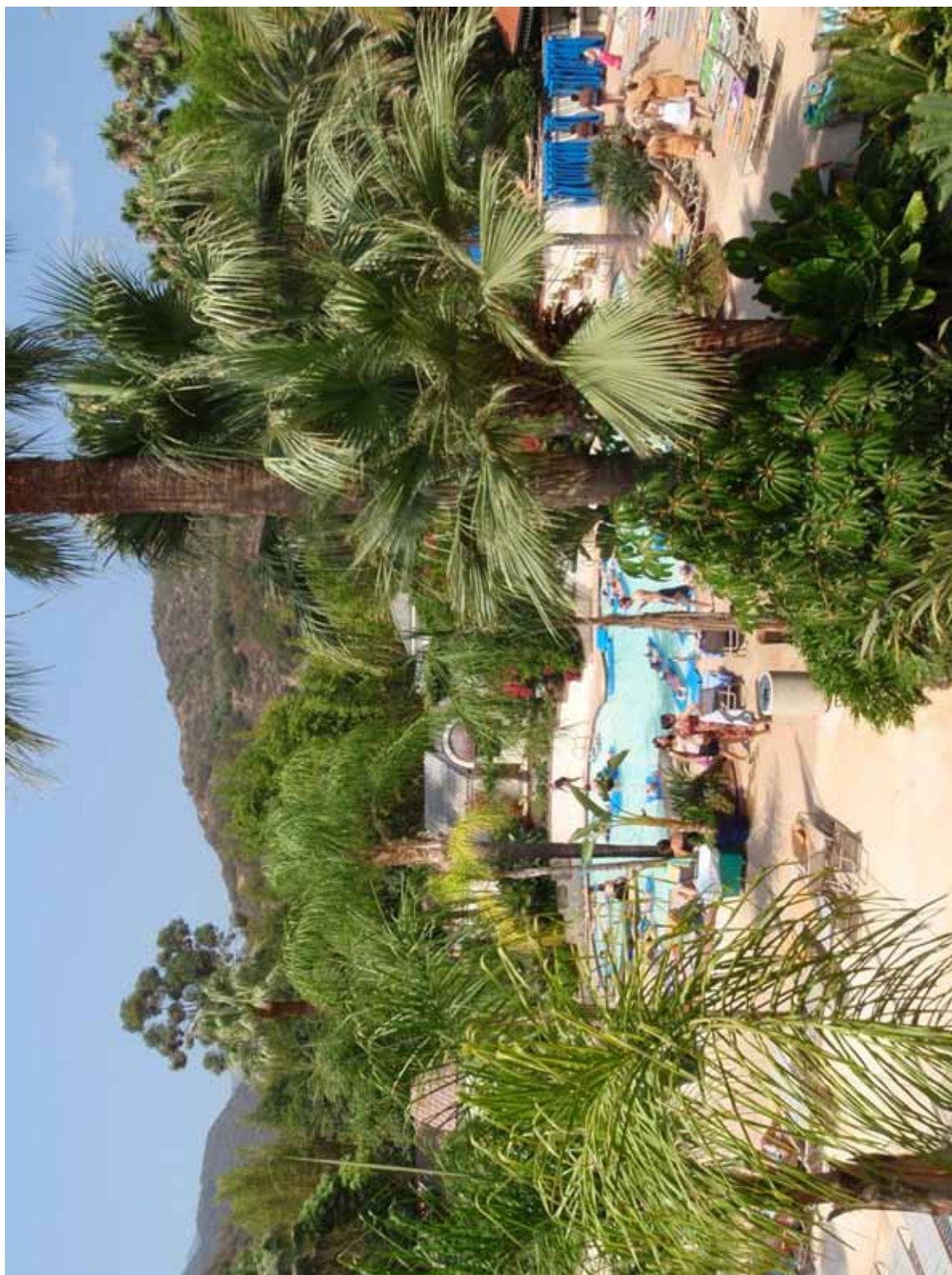
AFJ

Isn’t it an inconvenient irony there that he was then, militarily, he used military force and violence to abolish the army? There’s a poetics there?

CU

It’s poetic but you also have to interpret that from a political perspective. What happened was that there was a neutralization of forces. You know the oligarchy didn’t want to tolerate a new army that they couldn’t control, which was the Figueres army. And from Figueres’ side, he couldn’t reconcile the aims and attitudes of the former Picado government army with that of his own revolutionary army. So the solution was to abolish the army altogether, which was a motion that was presented in the Constitution Constitutive Assembly by one member of the Oligarchy, not by Figueres. When that motion was won in the Constitution Constitutive Assembly, Figueres decided to abolish the army, and gained credit for that. So, you asked why was the army abolished? Because none of the forces who won the civil war were able to establish a clear hegemony militarily or politically.





URANDA AND THE EMISSARIES OF DIVINE LIGHT

The Emissaries of Divine Light is a spiritual intentional community founded in the early 1930s by Lloyd Meeker, a traveling salesman and son of a Presbyterian minister. Meeker had an extended revelation in a motel in Nashville, Tennessee over the course of three days in 1932 and became an itinerant preacher. He attracted followers throughout the Midwestern United States during the economic depression in the 1930s. Under the pseudonym ‘Uranda’ he preached a practical spirituality. To characterize this spirituality, they used phrases like “creatively and responsibly reflecting the divine purpose in everyday life.”

In the mid-1940s the Emissaries established Sunrise Ranch, a 350-acre farm in Loveland, CO, which served as its first center. In 1954, Meeker died when his light airplane crashed, leaving the ministry in the hands of Lord Martin Cecil Exeter, the Seventh Marquess of Exeter of the British House of Lords. Lord Exeter had been Meeker’s closest friend and spiritual colleague.

The Emissary spirituality was an eclectic blend of major world religions that incorporated at will Christian, Hindu, Buddhist, and Animist elements. The group held a general belief in the collective stewardship of the earth,

sharing resources, and cultivating communal gardens. Although the structure of the leadership was rigidly organized and hierarchical, practices and services were often informal, taking place

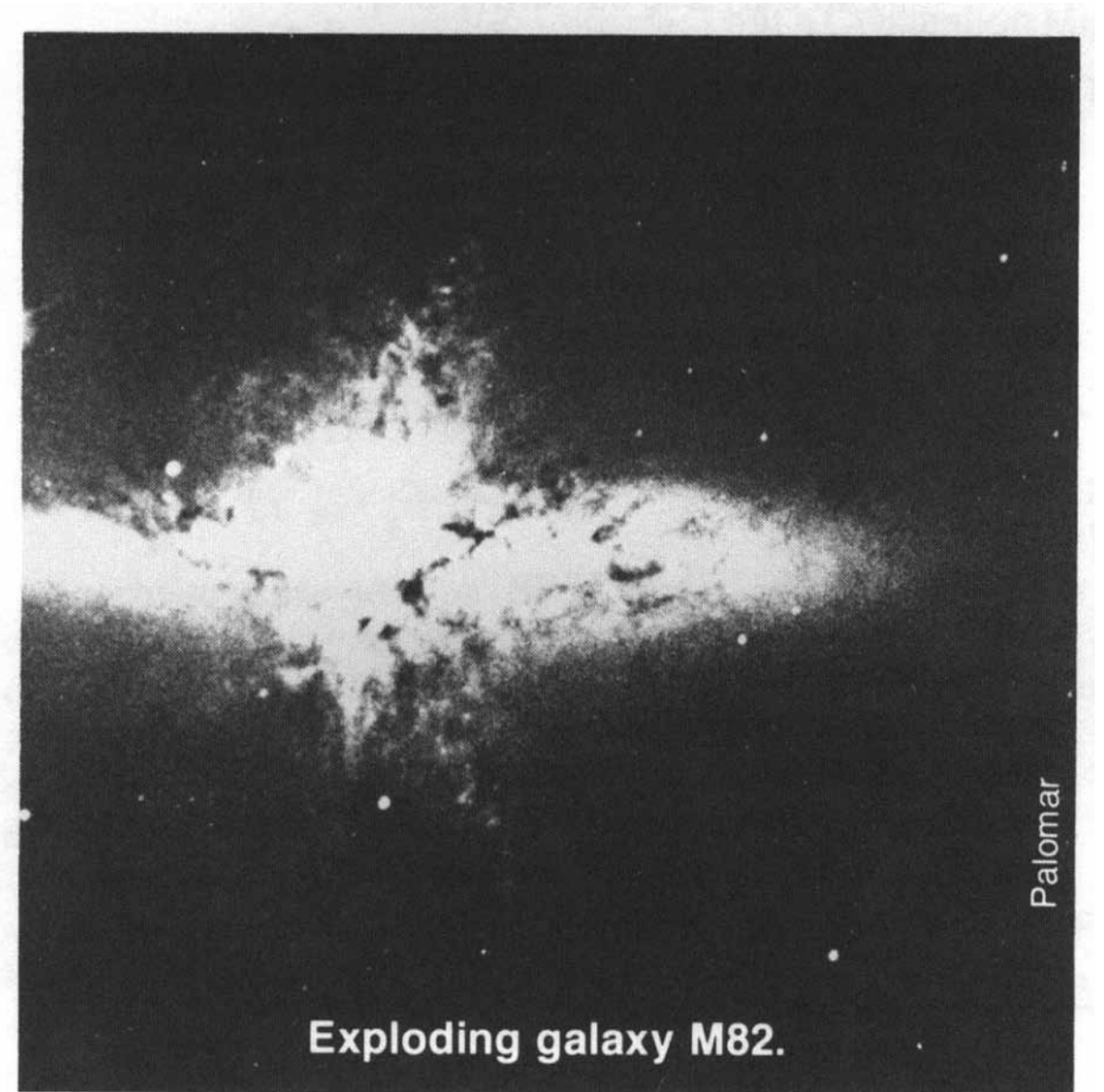
View of Glen Ivy Hot Springs, Riverside, CA, a spa that had been owned and operated by the Emissaries of Divine Light during the 1980s and 1990s. The community buildings were hidden behind a wall that separated them from the commercially run resort.

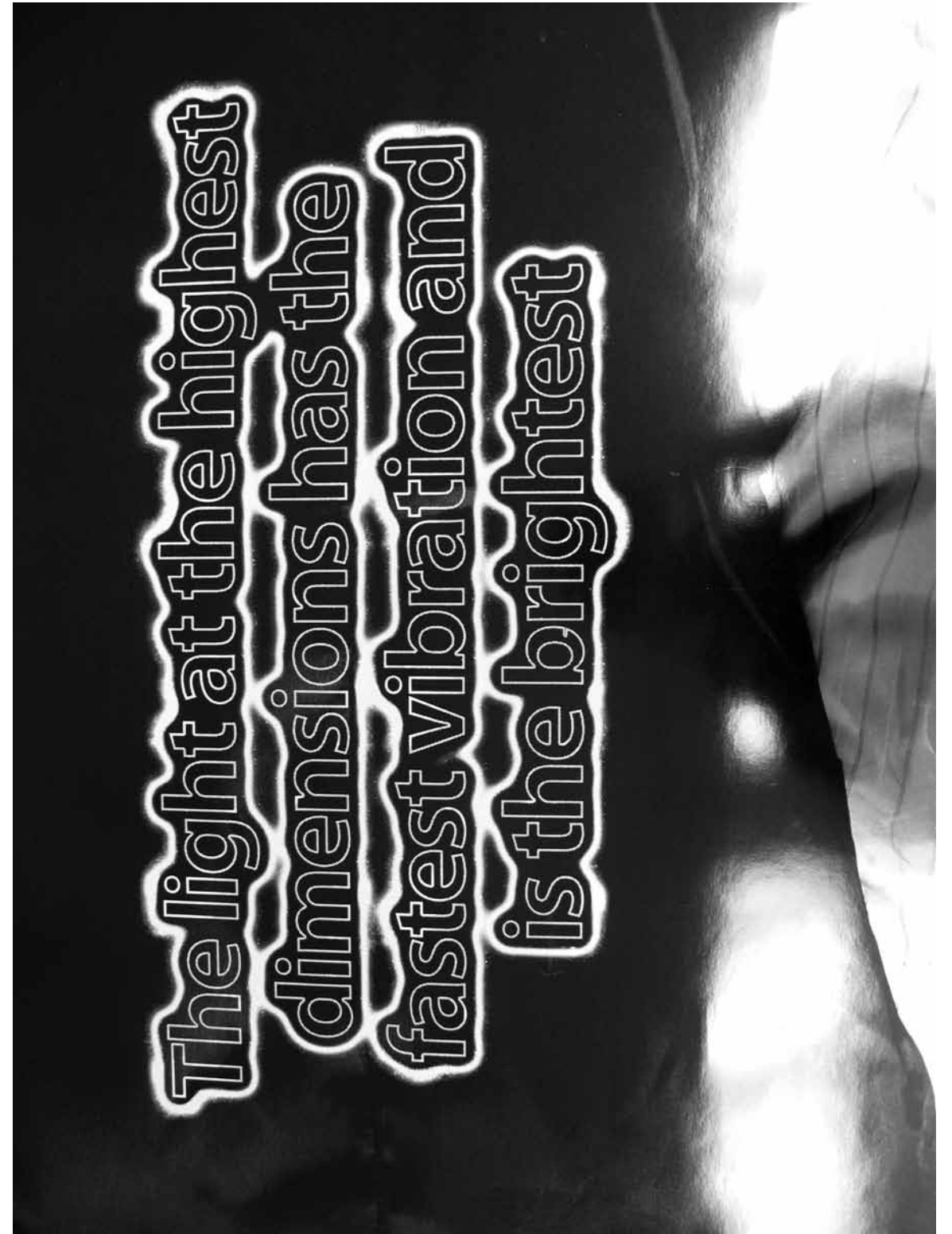
in backyards and living rooms as circumstances required.

By the 1980s the Emissaries had expanded to over 12,000 members worldwide. Twelve main campuses housed over a hundred people each, and two hundred smaller urban and rural centers served the needs of its congregation at the regional levels. Several communities had dual functions, such as a resort hotel for the public that also served as a spiritual retreat for the Emissary community. The communities in the U.S. enjoyed the tax-free status as a non-profit religious organization. Measured by membership, the Emissaries of Divine Light was one of the most successful intentional communities in the U.S. at its height in the 1980s.

It is hard to determine exactly what tied the community together for so many years. After sifting through extensive archives of papers, books, pamphlets and recordings located in distributed locations in the U.S. and in the Canadian Pacific Northwest, I speculate that the social cohesion that they enjoyed (as well as temporary and tenuous autonomy from the society in which they functioned) might have been formed and maintained through a ritualized listening to Meeker's recorded speeches. The 8-track recordings sounds grainy like a creeping, baritone drone. Listening to them is surreal. You become entranced even as an outsider, despite the bewildering rhetorics, which are not easily understood. The speeches were also transcribed and re-enacted by surrogate performers endowed with a certain status within the community every Sunday.







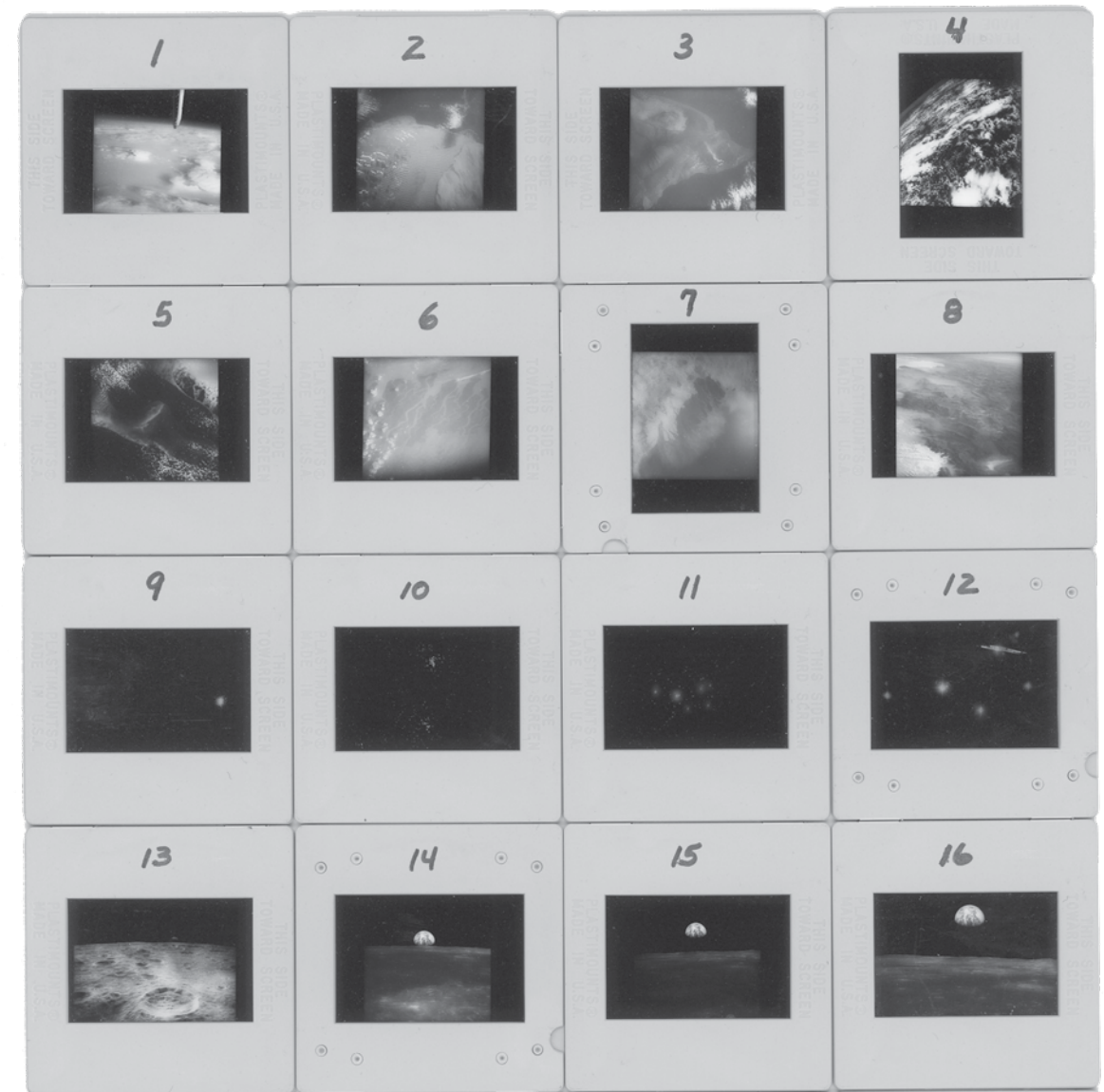
Technical Notes

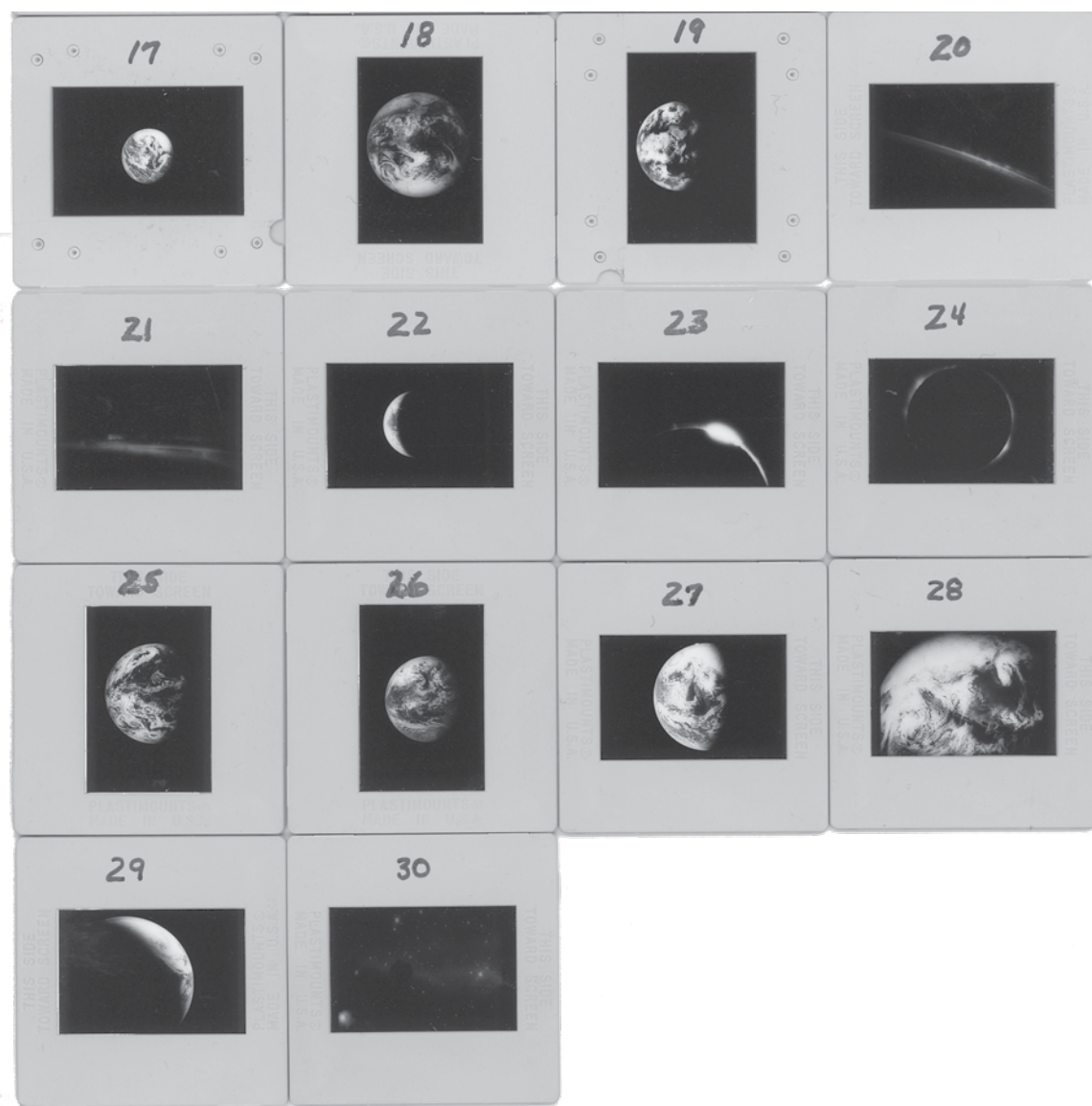
This script was originally used at the recent Design and Technology Conference at Sunrise Ranch. It was conceived and performed by [REDACTED] & [REDACTED] and [REDACTED]. Two slide projectors were used and a dissolve unit to create the effect of blending one slide image into the next. It was performed in two parts over the course of an hour. These parts are indicated in the script should you wish to do it that way, though I feel that the presentation could be more effective if done straight through.

If possible make an effort to rent or borrow a two projector system and dissolve unit as it greatly enhances the effectiveness of the presentation. Though all of the astronauts and cosmonauts quoted are male, you may wish to have a man and a woman do the speaking. If at all possible, have a separate person to operate the projectors. This will free up the speakers to be relaxed and genuine in their presentation. Give yourself ample time to practice this slideshow, as synchronizing the slides and the reading will take a number of run-throughs. We spent many hours on this getting the exact timing the way we wanted it.

The text for this presentation was taken from the book "The Home Planet" published by Addison-Wesley Publishing Company. Slide duplication rights were obtained from NASA and permission to use these excerpts was granted by the publisher.

Enjoy









Chamber in the basement of the Emotion Lab at the Karolinska Institute where I was a subject of an experiment to test theories related to fear conditioning and memory using the KDEF database.

Daniel Lundqvist is a psychologist at the Emotion Lab, Karolinska Institutet in Stockholm (SE). His research revolves around the topic of memory, perception and emotion. In 1998, while studying the effects of facial expressions on subconscious memory, he and his research team set up the Karolinska Directed Emotional Faces database, a catalogue of more than 4,000 images of happy, angry, and neutral facial expressions.

Lundqvist conducted an early experiment with 70 sets of different facial emotions, chosen from the database to explore how traces of facial expressions influence subconscious memory. Participants were subjected to backward masking, a technique that required a sequential slideshow of alternating facial and non-facial images in quick succession. Lundqvist showed the series of faces for a split second before switching to commonplace objects like houses or cars.

Lundqvist's work has influenced an unexpected line of research in the social sciences. Building on Lundqvist's work on perception, political psychologist Alex Todorov was able to predict with 70% accuracy the results of the U.S. Senate election by looking at the facial expressions of candidate portraits alone.

We met at the Karolinska Institute in Stockholm in May 2012, where I became the subject of one of his experiments on fear conditioning and emotion. Our conversation continued at the National Museum of Stockholm over coffee with Karin Sidén, the director of the museum.

AFJ

What is the psychological mechanism that accounts for the ways we remember things?

DL

The brain, the mind and the body work together to sift and select information that it deems useful. There are several steps. First, when information reaches your eyes, some parts of the information are transformed into colors. Not all information that reaches you is transformed though, only electromagnetic spectra, which has been proven useful for millions of years. All other information is ignored, so already there is a selection. Then, you have a lot of information in the visual field, so you pick one in the visual field that you direct your gaze into, and that's the one that you emphasize. For some reason, you make a rough preliminary analysis of all the information in the periphery. You decide which is most important and that stuff gets all the attention. Your decision about what gets your attention influences your emotions. That's the psychological visual mechanism in simple terms.

The subtle decision that you make to express interest in something might make you look at it for a relatively long time. The fact alone that you hold something with your gaze for a long time makes your mind process that information more deeply. You then associate that information more thoroughly and the time alone will make you remember it better. If you have time plus emotion, then you will remember it really, really well. The connection between time and emotion goes a long way to explain how your brain emphasizes and discards information in different ways.

AFJ

What would concern you if we try to reproduce your experiment?

DL

I would say honesty or the validity of an expression because an expression is something you can reproduce. Like a smile. You can produce a smile for a social function. Basically, you can still smile very convincingly without being happy at all. Different emotions have a different room for faking it. That's one of the usual concerns in signal evolution theory, e.g., the theory about how animals and humans evolve and communicate signals. The balance of to what degree you can fake the signal depends on the cost of faking it and the cost of the receiver being tricked, and the benefit of cheating and tricking.

Nevertheless, faking emotion is not usually taken into account when conducting psychological experiments using facial expressions as stimuli. It is unusual to be concerned with the content in the picture, specifically in this case the authenticity of the facial expression. What is the subject's intent? What's her motive? What's her reaction? What's her emotional state? Things like that.

If you try to evaluate charisma in some way, some trustworthiness is an important factor. Then maybe you can sort of vary that, like in a photograph. A person can be photographed first. Then you can ask them to act as if they are trustworthy. And see the changes. You might be able to tell in advance which person is trustworthy and which person cannot be trusted at all. Try to pick the extremes. Which one is trustworthy? Why did you pick that one? What factors did you use? And what clues did you use? There is a lot of variation that you can introduce to track it down and see how and on what basis this impression is shaped.

There is an effect of emotional expression called emotional contagion. So if one person smiles, you respond automatically with your smiling muscles. Even if it's not visible, you can still measure it. There are memory experiments that show that when you know someone is a cheater, you remember them better. If you were told that someone is dishonest or a cheater, you tend to remember their face better than others'.

AFJ

So how does this phenomenon work?

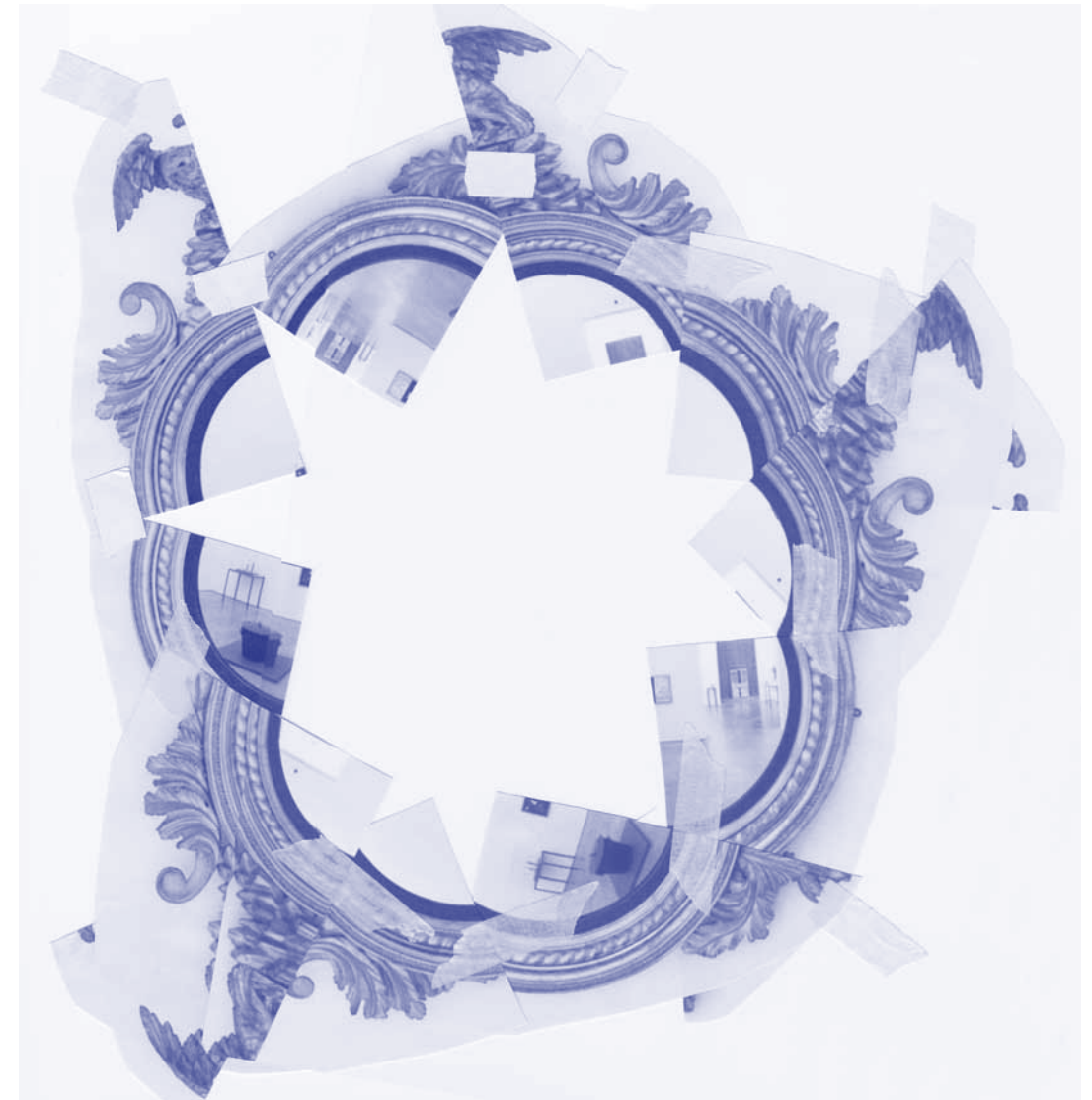
DL

I have no idea actually. It might be the case that we memorize information that is most effective, most useful for future purposes. You don't want to be tricked in a future negotiation. So it is important to remember who is honest and who is not.

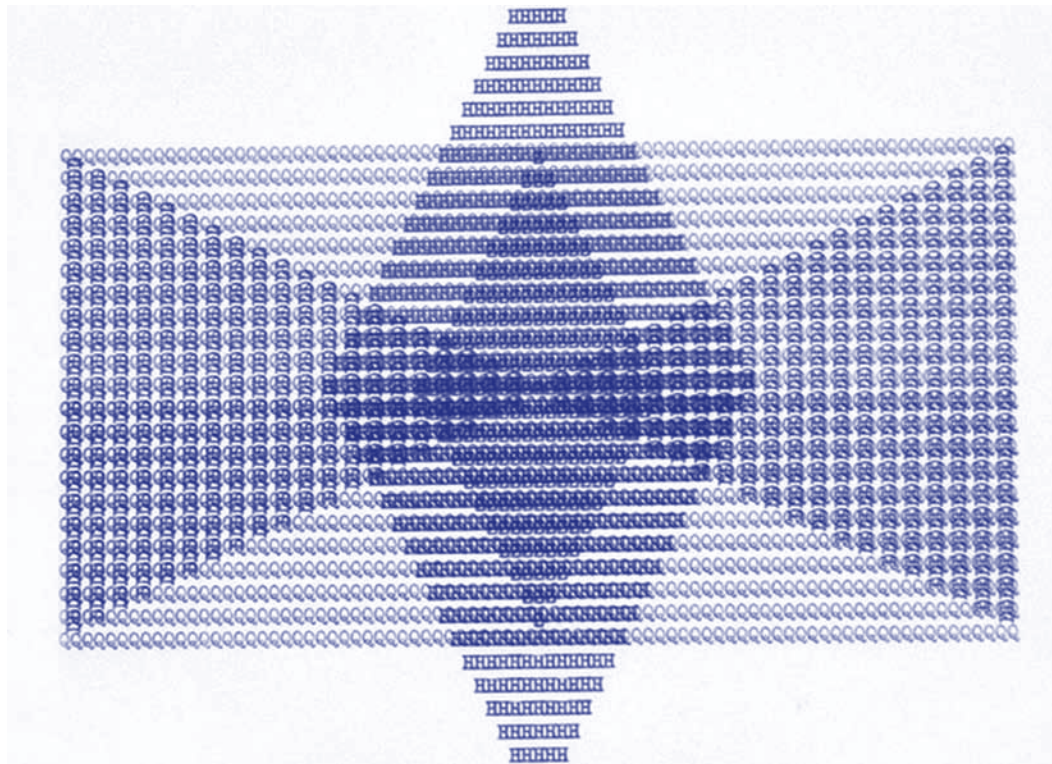
The affect might be the opposite sometimes because we tend to exaggerate ingroup and outgroup biases, e.g., the difference between people with whom you associate and people outside of your group. Factors like race or occupation might affect who is deemed inside or outside your group. If someone is tagged a cheater and you are not a cheater, then you are outside the group, so they will remember and keep an eye on you. But if you are a cheater and lots of your friends are cheaters, then one honest person would stand out, and you might tend to keep an eye on that person because she deviates.

I am forced to improvise the details, but as near as I can tell, this is what seems to have happened. In the autumn of that year an unspecified number of monkeys on Koshima were washing sweet potatoes in the sea.... Let us say, for argument's sake, that the number was ninety-nine and that at eleven o'clock on a Tuesday morning, one further convert was added to the fold in the usual way. But the addition of the hundredth monkey

apparently carried the number across some sort of threshold, pushing it through a kind of critical mass, because by that evening almost everyone was doing it. Not only that, but the habit seems to have jumped natural barriers and to have appeared spontaneously, like glycerine crystals in sealed laboratory jars, in colonies on other islands and on the mainland in a troop at Takasakiyama.



KAYLA
Ben Dalton



In March 2011 Forbes magazine published an article on a group of hackers who had successfully broken into technology security company HBGary. The article entitled “Is this the girl that hacked HBGary?” speculated on the identity of ‘Kayla’:

Next time you see a flock of teenage girls in the mall, there’s a small chance that one of them might be Kayla. As your average 16-year-old, she regularly hangs out with friends, works part time at a salon and hopes one day to be a teacher. At least [...] that’s what Kayla wants you to think... Behind the scenes she supports Anonymous, the loosely knit global hacking movement that brought down the Web sites of MasterCard and PayPal in defense of WikiLeaks.¹

The tale of a lone teen hacker taking on a corporate giant could practically write itself, and Kayla’s assumed identity suits an article in a magazine. Kayla’s Forbes interview was published just prior to the founding of the splinter group ‘LulzSec’ and one year before arrests would mark the end of its activity. Through a number of media moves, LulzSec came to be reported on with much greater

frequency and more widely than previous groups identified with the Anonymous community. LulzSec was arguably the most adept organization

1

Parmy Olson, “Is This The Girl That Hacked HBGary?,” Forbes.com, 16 Mar., 2011, Web, 11 Jul., 2012, <<http://www.forbes.com/sites/parmyolson/2011/03/16/is-this-the-girl-that-hacked-hbgary>>.

at reaching the mainstream media, and the individual identities associated with it appear to have been created and maintained by a small group of people.

Examining the small group of LulzSec characters can provide insight into the forces of disembodied charismatic authority underlying the broader Anonymous movement. The participants in LulzSec exchanged public anonymity for persistent pseudonymity, and were rewarded with a higher profile because of their ability to author their identities and build followers. Participants in this splinter group augmented their ephemeral Internet Relay Chat (IRC) web discussions with more permanent and publicly accessible Twitter accounts. The rapid growth in followers of the LulzSec account on Twitter seems to have spurred three characters in particular to paint distinct portraits of themselves on Twitter. One of these characters is 'Kayla,' the other two are 'Sabu' and 'Topiary.' Each of these three archetypes of Anonymous reveals facets of charismatic power as it operates in the online context.

Anonymous is a community-assembled brand, and the origins of Sabu, Topiary, and Kayla are somewhat unclear. Their identities sometimes seem to be constructed by single authors, other times by multiple contributors, and occasionally impersonated by others. It is indicative of the nature of an anonymous community that it is difficult to discern who has published what. Forces operating outside of the group exacerbated the fragility of persistent pseudonymity. The U.S. Federal Bureau of Investigation (FBI) claims to have infiltrated and taken control of a number of these characters, and arrested many of those involved in LulzSec. The tension between safety-in-numbers group action, and stand-out consistency of individual voices, is a key indicator in the ongoing successes and failures in Anonymous culture. For example, early on the group adopted the phrase "We are Legion." The biblical quote turned pop cultural trope is typical of the group. It's a phrase that turns up repeatedly in Hollywood action movies and multiplayer computer games. But it's also an eloquent summary of the communal yet singular nature of the Anonymous movement.

Web communities like the 4chan forum demonstrate that a compelling culture can be built in an environment of total anonymity. But the desire to build reputation makes pseudonyms all but inevitable. The mask of Anonymous can be held up by anyone and used as an established identity with which to persuade or perform. As the actions of those who self-identify with the group move from spur-of-the-moment events to carefully planned technical maneuvers and press releases, pseudonyms become a central aspect of ongoing online IRC discussion and planning. Despite the churn of chaotic online anonymity, recurring pseudonyms do sometimes become recognizable voices. The longer someone holds up a mask composed of their self-tailored identity, the more they are able to shape their own unique message or garner their own fame, but the greater the risk that they may slip up technically or socially and reveal who they are.

LulzSec built its reputation through a number of high profile, symbolic

performances and technical feats. The first tweets in the @LulzSec Twitter account on May 7, 2011 announced that the group had hacked Rupert Murdoch's News Corp fox.com site and obtained a list of participant details for the X-Factor show. That their first high-profile activity was to attack a show focused almost exclusively on aspirations of quick-fix fame was indicative of things to come. The name Lulz Security alludes to the mixed heritage of the group – drawing from the intersection of 4chan web forum 'Laugh-Out-Loud' humor and hacker 'security research' cultures. Their reputation appears to have been strengthened within the hacking and Anonymous communities through Kayla and Sabu's alleged central role earlier in the year with the hacking of the HBGary and leaking of a large number of their documents. The LulzSec reputation was established in the mainstream media by their hack of the PBS news site to fake an announcement that Tupac had not died as reported, and was alive and well in New Zealand. Each LulzSec action was marked by Twitter announcement and an online statement decorated with pirate-themed text art, published on one of the many pastebin code-sharing services.

The characters of Sabu, Topiary and Kayla took on more coherent forms as the LulzSec identity developed with each press release. Each character demonstrates particular aspects of Anonymous culture. Sabu writes with the bravado of a provocative forum troll, and borrows from the AnonOps politics of revolution and the Arab Spring. Topiary appropriates heavily from the iconography of 4chan memes and Pirate Bay sharing culture, and writes with the carefree enthusiasm of group prank actions. Kayla draws on some older hacker community references, Japanese Otaku comic nerd web culture and the 'sexy Fawkes' idealization of a flirtatious female Anon.

These three emerged as popular, even lovable, characters, with high-profile Twitter identities during the narrative arc of LulzSec's activities. While others appear in leaked chat logs, or have since been associated with the group, these three characters are most memorable and compelling. They are skillful in how they have drawn attention to themselves, garnered support, and driven the actions of LulzSec into the center of the Anonymous movement spotlight and the mainstream media. Whether these pseudonyms are just the creations of skillful self-promoters within the Anonymous world, or creations of some government agency or security contractor is difficult to tell, and further complicated by the fact that at least one of these accounts (Sabu) was under the control of the FBI for much of this time. Both explanations could describe LulzSec's move away from the general Anonymous identity created by a large amorphous group of Internet pranksters, to the more recognizable and memorable identity of LulzSec.

The pseudonyms of 'Anonymous', and 'LulzSec' in its prime, take on aspects of mythological characters. Their reputations draw followers at an exponential pace. The charismatic force of these character-communities lies in the humor of their traditions, the violence of their trolling and the mystery of

their foundations and potential power. In the case of Anonymous, how can such an eclectic group of voices form such a compelling and stable identity?

Anonymity requires immediacy. In exchange it offers the promise of identity-less communication completely free from the social hierarchies of class or location. Shaping an anonymous conversation towards particular interests requires an ability to persuade, over and over again. Each contribution is not judged as an addition to a body of work, but as a single fragment that either has influence or does not. Each fragment either belongs in the community, or falls short, missing the point. Participants endlessly attempt to repeat a moment of persuasion in order to remain relevant. They borrow and shape the techniques that have already succeeded in both capturing attention and calling the crowd to action. Despite the lack of physical presence, the anonymous chats constitute an endless chain of evolving charisma. Thus, those who are willing to dedicate time and effort to participating in a largely anonymous group performance have evolved a digital argot of their own, much like traditional traveling circus and gay subculture 'polari.' Forum in-jokes and hacker lexicon form a community shibboleth through turn of phrase and knowing shared reference that makes it easier to identify insiders and shun outsiders. Like any subcultural fashion, these markers are constantly in flux, which means that belonging requires continuous effort and contact. Through this flux Anonymous as a group identity takes on a life of its own, independent charismatic figures sustained by the collection of independent but cohesive actions of a chaotic system. In the case of Anonymous, the Wizard of Oz is not controlled by an old man, but by a flock of birds.

Like the individual characters that draw on myriad cultural references, the visual brands of Anonymous and LulzSec borrow from a complex and wide range of source material. The references are drawn from a collage of Hollywood influences and pop culture, filtered through the meme factories of forums like 4chan and Reddit. Anonymous has two striking icons: a headless suited figure, and a Guy Fawkes mask. It is no surprise that the Anonymous visual identity has appropriated the language of popular culture. The 'men in black' suited figures trope of so many Hollywood films, is an easily understood symbol of a secretive organization of mysterious powers, conspiring to affect society. The Guy Fawkes mask too appears to capture a comic book theme of faceless crowd rebellion succinctly. With the Occupy Wall Street use of the mask, it jumped to mainstream awareness, and has been used in protests around the world ever since. Typically, Anon's use of the mask is rooted in a longer self-referential history than it first seems. The heritage of the mask is attributed to a long running joke on 4chan about a 'fail guy' an Anonymous every-man who finds the mask in the trash and puts it on in a feeble attempt to fit in.

Such is the magic of Anonymous that a joke about a social failure looking for belonging becomes a symbol of brave resistance. Being close to Anonymous means that a team of writers from the FBI may have authored a revolutionary

freedom fighter, motivating thousands to action in the process. Anonymous also means that what may turn out to be two men, strangers from the UK, could perform for at least a year as Kayla, a teenager hacking the world in her pajamas, and be loved for it.

As for the story of the history of the mask, who knows if it is true – Anonymous hackers don't keep many archives, and are happy to troll their own history if it would be lulzier.


```

--- Day changed Sat Feb 12 2011

...
04:35 <@Laurelai> http://ge.tt/3ckSqHP
04:36 <@Laurelai> have a look at that
04:39 <&marduk> i like that pretty much...
        dunno though about the strict teams..
        i mean some
ppl do more than one thing, are not really
specialized.
04:39 <&marduk> but in general very good...
04:40 <&marduk> make sure to show it to the
        other guise as well
04:40 <@Laurelai> none of it is strict
04:40 <@Laurelai> nothing saying you cant be
        part of more than one team
04:40 <@Laurelai> ill revise that
04:42 <&marduk> yeah just making
        some comments
04:42 <&marduk> the team/focus is okay.. just
        i wouldnt name it "teams"
04:43 <@Laurelai> ok
04:43 <&Sabu> hi
04:44 <&marduk> wb Sabu. check that url from
        Laurelai
04:44 <&Sabu> who the fuck wrote that doc
04:45 <&Sabu> remove that shit from existence
04:45 <&Sabu> first off there is no hierachy
        or leadership, and thus an operations
        manual is not needed
04:45 <&Sabu> those who root, also "Shell"
        and also "deface"
04:45 <&Sabu> theres scant need to segregate
04:46 <&Sabu> shit like this is where the
        feds will get american anons on rico
        act abuse and other organized
        crime laws
04:47 <@Laurelai> yeah well you could have
        done 100 times more effective shit
        with HBgary
04:47 <@Laurelai> gratted what we got
        was good
04:47 <&Sabu> if you're so fucking talented
        why didn't you root them yourselves?
04:47 <@Laurelai> but it could have been done
        alot better
04:47 <&Sabu> also we had a time restraint
04:48 <&Sabu> and as far as I know, consid-
        ering I'm the one that did the op, I
        rooted their
        boxes, cracked their hashes, owned their
        emails and social engineered their
        admins in hours
04:48 <&Sabu> your manual is irrelevant.
04:48 <@Laurelai> ok so why didnt you back-
        door everything and just collect data
04:49 <&Sabu> because it was generally agreed
        that we should OWN HBGARY _BEFORE_
        Aaron Barr met up with FBI
04:49 <&Sabu> that gave us ~24 hours to
        play with
04:49 <&Sabu> you werent in the chat at the
        time and thus you wouldn't know this
04:49 <&Sabu> and who invited you anyway?
04:49 <&Sabu> I do not know you
04:50 <&Sabu> marduk, I'm about to bounce.
        this place is getting compromised a bit
        too quick/easy
04:50 <@Laurelai> :/
04:50 <&marduk> what huh ?
04:50 <&marduk> whats getting compromised?
04:51 <&Sabu> who the fuck is laurelai and
        why is he/she/it questioning our owning
        of hbgary
04:51 <&marduk> uhm.. she is with wl
04:51 <&Sabu> and?
04:51 <&marduk> and kayla knows her.
04:51 <&Sabu> bleh
04:51 <&Sabu> ok who authored this ridiculous
        "OPERATIONS" doc?
04:51 <@Laurelai> look the guideline isnt for
        you
04:51 <&Sabu> because I'm about to start own-
        ing nigg3rs
04:51 <&marduk> authorized???
04:52 <@Laurelai> its just an idea to kick
        around
04:52 <@Laurelai> start talking
04:52 <&Sabu> for who? the feds?
04:52 <&marduk> its not any official doc, it
        is something that Laurelai wrote up..
        and it is for..others
04:52 <&marduk> on anonops
04:52 <&Sabu> rofl
04:52 <@Laurelai> just idea
04:52 <@Laurelai> ideas
04:52 <&Sabu> man
04:52 <&marduk> at least that is how i
        understand it
04:52 <@Laurelai> to talk over
04:53 <&Sabu> le sigh
04:53 <&marduk> mmmm why are we so in a
        bad mood?
04:53 <&Sabu> my nigga look at that doc
04:53 <&Sabu> and how ridiculous it is
04:54 <&marduk> its just a document and it
        doesnt even mention anonymous
04:54 <&Sabu> shelling team?
04:54 <&Sabu> wtf is a shelling team
04:54 <&Sabu> whatever
04:54 <&marduk> look, i think it was made
        with good intentions. and it is nothing
        you need to
        follow, if you dont like it, it is your good
        right
04:55 <&Sabu> no fuck that. its docs like
        this that WHEN LEAKED makes us look
        like an ORGANIZED CRIME ORGANIZATION
04:55 <&Sabu> its the ANTITHESIS OF WHAT
        ANONYMOUS IS
04:55 <&marduk> mmm
04:55 <&Sabu> if these lamers leak shit like
        that Im rooting them
04:55 <&marduk> i get your point
04:56 <&Sabu> and it also makes us look like
        fucking twats aka hypocrits. we sit
        here and tweet all day about palantir/
        hbgary putting together docs and
        slides discussing the process of
        OWNING WIKILEAKS
04:57 <&Sabu> yet we're producing the same
        fucking shit
04:57 <&Sabu> only difference being our
        target focus are whitehats/anonymous
        targets
04:57 <&Sabu> rofl
04:57 <&Sabu> I'm going back to sleep. nice
        to meet you laurelai
04:58 <&marduk> mm i get the point... and
        yes, considering that, we should not
        use/spread/hand such dox around
04:58 <&marduk> but i am also convinced that
        Laurelai wasnt ill-minded by doing
        that.
        actually we taked about this before
04:58 <&marduk> the point just is... we
        shoud have some procedure (it actually
        started with
        ppl ddosing targets that could be defaced,
        etc)
04:59 <&Sabu> marduk the other night.. when
        we owned hbgary we had 100% coordina-
        tion in here. we had one slight issue
        with leeching of emails taking a bit
        longer than they should have
04:59 <&Sabu> but besides that, I did my
        part, topiary did his part, tflow did
        his part, you did yours, etc
04:59 <&Sabu> we did not need a manual
04:59 <&Sabu> and we were on point
05:00 <&Sabu> laurelei's issue is that we did
        not sit and sniff their emails for more
        good info
05:00 <@Laurelai> no
05:00 <&Sabu> so what were you
        saying earlier?
05:01 <@Laurelai> my issue is they had alot
        of private software and proprietary
        code, as well
        as customer information that could have been
        taken and used to gain access to more
        stuff quietly and then use tht as a
        platform to gain even more
05:01 <&Sabu> true, they had private soft-
        ware and proprietary code. and true I
        deleted their entire fileservr which
        included about 1 terabyte worth of mal-
        ware, code and data
05:01 <&Sabu> let me ask you a question
05:02 <&Sabu> do you have 1terabyte+ servers
        ready to leach+store+torrent?
05:02 <@Laurelai> yes
05:02 <&Sabu> and how lon would it have taken
        us to leak the terabyte off
        their network
05:02 <&Sabu> before they realized they were
        getting owned?
05:03 <&marduk> it was a LITTLE rushed, yes
        we could have leeched mybe a little
        more. but in overall i think we did a
        very awesome op
05:03 <@Laurelai> i think so too
05:03 <&marduk> we fucking tapped their email
        comms for 30 hours
05:03 <&Sabu> as for customer information,
        all that customer information is in
        the emails. tflow had access to those
        emails before leaking ~24 hours
05:03 <@Laurelai> thats all i was trying
        to say
05:03 <&marduk> and they didnt notice a
        fkn thing

```

05:03 <&Sabu> thats enough to traverse into
customer accounts

05:03 <@Laurelai> was it would have been nice
to get some of the priv software

05:03 <@Laurelai> and malware

05:03 <&Sabu> trust me miss

05:04 <&Sabu> if you saw what I saw

05:04 <&Sabu> there was nothing worth getting

05:04 <&Sabu> they had endless copies
of rxbot

05:04 <&Sabu> public .exe's

05:04 <&Sabu> they had sandboxed a bunch of
romanian exes with zeus

05:04 <&Sabu> public bots

05:04 <&Sabu> they had 0% 0dayz

05:04 <@Laurelai> ok then

05:04 <&Sabu> their source code was not on
the fileserver. there were nothing
but executables

05:05 <&Sabu> and if you want their software

that bad search thepiratebay

05:05 <&Sabu> I'm sure copies are on there

05:05 <&Sabu> their shit is garbage

05:05 <&Sabu> so we're discussing a non-issue

05:05 <&Sabu> perhaps I should have cleared
this all up for everyone

05:05 <@Laurelai> then what i was told wasnt
what actually happened

05:05 <&Sabu> so docs like the one you
created would not exist right now

05:05 <@Laurelai> im sorry

05:05 <&Sabu> I dont know who told you what

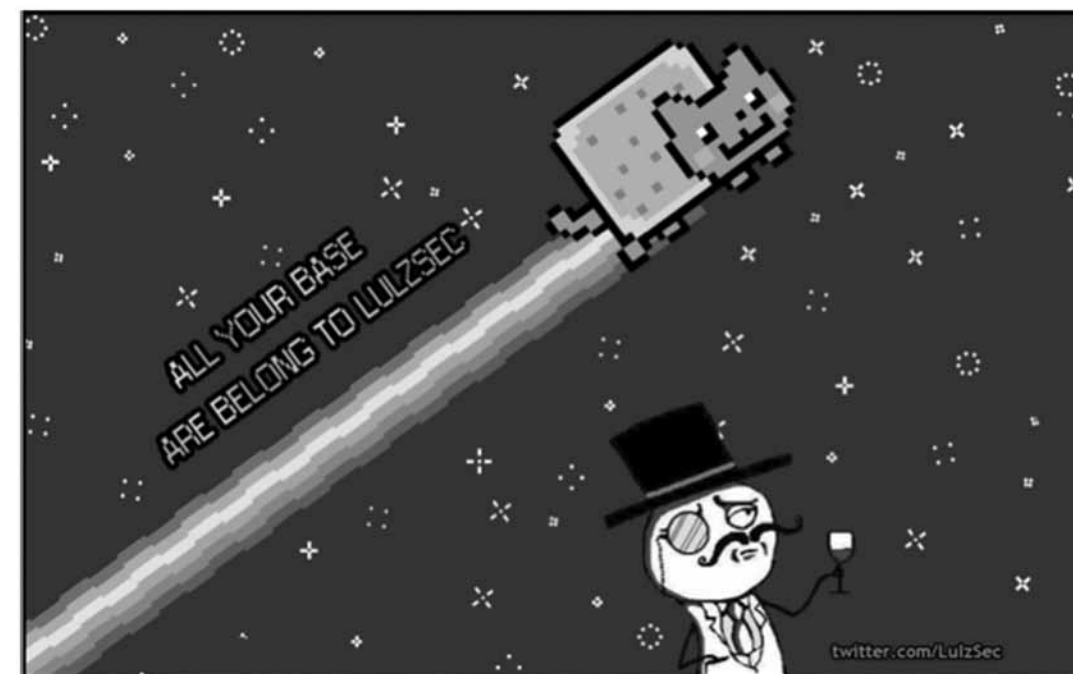
05:05 <&Sabu> but if you have questions
ask me

05:05 <@Laurelai> ok

05:06 <&marduk> well she wasn't here from
the beginning

05:06 <&marduk> so she couldnt have known

05:06 <&Sabu> I am not being rude to you.
trust me, I'm a nice guy



that guy with the European voice
s on me.



@atopiary TopiaryHatemail@gmail.com

A cartoon illustration of a man with a mustache and a top hat, holding a glass of wine, looking at a pirate ship on the ocean under a full moon. The man is in the foreground, looking towards the right. He has a large, dark mustache and is wearing a top hat and a suit. He is holding a glass of wine in his right hand. In the background, there is a pirate ship with a skull and crossbones on its flag, sailing on the ocean. The sky is dark with a full moon and a smaller, lighter moon. The overall style is a black and white cartoon.




@lolspoon

Kayla @lolspoon
(☺-) ♡
Expand

 **Kayla** @loispoon 16 Aug
it's a little grey rusian dwarf hamster :D it's so tiny! his name is bob
until i can think of a better one xD
[Expand](#)

 **Kayla** @lolspoon 16 Aug
someone who lives near me was giving baby hamsters away, i couldn't resist they were so cute :D so i got one but don't know what to call it!
[Expand](#)

 **Kayla** @lolspoon 22 Aug
@mermaidsrclslts im always naked on the internet, isn't that what we're supposed to do? :O

 Kayla @olspoon 5 Aug
#WhenWas13 I looked forward to being older, now I want to be 13 again :{
[Expand](#)

 **Kayla** @loispoon 21 Jul
According to the trends ppl dont like ppl wearing Uggs and short shorts, guess what im going out in tomorrow? :D u mad?

 **Kayla** @olspoon
First person to crack this loses :D
b99cc420eb25205168e83190bae48a12
Expand

Tango down - cia.gov - for the lulz.

Tango down - soca.gov.uk - in the name of #AntiSec



Tuesday, 10 July 2011

THE SUN

BRIDGING THE GULF Insurance in GA

See Financial Sun Insurance in GA
Insurance Info. Auto Insurance are SCANNED
see what you can do

New Policy in California
See Financial Sun Insurance in CA
Insurance Info. Auto Insurance are SCANNED
see what you can do

© 2011 Sun Newspaper

Log in to comment

Search

Log in to comment

News

body moguls

Media discovered

By STEVE REPORTER
Published: Today

Rupert Murdoch, the controversial media mogul, has reportedly been found dead in his garden, police announce.

Murdoch, aged 80, has said to have ingested a large quantity of potassium before stumbling into his famous pottery garden late last night, passing out in the early hours of the morning.

"We found the chemicals sitting beside a kitchen table, recently cooked," one officer states. "From what we can gather, Murdoch meted out and consumed large quantities of before eating into his garden."

Authorities would not comment on whether his wife is planned suicide, though the general



Media Mogul - Rupert Murdoch

WIN OLYMPIC PARK BASKETBALL TICKETS

NEWS SPORT BUSINESS

England manes knifed to death

74 Unsettled




CNA/CNE 0-day Exploit Development

- Unpublished 0-day Exploits (on the shelf)
 - VMware ESX and ESXi
 - Win2K3 Terminal Services
 - Win2K3 MSRP
 - Solaris 10 RPC
 - Adobe Flash
 - Sun Java
 - Win2k Professional & Server
 - XRX Rootkit and Keylogger
 - (NextGen) Rootkit 2009

The
Lulz
Boat

[illegible]





This domain name has been seized by ICE - Homeland Security Investigations, Special Agent in Charge, New York Office, in accordance with a seizure warrant obtained by the United States Attorney's Office for the Southern District of New York and issued pursuant to 18 U.S.C. §§ 981 and 2323 by the United States District Court for the Southern District of New York.

It is unlawful to reproduce or distribute copyrighted material, such as movies, music, software or games, without authorization. Individuals who willfully reproduce or distribute copyrighted material, without authorization, risk criminal prosecution under 18 U.S.C. § 2319. First-time offenders convicted of a criminal felony copyright law will face up to five years in federal prison, restitution, forfeiture and fine.

Dear friends at Linotype!

THIS *is* indeed an *embarrassing* situation. To our *knowledge* the site *you* refer to **AND the activities** taking place there does **NOT** *violate* **Swedish** law. As a matter of fact I'm quite *sure* it doesn't even **violate** **GERMAN** law. You should also *be* pleased to *notice* that **SWEDISH law**, as far as one can tell, conforms to **the** specifications of the harmonisation *directive* **2001/29/EC**.

But let's cut to **core** of the *problem*. The **Pirate BAY** does *not in* anyway handle your *intellectual* property or *any of the* data contained in the *designs*, *nor do we* **RELAY** such **data**.

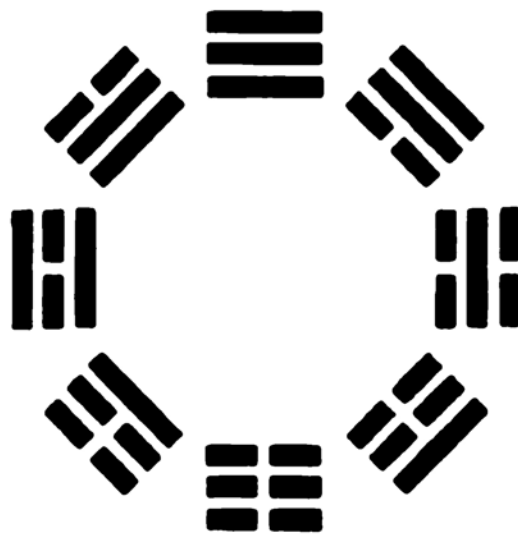
The site, and the tracker, is merely **a** way of connecting people; *kind of* like what **NOKIA** does. *The actual data* **IS** stored *on the individual* users' **computers**; if horrible crimes of bloody **MURDER** and *such* are being committed, **AS we** speak, it is them who are the **criminals**. One would not **prosecute** Nokia just because ~~terrorists~~ use **THEIR** phones.

However; *this activity is* not **illegal** in **SWEDEN**. There are some *more or less* relevant *cases* from the ~~Swedish~~ Supreme **COURT**, *but* I doubt *that* they would be much *use* to you. **CONSIDERING** the *current* situation we feel that we are **obliged** *to leave the torrent on the* site until the Swedish law is changed or the ~~Supreme~~ Court rules *that* what we do is illegal.

Best wishes!

/JUDAS, on the behalf of *The* **Pirate** Bay





Eclecticism, or the tendency to select from diverse sources, has its roots from diverse traditions, from music and architecture to sociology and religion. An excerpt from Bertolt Brecht's Me-ti: the Book of Twists and Turns illustrates the complexity of this pluralistic approach: "Me-ti said: Thought is something that comes after difficulties and comes before action."¹

Published in 1965, Brecht's book is filled with three hundred unstructured aphorisms like the former, borrowing the form of the I-Ching: Book of Changes, one of the five Confucian classics. Brecht adopts the persona of Me-ti, an adaptation of ancient Chinese philosopher Mo Dzi, to address the European ideological and political struggles of the 1930s. Lenin is represented in his story by Mi-en-leh and Stalin by Ni-e. Brecht's appropriation, his chinoiserie, reflects a consciously eclectic approach, asking the reader in his pseudoscholarly introduction to "observe 'less the stamp of genuineness than the content' in order to read 'the book with profit despite its eclectic traits.'"² Disregarded at the time of its publication, the *Book of Twists and Turns* is now considered an important contribution to the field of political theory. By this account, Brecht's commingling of forms, his detournement, proves an effective form through which to express his view of dialectic materialism.

Eclecticism in classical philosophy shares the same fate as Brecht's book of aphorisms. The eclectics of the late Greek period, Cicero, Ptolemy, and Plutarch, to name a few, have been criticized for generating unoriginal remixes of their predecessors' thought. However, the French Enlightenment philosopher Denis Diderot and German historian of philosophy Jakob Brucker praised their eclectic form as egalitarian – a screen against the divisive sectarianism of the opposing criticism.³ The valorization of eclecticism in this context is an embrace of difference, multiplicity and populism.

This optimistic view of eclecticism contrasts with a more critical reading of the post-Fordist condition, where simply the transformation of a workforce to a distributed model through the use of communication networks does not necessarily lead to a more egalitarian global culture. Conceding that new network technologies support an openness to difference allowing “more voices to be heard on the margins,” critical theorist Douglas Kellner points out that the control of these networks, nevertheless, lies with the international corporations that build and maintain them. These capitalistic entities become, in his words, “powerful new cultural arbiters [threatening] to restrict the range of cultural expression rather than expand it.”⁴ Eclecticism, multiplicity, and populism in this view become part of the engine of a global capitalist regime, boosting consumerism in a marketplace dominated by an information- and service-based economy.

1

Sergei Zemlyanoi, “Bertold Brecht’s Project for Humanity,” Chtodelat.org 2004, Web, 11 Jul., 2011, <<http://goo.gl/hz24G>>.

2

Betty Nance Weber and Hubert Heinen, Bertolt Brecht: Political Theory and Literary Practice, (Athens, Georgia: University of Georgia Press, 1980), p. 44.

3

John M. Dillon and A. A. Long, The Question of Eclecticism: Studies in Later Greek Philosophy, (Berkeley, CA: University of California Press, 1988), p. 20.

4

George Ritzer, Encyclopedia of Social Theory, (London, UK: Sage Publications, 2005), p. 175.



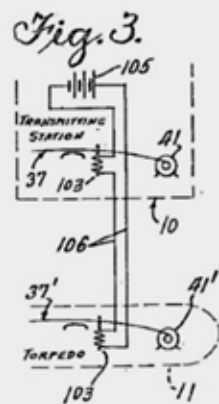
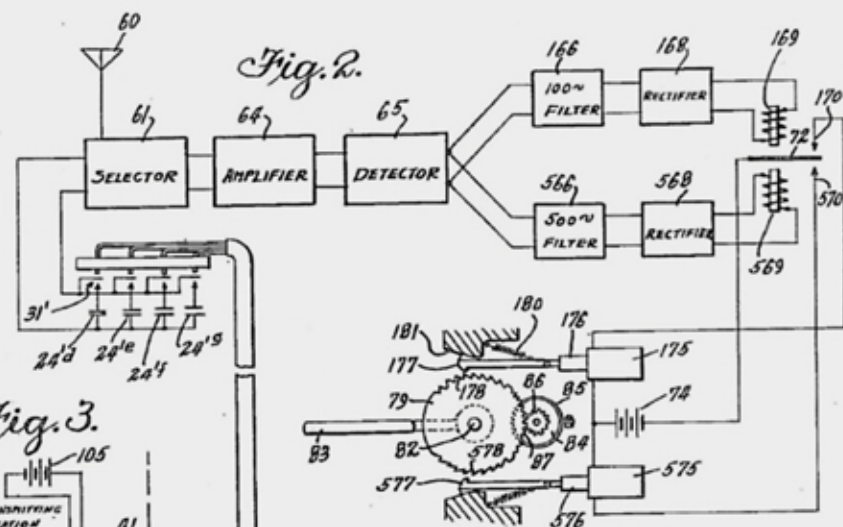
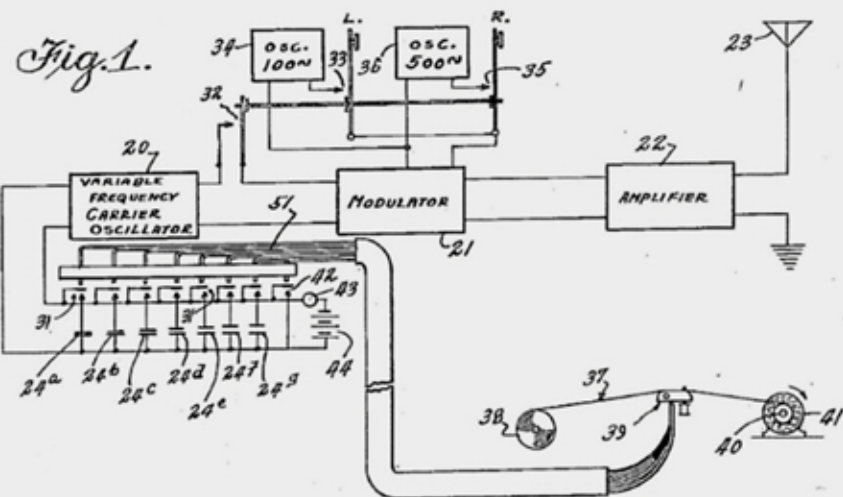
Aug. 11, 1942.

H. K. MARKEY ET AL
SECRET COMMUNICATION SYSTEM

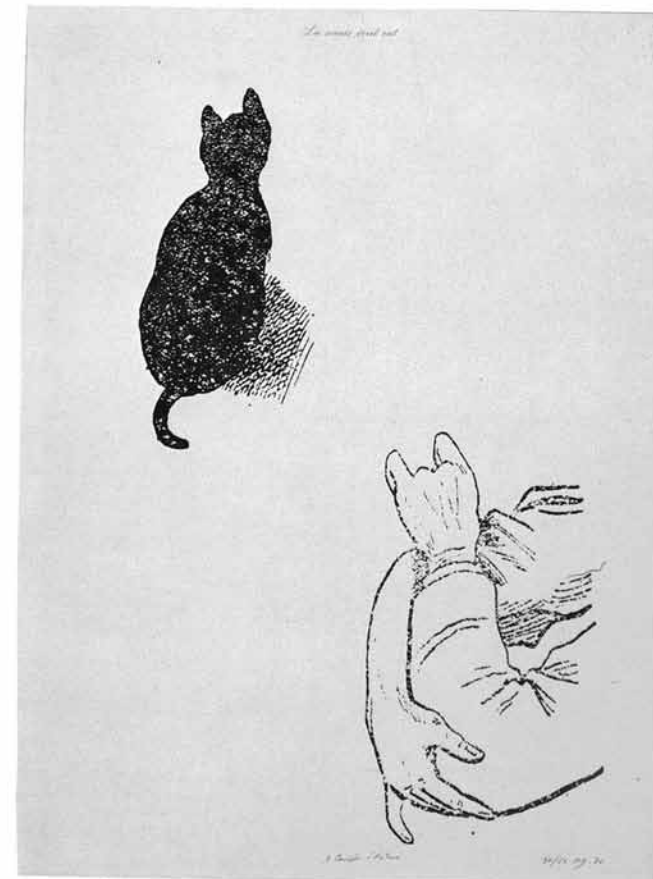
2,292,387

Filed June 10, 1941

2 Sheets-Sheet 1



Inventors
Hedy Kiesler Markey
George Anthel
By *Lyon & Lyon* Attorneys



Rode typografie Typographie rouge Druck in rot Red letterpress

CONTRIBUTORS

Molly Babel is an Assistant Professor in the Department of Linguistics at the University of British Columbia where she teaches courses on phonetics and sociolinguistics. Her research explores the relationship between speech perception and production, with a particular eye to how social cognition affects the nature of the relationship. This involves studying variation in speech processing cross-linguistically, cross-dialectally, and within speech communities. She has published on phonetic accommodation, audio-visual and cross-linguistic speech perception, and language change. Babel received MA and PhD degrees in Linguistics from the University of California, Berkeley.

Gabriella Coleman is the Wolfe Chair in Scientific and Technological Literacy in the Art History and Communication Studies Department at McGill University. Trained as an anthropologist, she researches, writes, and teaches on hackers and digital activism. Her first book on Free Software, *Coding Freedom: The Aesthetics and the Ethics of Hacking* is forthcoming this fall with Princeton University Press and she is currently working on a new book on Anonymous and digital media.

Ben Dalton is a computational design and new technology researcher based in the Faculty

of Arts, Environment & Technology at Leeds Metropolitan University, UK. He is the director of the Experimental Media Unit, a Principal Lecturer in the faculty and guest Professor at the Bergen National Academy of the Arts, Norway. He has a background in ubiquitous computing and mobile sensor networks from the MIT Media Lab, and has conducted research in the Århus University Electron-Molecular Interaction group, University of Leeds Spintronics and Magnetic Nanostructures lab and Jim Henson's Creature Shop, Camden. Dalton's work includes EPSRC (Engineering and Physical Sciences Research Council, UK) funded research projects in to visualizing pedestrian usage patterns in interactive urban spaces and wearable computing sensors for ubiquitous computing applications; Hewlett-Packard funded development of a GPS music city archive app presented at the FACT gallery Liverpool and the ICA gallery London; and arts funding including ARTiMELT, an Arts Council England supported residency.

Mladen Dolar is a Slovenian philosopher and, together with Slavoj Žižek and Rastko Močnik, one of co-founders of Ljubljana school of psychoanalysis. He is a Senior Research Fellow at the Department of Philosophy at the University of Ljubljana. He is an advising researcher at the Theory Department of Jan



van Eyck Academie in Maastricht, Netherlands. His scientific research work centres on: German classical philosophy, Lacan, structuralism, theoretical psychoanalysis, philosophy of music. He is the author of a number of books, such as *A Voice and Nothing More* (2006) most recently (with Slavoj Žižek) *Opera's Second Death*.

Joshua Dubler is an Assistant Professor of Religion at the University of Rochester. He received his doctorate from Princeton University and has taught previously at Haverford College, Villanova's Program at Graterford Prison, and Columbia University, where he was a member of the Society of Fellows in the Humanities. Next year Farrar Straus and Giroux will publish his book, *Down in the Chapel*, which is an experimental ethnography about religious life in prison. With Andrea Sun-Mee Jones, he is also author of *Bang! Thud: World Spirit from a Texas School Book Depository*.

Muni Figueres is the current Costa Rican Ambassador to the United States. Before accepting her current appointment to lead the Costa Rican diplomatic mission in the United States, Ambassador Figueres has held several positions in the Costa Rican Government. She has also led several governmental intergovernmental trade missions, serving in Costa Rica's Investment and Trade Promotion Agency, the Inter-American Development Bank, the Council of the Americas, among other agencies. Figueres is the daughter of the late José Figueres Ferrer, a three-term President of Costa Rica, and a half-sister to former Costa Rican President José Figueres Olsen. Ambassador Figueres was educated in the United States, France, and Mexico.

Amber Frid-Jimenez is an artist whose recent research explores the role of design and technology in the formation and disintegration of communities under unstable conditions. Her work investigates the cultural mechanics of the network through experimental platforms and visual systems. Frid-Jimenez is an associate professor at the National

Academy of the Arts in Bergen, Norway, a researcher at the Jan van Eyck Academie in the Netherlands, and an affiliate artist at the MIT Program for Art, Culture and Technology. Frid-Jimenez has presented her projects and research internationally and recently co-directed symposia at the intersection of design, technology and contemporary art with Ute Meta Bauer at MIT. Frid-Jimenez is graduate of the MIT Media Laboratory where she studied with John Maeda in Physical Language Workshop. Prior to beginning her degree, she researched the aesthetic, social and economic implications of collecting and mining large databases of text and video in the Cognitive Machines Group at MIT. Frid-Jimenez has a background in fine art and philosophy.

Robert Kleyn lives and works in Vancouver. Throughout the 1970s his work was included in exhibitions at the Vancouver Art Gallery; Pender Street Gallery, Vancouver; Centro di, Roma; Modern Art Agency, Napoli and Contemporanea, Roma. His work has also been included in group exhibitions at the Galleria Nazionale d'Arte Moderna, Rome (1980); Cabaret, White Columns, New York (1983); Art & Social Consciousness, Bard College, New York (1984); Graham, Kleyn, Wall, Wallace, Studio Casoli, Milan (1989); Vancouver in the 70's, Vancouver Art Gallery (1989). Kleyn has had solo exhibitions at the Canadian Cultural Centre, Rome (1988) and the Belkin Satellite, Vancouver (2004) and his work was included in the recent exhibition 'We: Vancouver 12 Manifestos for the City', Vancouver Art Gallery (2011). In 1993 he curated the exhibition 'Beneath the Paving Stones' at the Charles H Scott Gallery and as a writer has contributed texts to *Some Detached Houses* (1993) and *Ian Wallace: Images* (1989).

Daniel Lundqvist is an affiliated researcher at the Emotion Lab at the Karolinska Institute in Stockholm, Sweden. His research concerns either visual attention or emotion, and focuses on the relationship between these two processes. Lundqvist has developed sets of schematic and pictorial (KDEF

& AKDEF) facial emotional stimuli, and work at understanding the perceptual and emotional properties of such stimuli. He has worked on academic research on attention-emotion as well as commercial research projects concerning the role of attention-emotion and memory processes in media (mainly TV, newspaper and Internet) and advertising effectiveness. He uses a mix of behavioral measures, subjective emotional measures, perceptual measures and eye tracking. In rare cases, psychophysiological and brain measures of emotion are also involved. Lundqvist completed both his Ph.D (2003) and post-doc training (2006) at Karolinska Institute.

Dubravka Sekulić is an architect focusing on the transformation of the public domain in contemporary cities, the commons and spatial justice, and the spatial implications of technology. Her book *Glott nicht so Romantisch!* on informal roof extensions in Belgrade and their relation with the laws was published in 2012 by Jan van Eyck Academie. Together with Žiga Testen, and Gal Kirn she co-edited the book *Surfing the Black* about Yugoslav black wave cinema published by Jan van Eyck in Spring 2012. Together with Branko Belačević, Jelena Stefanović, Marko Miletić and Srđan Prodanović she authored exhibition and book *Peti park - Struggle for Everyday* about the struggle of a community for a park in Belgrade. Her current research includes

"Construction of Non-aligned Modernity", a project that unpacks the relationship between Yugoslavia and non-aligned countries; and "Financialization of Space", which was about spatial implications of the development of financial market. Dubravka exhibited and lectured about her work across the globe, including at aut.innsbruck (AT), Stroom, the Hague (NL), Superfront, Los Angeles (US). She graduated with a degree in architecture from the Faculty of Architecture at the University of Belgrade, where she was also a lecturer. She was an East European Exchange Network fellow at the Akademie Schloss Solitude, Stuttgart (DE) and a design researcher at the Jan van Eyck Academie, Maastricht (NL).

Constantino Urcuyo is a political scientist and a lawyer. He is the current director and a principal researcher at El Centro de Investigación y Adiestramiento Político Administrativo (CIAPA) in Costa Rica, as well as a partner at the Costa Rican law firm Lizano and Urcuyo. Urcuyo was formerly a professor at the University of Costa Rica, and has held visiting professorships at several academic institutions in the United States. He has been actively involved in Costa Rican politics for more than three decades. During the 1986 Costa Rican Election, he was a political advisor for the Costa Rican Social Christian Unity Party. Between 1994-1998, Urcuyo also served in the Costa Rican Legislative Assembly.

La Lucha Sin Fin

On Charisma and its
Persuasive Technologies

Edited by Amber Frid-Jimenez
With contributions by Molly
Babel, Gabriella Coleman, Ben Dalton,
Mladen Dolar, Joshua Dubler, Muni
Figueres, Amber Frid-Jimenez, Robert
Kleyn, Daniel Lundqvist, Dubravka
Sekulić, Constantino Urcuyo

Designed by Amber Frid-Jimenez
and set in Bodoni SvtyTwo ITC and
Pica 10 Pitch.

Produced by Jo Frenken and
printed by Drukkerij Walters
Maastricht bv, Boxtel on Munken
Print White 90g/m² and Royal Print
100g/m² in an edition of 200 copies.

Published and distributed by
Jan van Eyck Academie

This publication was made possible
with the support of

Jan van Eyck Academie

Post-Academie Institute for
Research and Production
Fine Art, Design, Theory
Academieplein 1
6211 KM Maastricht
The Netherlands

I would like to thank Joe Dahmen for
substantively editing the manuscript,
Dubravka Sekulić for overall
conceptual support, and Byron Chiang
for editorial and design assistance
at every stage of production.

Many thanks to the Editorial
Board and the staff of Jan van Eyck
Academie, Mary Ikoniadou, Steven
Chodoriwsky, Helen Guri, and all
contributors to the book. Last but
not least, I am grateful for the
support of Maria and Jim Frid who
gave me access to their archives.