DATA AESTHETICS

READER

HOW TO DO THINGS WITH DATA

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George W. Bush, Harken Energy and
Jackson Stephens c.1979-90
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This reader is one component of a three-part collective **DATAESTHETICS** project, comprising an exhibition of the same name at **WHW**'s **GALLERY NOVA** in Zagreb, and a discussion forum organised at **KINO MOSOR**.

My preliminary research into the use of data as a material in contemporary art practices owes a great deal, both practically and intellectually, to a number of stimulating discussions with **Nataša Petrešin**. Those discussions were intended to culminate in our guest-editing an issue of an art journal; though that particular project remains to be done, it is fair to say that without her suggestions and broad knowledge of the field, this reader would not have been possible.

I am grateful to all of the authors and artists who have contributed to this volume, producing insightful texts in record time. I cannot begin to express my gratitude to **Ivet Ćurlin**, **Ana Dević**, **Nataša Ilić**, **Sabina Sabolović** and **Dejan Kršić** of **WHW**, both for their invitation to undertake this project and the unfailingly infectious enthusiasm and efficacy with which they helped organise it. Without their attention to detail and gentle insistence that things get done, well, things would not have gotten done. By "things" I mean not only this reader, but very broadly the sort of bonds created by their energy and generosity which, when all is said and done, makes an artworld a life-sustaining environment – and not a thing at all. ¶

Visible Collective/ Mohaiemen, Roy: Nahnu Wahaad, But Really Are We One? instalation view, detail / detalj postava, 2004

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Zahvalan sam svim autorima i umjetnicima koji su sudjelovali u radu na ovoj knjizi i napisali oštroumne tekstove u rekordnom roku.

Ne mogu dovoljno istaknuti svoju zahvalnost **Ivet Ćurlin**, **Ani Dević**, **Nataši Ilić**, **Sabini Sabolović** i **Dejanu Kršiću** iz WHW-a, na tome što su me pozvali i poduhvatili se ovog projekta, kao i na postojano zaraznom entuzijazmu i efikasnosti kojom su pripomogli da ga se organizira. Bez pažnje koju su posvećivali detaljima i bez blagog inzistiranja da se stvari obave – stvari se naprosto ne bi obavile. Pod "stvarima" podrazumijevam ne samo ovaj zbornik nego, u širokom smislu, spone koje su nastale njihovom energijom i velikodušnošću, zbog kojih, na kraju krajeva, svijet umjetnosti postaje okolina pogodna za život – a ne tek neka stvar. ¶

Stephen WRIGHT

Mark Lombardi: Oliver North, Lake Resources of Panama and the Iran Contra Operation c. 1984-6 [4th version], *1999, [detail / detalj]*

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Mladen Stilinović: Dictionary – Pain, 2000 - 2003

AUTHOR **STEPHEN WRIGHT**

TITLE **How to Do Things with Data**

05 Data has become the most pervasive – and intangibly invasive – feature of contemporary life; of life become data. Life systems have been the object of sustained data gathering since the time of the Enlightenment, and cartography, flow charts, graphs and statistical databases have played a preponderant role in the shift

10 from a society based on discipline to contemporary regimes of biopolitical control.

Art production long sought to protect the relatively autonomous sphere it had eked out for itself from any incursion by the potentially deadening logic of knowledge production and data

15 gathering and display. In the face of the sheer glut and facile allure of purpose-driven information and rationality, art's self-assigned role was to affirm its radical uselessness. Yet as knowledge use has become inseparable from the exercise of power, many practitioners have chosen to use the strength of data to challenge and

20 potentially subvert data-power. Critical cartography, tactical magic, database use and research have become integral components of artistic competence, which refuses to leave social critique to the social sciences.

THE ROAD UNTAKEN: THE GENESIS OF DATAESTHETICS

Art-historically speaking, *dataesthetics* may be seen as the road untaken in twentieth-century art practices. In that respect, the emergence today of numerous practices using data as their

material may be understood as a return of the repressed. In the early years of the twentieth century, avant-garde art practice chose to leave the realm of data compiling and information display to science alone, thereby consummating a split between those two realms of symbolic activity that was to last almost a century. The advent of World War One with its calculated mass slaughter, as well as the Fordist organisation of production which followed in the 1920s, merely underscored radical art's break from the murderous rationality of cost-benefit analysis, which data seemed all too willing to serve uncritically. Art sided with the precariousness of bare life and sought, as **Georges Bataille** once put it, *"to break the chain of effective action."* Yet, the mere fact that history unfolded in that way does not foreclose art history's unrealised potential; things could plausibly have happened differently – and, indeed, almost did.

Before resolving to define itself as the other of reason, art wavered and came close to pursuing a common path with science. **Marcel Duchamp**, undeniably the most important artist of the past hundred years [if not indeed the only one], often acknowledged his fascination with the way contemporary science was making use of data. Meteorological instruments, including barometers and hygrometers, and measurement gauges of all kinds, were examples of the *appareils enregistreurs* – or recording devices – whose indexical activities so fascinated **Duchamp**. His *Large Glass,* the masterpiece he worked on between 1915 and 1923, as well as other of his works of the period, which were *"to put painting once again in the service of the mind,"* as he said, can only be fathomed with reference to the multitude of notes and data which he carefully amassed. *"Somewhat like a Sears Roebuck catalogue,"* as he put it, this sum of information was "to accompany the glass and to be quite as important as the visual material." According to **André Breton**, in his essay on the *Large Glass,* "in this work it is impossible not to see at least the trophy of a fabulous hunt through virgin territory, at the frontiers... *of the most recent data of science."*

Duchamp was convinced that this "recent data of science" offered a new lease on life for the creative intellect, and would allow him to pursue both the previously invisible sphere revealed by x-rays and to exploit the impalpable realm of electromagnetic

01   waves. Indeed, **Duchamp** famously described his work of that time as an attempt to "make a painting of *frequency.*" But **Duchamp**'s work anticipated *dataesthetics* in terms of both data use and data display. In the scientific language of the day, the notion of *réseaux*

05   or networks – referring both to electromagnetism, electricity and the cerebral mechanisms of the brain – was very current. **Duchamp** picked up the term for his 1914 painting, *Réseaux de stoppages* or *Network of Stoppages*: the work's composition resembles a network of railway lines or electrical conduits, making

10   **Duchamp**'s precise diagrammatic image a clear forerunner of the sort of *dataesthetics* which would only re-emerge in the 1990s in the work of **Mark Lombardi** and others. In his fascination with scientific data use and the aesthetic potential of imperceptible energies, no one had a greater influence on **Duchamp** than his

15   contemporary, electromagnetism pioneer **Nikolas Tesla**, whose showmanship and visionary work in global networks have inspired many young artists working in the field of *dataesthetics,* including **Jean-Pierre Aubé** and **Marko Peljhan**, as **Nataša Petrešin** points out in her essay.

THE LURE OF DATA

     From a formal perspective, it is tempting to see the webs of paint on **Jackson Pollock**'s canvases as a way of mapping the internal meanderings of the psyche. A generation later, **Mark Lombardi**

25   was doing the same thing – but he was doing it with the existing economic structure, articulating visually what remained otherwise invisible, even and perhaps particularly for those caught up in its folds. This veritable paradigm shift involved overcoming the modernist mindset that persistently opposed art and research.

30   Inasmuch as his work grapples with this tension, which it embodies in its form, **Lombardi** is something of an emblematic figure in the emergence of *dataesthetics*. **Lombardi**'s dense and yet ethereal webs of lines and curves that plot the networks of transactions, and the spheres of influence and conspiracy of globalised capitalism

35   all provide an indispensable link between 1970s Conceptualism and the politically acute works of a younger generation of artists. They do so less in terms of their content than in terms of their discursive form [after all, as **Trevor Paglen** points out in his

     STEPHEN WRIGHT

01 conversation with **Rene Gabri**, vastly more information than we commonly suppose, exists freely in the public sphere – for anyone maniacal enough to spend their days and nights sifting through and ordering it]. And they do so in two respects: firstly, because

05 the drawings imply in their very nature the concept of potential extension: the ideas teased out by the artist in the space of the work remain open-ended, inviting users to pursue the vectors and links to draw their own conclusions. And secondly, because the sense of bewilderment they instil in the viewer quickly turns into a

10 desire to know more, to go further. In compiling his visual archives, **Lombardi** very likely saw himself less as a sleuth than as an architect of knowledge: for data never constitutes an enumeration of mere facts, if only because the act of cataloguing is itself a means of redirecting, constraining, and reshaping information.

15 Consider **Michel Foucault**'s classic statement in his *Archaeology of Knowledge* on the creative role that archives assume in the creation of knowledge: *"The archive… determines that all these things said do not accumulate endlessly in an amorphous mass, nor are they inscribed in an unbroken linearity, nor do they disappear*

20 *at the mercy of chance external accidents; but they are grouped together in distinct figures, composed together in accordance with multiple relations, maintained or blurred in accordance with specific regularities."*

DIALECTICS OF DATA

Of course, *dataesthetics* is not merely about ordering and reordering data; it is equally about disorganising it and drawing attention to the sheer "pain" [to use **Mladen Stilinović**'s term] of having subjective experience objectified into data form. In their

30 powerful *Dialectic of Enlightenment,* **Adorno** and **Horkheimer** make this point at the highest philosophical level, stigmatising reason's capitulation before positivism. Whereas the Enlightenment construed reason as inherently corrosive of myth, they showed to what extent it had become a mere tool of calculation, of planning

35 and coordination, neutral in regard to ends. Thinking, they argued, *"objectifies itself to become an automatic, self-activating process; an impersonation of the machine that it produces itself so that ultimately the machine can replace it."* The *"conversion of enlightenment into*

positivism, the myth of things as they actually are, and finally the identification of the intellect and that which is inimical to the spirit, has been overwhelmingly confirmed. Our conception of history does not presume any dispensation from it; nor does it imply a positivistic

search for information. It is a critique of philosophy, and therefore refuses to abandon philosophy." An analogous case could be made for the growing number of socially critical artists integrating data use in their artistic practices: their critique of data refuses to abandon data use to their adversaries alone.

Adorno and **Horkheimer**'s argument perhaps inadvertently allows us to observe an interesting philosophical duality with regard to data use. On the one hand, data has what philosophers of language term an "enunciative" dimension: it is an objectifying description of some state of affairs. But on the other hand, and

more counter-intuitively, data has a "performative" dimension: it makes things happen, bringing about a sort of self-fulfilling prophecy through its very self-evidence. Take a classic political example – the logic of which has repeated itself countless times in the history of biopolitics – which is the colonisation of India.

Baffled by the sheer heterogeneity of the Indian multitudes that they were set on dominating, the British rulers needed a representation, a quantified picture of the absolute otherness if they were to govern it. So they organised a census, asking people to identify themselves on the basis of their ethnic and

religious belonging – that is, to statisticise themselves according to criteria with which they had previously never identified and that distinguished them from their next-door neighbours. The "facts" thereby produced spoke for themselves, as such data is wont to do, and a direct line can be drawn between this data gathering

initiative and the partitioning of the territory along ethnic lines on the basis of the very data it had introduced into the world through the imaginary.

In the concluding essay of this collection – a text that stakes out the emergent regime of "real-information power" that their

future work will seek to map out – **BUREAU D'ÉTUDES** argue that *dataesthetics* is to contemporary regimes of biopower what the portrait of **Louis XIV** was to the French monarchy. They argue that the rise of *dataesthetic* practices are inseparable from the

consolidation of biopolitical control over life systems; yet their mapping practice itself holds out the possibility of a politically subversive use of data – not merely by providing a representation of power and counter-power but by making that representation

available to those whose life experience allows them to make use of that information in an autonomising framework. This underscores a fundamental difference between the beautifully hand-drawn maps of **Mark Lombardi** and their batch-printed flowcharts and information journals, intended less to be viewed as art within the

performative framework of the artworld than to reach out to a broader range of users beyond the confines of the sphere of art.

Though this reader, like the exhibition it accompanies, highlights the socially critical potential of using data as an artistic material, it is obvious that the aesthetic use of data – of any use

of data – is a highly ambivalent phenomenon. **DATAESTHETICS** focuses on data's performative dimension – that is, on how, for better or for worse, data makes things happen. ¶

Dataesthetics, exhibition view / postav izložbe, **Gallery Nova**, Zagreb

"Instead of a transparent art system that would allow comparisons on an international level, what we have to deal with in our region is an art-historical narration organized into local mythologies, which are not, as it were, susceptible to translation into the international language of art. The persistence of local mythologies relies not so much on a lack of knowledge or expertise, but rather on the fear of a realignment in the value system."

IRWIN

IRWIN: installation proposal for presentation of **East Art Map** CD-Rom, for exhibition **Museutopia**, Karl Ernst Osthaus Museum, Hagen, 2002 / skica za prezentaciju **East Art Map** CD-Roma za izložbu **Museutopia**, Karl Ernst Osthaus Museum, Hagen, 2002.

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AUTHOR **BRIAN HOLMES**

TITLE **Drifting Through the Grid**

Psychogeography and Imperial Infrastructure

05   Great social movements leave the content of their critical politics behind, in the forms of a new dominion. This was the destiny of the revolt against bureaucratic rationalism in the 1960s. The Situationists, with the practice of the derive and the program of unitary urbanism, aimed to subvert the functionalist grids of
10   modernist urban planning. They sought to lose themselves in the labyrinth of a *Naked City,* while calling for the total fusion of artistic and scientific resources in "complete decors": *"Another City for Another Life,"* as the radical architect **Constant** proclaimed. [01] With the worldwide implementation of a digital media architecture
15   – and the early signs of a move toward cinematic buildings – we are now seeing the transformation of the urban framework into total decor [**Lev Manovich**: *"In the longer term every object may become a screen connected to the Net, with the whole of built space becoming a set of display surfaces"*[02]]. What kind of life can be
20   lived in the media architecture? And how to explain the continuing prestige of Situationist aesthetics, in a period which has changed so dramatically since the early 1960s?

       Today, the sensory qualities of the derive are mimicked by hyperlinked voyages through the datascapes of the World Wide
25   Web. The comic-book imaginary of the *Silver Surfer* still permeates our computer-assisted fantasies. Within this commercialized flux, the proponents of "locative media" – like **Ben Russel**, the developer of **headmap.org**, or **Marc Tuters**, of **gpster.net**

The Map of Eastern Modernism published in the catalogue "Zeichen im Fluss", 1990, accompanying the text **The Ear Behind the Paiting** [by **Eda Čufer** and **Irwin**]

– propose to add a personalized sense of place, a computerized science of global ambiances, using satellite positioning technology. In this way, the "geograffiti" of GPS waypoint marking seeks to
25　promote a new kind of locational humanism, tailored to the worldwide wanderer. *"Know your place"* is the ironic HeadMap motto. But what would it really take to lose yourself in the abstract spaces of global circulation?
　　　Not long ago [during the speculative boom of the 1990s] the
30　utopian maps of visionary engineers could portray the Internet as an organic space of interconnected neurons, like the synapses of a planetary mind. Data-sharing and open-source software production have effectively pointed a path to a cooperative economy. But a mapping project like *Minitasking,* elaborated in
35　2002, depicts the **Gnutella** file-sharing network as a seductive arcade, bubbling over with pirated pop tunes and porno clips. The revolutionary aspirations of the Situationist drift are hard to pinpoint on the new, hi-tech cartographies.

In the wake of September 11, the Internet's inventors
– DARPA, the DEFENSE ADVANCED RESEARCH PROJECTS AGENCY
– conceived a new objective: *Total Information Awareness,* a
program to exploit every possible control function that can be
grafted onto the new communications technology. Here's where
the innovation lies: in "Evidence Extraction and Link Discovery,"
"Human ID at a Distance," "Translingual Information Detection,"
and so on. Fortunately for our civil liberties, the U.S. Congress still
had the constitutional power to quash this distorted brainchild of a
convicted political criminal, the retired admiral **John Poindexter**.
But the Pentagon has clearly caught up to the commercial
surveillance packages that took the initiative in the late 1990s:
workstation monitors, radio-tracking badges, telephone service
recording, remote vehicle monitoring [advertising blurb: "From
the privacy of your own computer, you can now watch a vehicle's
path LIVE using the new *ProTrak* GPS vehicle tracking device"].
Military strategist **Thomas Barnett** has learned the lesson of those

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01 freewheeling years, when all across the world, individual autonomy developed at the speed of high technology – until **Mohammed Atta** finally found himself at the controls of a 767. *"In my mind, we fight fire with fire,"* **Barnett** says. *"If we live in a world increasingly*
05 *populated by Super-Empowered Individuals, then we field an army of Super-Empowered Individuals."* [03]

In *The Flexible Personality* I tried to show how networked culture emerged as a synthesis of two contradictory elements: a communicative opportunism, bringing labor and leisure together
10 in a dream of disalienation that stretches back to the 1960s; and an underlying architecture of surveillance and control, made possible by the spread of cutting-edge technologies. The contemporary manager expresses the creativity and liberation of a nomadic lifestyle, while at the same time controlling flexible work teams
15 for just-in-time production. The **Yes Men** have made this figure unforgettable: impersonating the WTO at a textile industry conference in Finland, they unveiled a tailor-made solution for monitoring a remote labor force, what they called the *Management Leisure Suit.* The glittering lycra garment might have recalled
20 what *NY Times* pundit **Thomas Friedman** once called the *golden straitjacket,* forcing national governments into the adoption of a neoliberal policy mix; but the yard-long, hip-mounted phallus with its inset viewing screen is just a little too enthusiastic for private-sector discipline! Transmitting pleasurable sensations
25 when everything is going well on the production floor, it allows the modern manager to survey distant employees while relaxing on a tropical beach. The conclusion of the whole satirical charade is that with today's technology, democracy is guaranteed by Darwinian principles: there's no reason for a cost-conscious businessman to
30 own a slave in an expensive country like Finland, when you can have a free employee for much less, in whatever country you chose. [04]

What happens when the freedmen revolt? Today all eyes are on the soldier. **Thomas Barnett** has drawn up a new world map
35 for the Pentagon: it divides the *"functioning core"* of globalization, *"thick with network connectivity,"* from the *non-integrating gap* of the equatorial regions, *"plagued by politically repressive regimes."* The gap is where the majority of American military interventions have

taken place since the end of the Cold War. It's also where most
of the world's oil reserves are located. And it's mainly inhabited
by indigenous peoples [in Latin America] or by Muslims [in
North Africa, the Middle East, Central Asia, Indonesia]. **Barnett**'s
solution: "Shrink the gap." Integrate those people, by force if
necessary.

     Jordan Crandall seems to grapple with this question of
integration in one of his installations, *Heat Seeking*. The piece
is full of menacing violence; but one scene shows a passive,
unconscious woman being fed, apparently under the influence
of a radio transmission. This disturbing image gets under the skin
of the new media architecture, exploring its relations to psychic
intimacy.[05] What kind of subjectivity emerges from exposure to the
contemporary networks?

     I think we should conceive the worldwide communications
technologies – such as the Internet and the GLOBAL POSITIONING
SYSTEM – as Imperial infrastructures. These are systems with
strictly military origins, but which have been rapidly liberalized,
so that broad sectors of civil society are integrated into their
basic architecture. Everything depends on the liberalization. The
strong argument of **Hardt** and **Negri**'s *Empire* was to show that
constitutional legitimacy is necessary for the spread of a reticular
governance, whose inseparably military and economic power
cannot simply be equated with its point of origin in the United
States. Imperial dimension is gained when infrastructures become
accessible to a new category of world citizens. The effect of
legitimacy goes along with integration to the "thick connectivity" of
which **Barnett** speaks.

     What happens, for example, when a private individual buys
a GPS device, made by any of dozens of manufacturers? You're
connecting to the results of a rocket-launch campaign which has
put a constellation of twenty-four satellites into orbit, at least four
of which are constantly in your line-of-sight, broadcasting the
radio signals that will allow your device to calculate its position.
The satellites themselves are fine-tuned by US AIR FORCE monitor
stations installed on islands across the earth, on either side of the
equator. Since **Clinton** lifted the encryption of GPS signals in the
year 2000, the infrastructure has functioned as a global public

service: its extraordinary precision [down to the centimeter with various correction systems] is now open to any user, except in those cases where unencrypted access is selectively denied [as in Iraq during the last war]. With fixed data from the WORLD

05 GEODETIC SYSTEM – a planetary mapping program initiated by the US DEPARTMENT OF DEFENSE in 1984 – you can locate your own nomadic trajectory on a three-dimensional Cartesian grid, at any time, and anywhere on Earth [DEFENSE DEPARTMENT dogma: *"Modern maps, navigation systems and geodetic applications require*

10 *a single, accessible, global, 3-dimensional reference frame. It is important for global operations and interoperability that DoD systems implement and operate as much as possible on* WGS *84"*].

Perhaps the most interesting aspect of this satellite infrastructure is that in order for one's location to be pinpointed,

15 the clock in each personal receiver has to be exactly synchronized with the atomic clocks in orbit. This is the first operation the system performs. So you have an integration to Imperial time. The computer-coded radio waves interpellate you in the sense of **Althusser**, they hail you with an electromagnetic "hey you!" [06]

20 When you use the locating device you respond to the call: you are interpellated into Imperial ideology. The message is that integration equals security, as exemplified in the advertising for the *Digital Angel,* a personal locative device pitched to medical surveillance and senior care. It's a logical development for anyone

25 who takes seriously the concept of the "surgical strike": give yourself over to the care of the nurturing machines, target yourself for safety.

In light of all this, one can wonder about the limits of the concept of conversion, developed extensively by **Marko Peljhan**

30 in quite brilliant projects for the civilian reappropriation of military technology. Can we still make any distinction between a planetary civil society articulated by global infrastructure, and the military perspective that **Crandall** calls "armed vision"? The urgency is social subversion, psychic deconditioning, an aesthetics of dissident

35 experience. These are the disruptive elements that constitute what **Deleuze** and **Guattari** call *"the nomadic war machine."*

Most of the alternative projects or artworks using the GPS system are premised on the idea that it permits an inscription of

01   the individual's path, a geodetic tracery of subjective difference. The most beautiful example to date is **Esther Polak**'s *RealTime* project, where GPS-equipped pedestrians gradually sketch out the city plan of Amsterdam, as a record of their everyday itineraries.

05   But the work is a fragile gesture, fraught with ambiguity: the individual's wavering life-line appears at once as testimony of human singularity in time, and as proof of infallible performance by the satellite mapping system. The beauty of the former can act to hide the latter's insidious potential.

10   All too often in contemporary society, aesthetics is politics as decor. Which is why the Situationists themselves soon abandoned **Constant**'s elaborate representations of unitary urbanism. *"Ideology represents the imaginary relationship of individuals to their real conditions of existence,"* wrote **Althusser**. It's what makes you

15   walk the line, to use his image. Has the ideology of our time not become an erratic, wavering pattern of crisscrossing footsteps, traced in secure metric points on an abstract field? The aesthetic form of the derive is everywhere. But so is the hyper-rationalist grid of Imperial infrastructure. And the questions of social subversion

20   and psychic deconditioning are wide open, unanswered, seemingly lost to our minds, in an era when civil society has been integrated to the military architecture of digital media. ¶

01 | Text available at www.notbored.org/another-city.html

02 | See the text by **Lev Manovich** on "Augmented Space," downloadable at: www.manovich.net/DOCS/augmented_space.doc

03 | **Thomas Barnett**: *The Pentagon's New Map* [PUTNAM, 2004], as well as the article at www.thomaspmbarnett.com/published/pentagonsnewmap.htm

04 | For the story of the Finland lecture, see www.theyesmen.org/hijinks/tampere/index.shtml

05 | See documentation of this work at www.jordancrandall.com

06 | See **Louis Althusser**: "Ideological State Apparatuses," in *Lenin and Philosophy and Other Essays* [NEW YORK: MONTHLY REVIEW PRESS, 2001], p. 119; a pirate version of this famous paper is available at www.culstudies.com/rendanews/displaynews.asp?id=2534
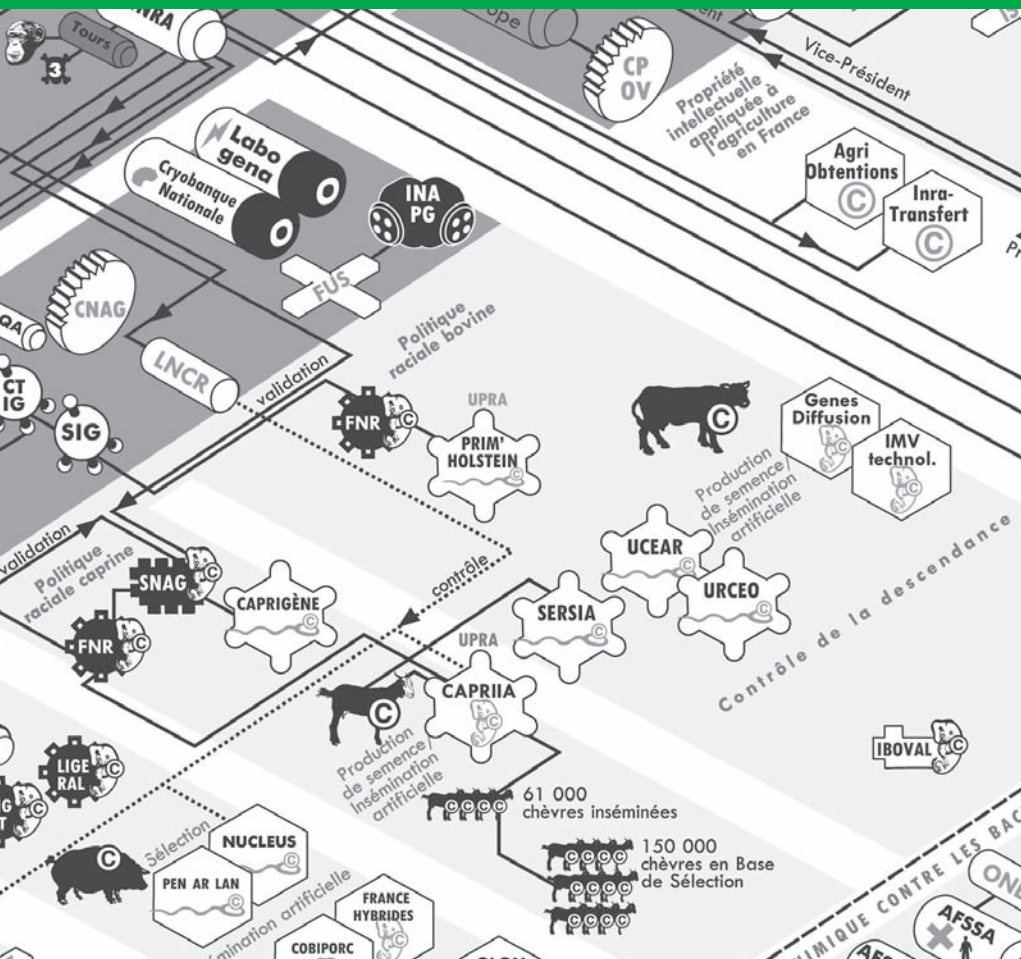
Bureau d'Études:
Chemical and Biological Government
2006 [detail / detalj]

AUTHOR **BUREAU D'ÉTUDES**

TITLE # Resymbolizing Machines
Artwork after Oyvind Fahlström

05   In the 1960s and 70s, the artist **Oyvind Fahlström** created paintings, maps and games filled to bursting with precise information, analyzing the social, economic and political situations of the present. These aesthetic and cognitive objects, initially produced for museums and collectors, gradually put a foot outside

10   and gained in autonomy. For that, considerations of technical reproduction and distribution had to be included in the conception of the objects, and the public associated with them had to go suddenly into motion, to start speaking. This exodus of artists outside the art system is repressed today by art critics assuming

15   the role of legislators [and recruiters] for artists. With their stunted philosophy of forms, these critics reduce artists to the status of suppliers whose products meet the demands of the market and the cultural institutions. But the artists sometimes overflow the experts' control, bringing their autonomy into play beyond the limits

20   authorized by the guardians of the temple.

        Fahlström put an end to **Saint-Simon**'s utopian hierarchy: *"Artists in the lead, followed by scholars, and only then by industrialists, after the first two classes."* He sparked cooperation between autonomous agents dealing with knowledge, art, production and

25   distribution, but also critical reception. First he opened up aesthetic creation to the inventions of expert knowledge and vice-versa, with his maps and paintings depicting social, economic and political situations. Then he attempted an exit from the feudal system

01   of art, with the idea of autonomous production and distribution: *"Painting, sculpture, etc., today represent the most archaic art media, depending on feudal patrons who pay exorbitantly for uniqueness and fetish magic.... It is time to incorporate advances in technology to*

05   *create mass-produced works of art, obtainable by rich or not rich."*[01] He envisaged the creation of a system of "alternative, autonomous distribution" and worked with various political movements.

    Nonetheless, **Fahlström** did not really fulfill his project. Looking at his work, it's quite clear that he didn't succeed in

10   realizing his wish: there was no massive production of his images [which most often remained in the state of prototypes] and the works did not carry out the critique of the means of expression [henceforth rationalized and industrialized]. The imaginary and narrative profusion of his work, escaping at a run from the

15   disciplinary censorship of pre-68 culture, can no longer stand up against the galloping normalization of the unconscious itself, the industrialization of desires and affects, the massive consumption of fictional beings that has been installed since the 1970s. The point of convergence between art, knowledge, practices and struggles,

20   production and distribution – in other words, the project, implicit in his entire approach, of a popular university or parliament [allowing for a collective reworking of narrative, representations and shared rules] – did not find any complete and enduring form. There would not be any technological and political assemblages between the

25   different agents of symbolization [from conception to reception]. Above all, **Fahlström** maintained the category of "artist," even though his project cut through the professional identity of symbol-producers.

INVENTING THE COMMONS

    Let's just imagine what **Fahlström** would be like if he left the nineteenth century behind and abandoned the romantic postures. Let's imagine the practical realization of his popular university or parliament, at the crossroads of the aesthetic and the cognitive, of

35   practice and struggle, of production and distribution.

    Take the question of distribution and broadcasting, for example. Once autonomous symbolic production has left the artisanal realms of the feudal system of art [with its institutional

01	chateaux, its private and public barons, its obsequious cultural craftsmen, its exploitation of subjectivities, its embedded critics], it rapidly runs up against the well-guarded fortresses of the culture industry. If we just take the *Lagardère* empire – with *Payot* and
05	*Fayard* press, *Elle* and *Marie-Claire* magazines, *Bourrelier* toys, the *NMPP* and *Relais H* outlets, *Hatier, Bordas, Belin* and *Nathan* publishers, EUROPE 1, RFM, CANAL SATELLITE and CLUB INTERNET media networks [just a tiny part of this arms manufacturer's holdings!] – it adds up not only to almost all the big French
10	publishing houses, but also the distribution and broadcasting machines that keep them running. The task appears impossible. To become autonomous from this fiefdom, a collective symbol producer would have to assemble nothing less than publishing, distribution and broadcasting machines. Independent media,
15	audiences, bookstores. Strike forces [unions] would also have to be created to oppose the blows of the adversaries, or to protect the exodus of the autonomous assemblies.

Such an assemblage of publication, broadcasting and distribution machines, with the creations of unions for protection
| 20 | from and opposition to the cultural fiefdoms would be a full-fledged machine of resymbolization. It would be a site of social transmission and mutualization of expressions, knowledge and skills. This machine would stand apart from its feudal enemy through its ways of feeling, of coordinating its forces and producing meaning. |
| 25 | It would also stand apart by its ethics, its aesthetics, even its epistemology. |

Looking around us we see lots of these kinds of machines. Sometimes they're little, other times more complex, more articulated, giving hope that the double refusal [of the culture
| 30 | industry and the art system] might survive and grow in an enduring way. We came across a particularly interesting machine of this kind, which invited us to associate ourselves with it. Wishing to gain some autonomy, our artist's group became part of the distribution collective **CO-ERRANCES**. |
| 35 | Such a cooperative is an essential piece in an autonomous assembly: it allows for the articulation of publishers, journals, filmmakers and producers, each one symbolizing in their own way, outside the cultural fiefdoms. It also articulates bookstores, |

art-house cinemas and other self-styled projection spaces and associations. To function coherently over time, the Co-errances cooperative not only has to fulfill its task [distribution], but it also has to create or give rise to a few complementary pieces, essential to the life and survival of autonomous machines.

So the distribution companies belong to the feudal lords? Let's create an economic interest group for independent distribution.

Small and mid-sized publishers aren't worth a damn, and are fated to disappear? No problem, what we should do is to create a union of small and mid-sized publishers, which are actually numerous in France, and very close to what might be called "the creativity of the multitudes." These publishers ought to meet just before the *Salon du Livre,* which is monopolized up to 75% by the manufacturer of arms and infotainment, *Lagardère.*

The audiences are hypnotized? Well, mutuals of publics [of which there are seven in the course of formation] allow the latter to come out of their passive, desocialized and depoliticized role as cultural consumers.

Independent cinemas with unique projections are on the way out? Not at all. There are many informal projection spaces that can be supported with your participation; they will have to meet someday, to become conscious of their own strength.

All these machines have different schematics or different ways of functioning than the feudal machines. They refuse the imperative of the "latest thing" and the "in/out" distinction: such a consumerist vanguard is too costly and enslaving. The autonomous production of symbols looks twice at the autonomy that a form allows and at the cost it imposes on a producer/receiver: a machine tool is more autonomous than a computer-controlled machine, as people saw with the self-managed **Lip factory** in France, or with the self-managed businesses in Argentina today. In this sense, an autonomous producer prefers to smash certain machines whose development destroys autonomy [without displacing elsewhere]. The same producer also salvages inventions cast aside by technological "progress" [non-commercialized seeds, patents that have fallen back into the public domain].

The autonomous production of symbols requires a machinic ecology. But it also requires an informational ecology. Because the

01 continuous ejaculation of information and of new fictional beings
fascinates and befuddles the brain, which just goes on flooring the
pedal. In the worst of cases, disorientation becomes complete. So
there is a problem of vision, an ecological question specific to the
05 information society. This ecology particularly needs to situate the
trajectory and industrial origins of information and the figures of
desire. Why are they massively produced, and by whom? In other
words, maps should allow you to locate yourself, to identify the
clouds of industrialized information, as well as the sewage pipes
10 that eject them into the infosphere. But circuit-breakers also must
be created to stop the forward march of these psychic steamrollers
[here we might think of the way the anti-advertising collectives
turn the publicity avatars inside-out, or the way certain ecological
actions cover every advert in a city with black paint].

15 Still these kinds of maps and circuit-breakers aren't enough.
They aren't up to scale. The big businesses and the major public
administrations have extra perceptual organs, thanks to their
megamachines for the invention, collection, refinement, synthesis,
transformation and selective destruction of existing information.
20 These megamachines help the governments or businesses in
question to make decisions. They also allow them to manipulate
collective representations by falsifying memory, implementing
fake memories or false information, rumors or pseudo-arguments
[the Protagoras system, etc.]. Alongside these psychological
25 war machines, there exist other symbolization machines creating
the desire for submission, narcissistic prisons, senile adherence,
coercion via the figures of desire. And so megamachines that
reinforce autonomy must also be conceived.

In the 1960s there was still the dream of creating an ideal
30 society, and the artistic avant-garde sometimes wanted to be its
prophet. **Fahlström** dreamt of a postindustrial Swedish welfare-
state extended to the entire planet, and of a guaranteed income
within the control society: *"Lodging, communications and basic food
supply are supposed to be guaranteed for everyone, whether they
35 work or not."*[02] Widespread access to consumer products in the
Athenian democracies of Northern Europe and the United States,
along with the foreseeable shrinkage of available resources, were
fated to cool down this utopia of abundance: there would be no

further expansion of the middle class. And even less any escape from salaried labor, or ability to choose not to work.

Speculations on the possible models of a planetary society were developed by various artists in the 1960s. There was the
05 famous *"World Game"* by **Buckminster Fuller**,[03] which used a mix of modulated information flows to help people reflect on possible paths of evolution for the planet, or for particular countries or regions. These possible evolutions would take more or less the following form: *"Given that region x has a demographic growth*
10 *rate y for a total agricultural production z, with a development of the road system at k kilometers per year, how much agricultural importation is necessary, what are the ecological impacts, etc.?"* The multiplication of parameters refined the quality of the questions that could be asked of the universal symbolization machine. But
15 this machine had the disadvantage of its advantages, namely its quantitative presuppositions. Such a symbolization machine, freed from its magic touch [its "crystal ball" aspect, whose effects in the hands of the technocrats are well known], would then bring into operation a process of critical resymbolization [by visualizing
20 the different powers, the capacities of production, consumption, and their consequences] and also of positive resymbolization, reinforcing autonomy and cooperation by rendering the rules of the productive game at once visible and transformable.

MAPPING PRODUCTION LINES

We have carried out data maps on the structures of capitalism, media concentration, the prison industry, the new military technologies, etc., and we will continue to create such maps using artisanal techniques [see online maps at
30 **http://utangente.free.fr**]. With these maps we seek to produce a diagnosis of the present, based not on a denunciation of the so-called "dictatorship of the financial markets" or the "neoliberal regime," but rather on an analysis of the oligarchy and the oligopolies which, through small decisions taken at the dominant
35 points and through the successive delegation of responsibilities throughout the entire set of organizations they control, bring into play strategies and push toward goals on the scale of a country, a region or the entire planet.

The insufficiencies of our artisanal approach to information
and the meeting with friendly minds has led us to associate
ourselves with them in order to create a map generator. The
generator will be a machine allowing everyone to generate the
maps they need for their actions, by entering data concerning the
business or administration in which they work, or about which they
have found some information. The accumulation and coordination
of all the information should gradually permit the visualization
of the immense lines of production which link – for example
– the places where raw materials are extracted, the places where
petroleum products are processed, the places where electronic
components are assembled, the places where industrial or software
design is carried out, all contributing to the design/production/
distribution/use of a computer. The map generator would allow
people to name all the agents of a particular production line
and to identify their spatial arrangement, along with the trees
of ownership and the regulatory commissions that control them.
Finally, it would allow one to see the community of production lines
within a given field of activity. It would draw the technical, social
and political "schematic" that brings together both the producers
and the component parts of a product. And it would open up the
possibility of a double usage: finding the places where cuts in the
networks can be carried out, and sketching a potential schematic
that would assemble diverse, widely disseminated producers. It
would trace the possible sovereignty of a production line, which
would regroup, assemble and coordinate scattered singularities,
from the first stage to the last, from design all the way to use. It
would therefore constitute the "republic" that exists in a latent state
within the production line that brings together the extraction of
cobalt in Zaire, the fabrication of plastics in Kuwait, the assembly of
electronic components in Korea, the design of operating systems
in California, software design in India, logistical support in Holland,
information production in England, consumption in France...
autonomy and cooperation in the production of software, and
slavery in the production of hardware.

        Such a generator could also serve as the support medium
for an unrepresentable multiplication of social and political ties
or forms of cooperation gathering around the very framework

of world power, wearing away the joints and the weak links, metamorphosing the regulatory procedures. Indeed, the world is immense, but finite. And by beginning from this finitude, the individual can become aware of and transform all the surrounding forces of exploitation and coercion, by associating on proximate terms with other individuals themselves linked together by a world class whose power can only last as long as it is hidden or presented as inexorable, natural and necessary. By grasping the device on its largest scale, such a map generator could serve to nourish a consciousness of the multitudes, to reinforce their techniques of capture and styles of exodus in the face of a very real and effective class consciousness of the Upper Levels [bourgeoisie and aristocracy] in their daily accumulation of economic, social and cultural capital.

A resymbolization at the intersection of a product's components would imply the loss of national struggles whose horizon is the protection of the state. The sovereignty of these struggles is a sovereignty of the production line, bringing scattered and coordinated singularities together in the same process. As in the assembly of autonomous publication, distribution and broadcasting machines, what is at stake here is reappropriation of the lines and association of the publics. A production line is heterogeneous and multilinguistic from the very outset. It has no border, even though it has relative limits. It constitutes a republic of individuals, in other words, a non-territorial republic, which emerges in the face of the increasingly real perspective – confirmed by the gradual application of the WTO's *General Agreement on Trade in Services* [GATS] – of a privatization of those functions which still remain the monopoly of the State [justice, education, territory, police, army]. Here the map could serve to describe the still-unrealized potential of these "republics" of globalized production.

In the nineteenth century people imagined the octopus as a figure of the power of transnational firms; the vampire, the pig and the fat man as a figure of the capitalist; the pyramid and the man in the top hat in contrast to the man with a cap. In the 1960s, **Fahlström** imagined obsessive monads [cock-with-legs or cash-with-legs, permanently galloping around under the compulsion

of perpetual motion]; hands [hands without bodies, the hands of power, shaking each other, moving signs or goods, fighting, slugging or catching]; a hydraulic system of capitalist secretions [flows of money, of information, of raw materials]. Political

05 authority has long been built on symbols allowing the political communities to rally together: flags, upraised fists, songs. These symbols, in their symmetry with the dominant forms [the national flag, the salute, the patriotic hymn], have been voided by history and now belong to the past.

10 If we think of a production line as a republic, then each object becomes a flag, a global sociopolitical assembly: in other words, a symbol. But this symbol needs to be resymbolized, its meaning must be extracted, the relations of production must become visible. Only then would the most ordinary supermarket catalogue

15 appear for what it really is: a world social atlas, an atlas of possible struggles and paths of exodus, a machine of planetary political recomposition. ¶

01 | "Take Care of the World," in **Oyvind Fahlström**: *Another Space for Painting,* exhib. cat., MACBA, BARCELONA, 2000, p. 196.

02 | "2070, notes pour une conférence d'utopie," **Oyvind Fahlström**, exhib. cat., CENTRE GEORGE POMPIDOU, PARIS, 1980, pp. 50-53.

03 | For more information on this cooperative strategy game, deliberately conceived as the ecological contrary of military games, see **Buckminster Fuller**, *The World Game Integrative Resource Planning Tool* [1971], available at **www.bfi.org/worlddesign/WG1_Title.pdf**

Translated from the French by **Brian Holmes**

Makrolab mark IIex power systems,
Campalto island, Venice Lagoon,
Venice Biennale operations 2003

DATAESTHETICS

AUTHOR

NATAŠA PETREŠIN

TITLE

Sonic Psychogeography & Orbital Viewing

05

"The electromagnetic spectrum is an immaterial field with very material consequences, and unfortunately it has become a serious commodity." [01]

Since 9-11, ever more sensitive and pervasive systems of surveillance have multiplied and gained political legitimacy, leading to ongoing discussions about *Echelon,* the global interception system, whose ears, eyes and probes span the greater part of the earth. Heightened security in the contemporary world comes as a result of what we can openly call the society of surveillance. The ubiquitous layer of the infosphere has radically restructured established centres of power, shifted borders between the public and private domains, and generally changed our perception of spatial and temporal dimensions. One of the more significant consequences of this has been the development of new world mapping initiatives, evidencing physical, psychological or social deterritorialization, going beyond the geopolitical territories **Deleuze** and **Guattari** pointed out two decades ago. This new cartography concerns not merely the material world but human subjectivity as well. It is as if the process defined by **Guy Debord** had been thrown into reverse: the digitised flow of information has become a commodity, abolishing or undermining the spectacular relation to objects and images. The medium is now *"intangible, diffuse and diffracted in the real"*. [02]

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PHOTO: Marko Peljhan

01   Conceptually and distribution-wise still quite distinct from the
business of contemporary visual arts, new-media artists, acting
today as analysts and critics, are working to create a fluid field
where reflection on and awareness about global or local issues
05   can be raised by developing tactical gestures, networked projects
and autonomous contexts for their work. *"In an era of intensely
networked systems, when you create, it's not just how you create,
but the context of the activity that makes the product",* suggests
Paul D. Miller.[03] In the lineage of early twentieth-century avant-
10   gardists, media artists often produce collectively, in co-operation
with experts from other fields. Science, to which digital or post-
digital culture is easily drawn, necessitates such interdisciplinary
collaboration. The "madness of ownership"[04] – that traditional
fortress separating us from them, on-line from offline communities,
15   power from the [neo]colonised – has been tackled head-on by the
open source/free software movement. Reciprocal file-, database-
and software-sharing challenges the still prevailing notions of
art making as an inspired process. Thus created networks and
platforms generate specific contexts for works or projects outside
20   the art market and artistic channels of distribution. These expand
from documentary, experimental and performative to exemple-
setting, informative and demonstration-based art events, situations
and structures.

THE CONCEPT IN PROCESS

Over the past decade, Slovenian new-media artist **Marko Peljhan**
and a clutch of collaborators from multidisciplinary backgrounds
including architecture, art theory, computer sciences and electronic
music, have been developing tactical media projects using
30   information and communication technologies from the field
of science and the military industry, challenging perceptions of
the seemingly self-evident function of the "invisible" infosphere,
drawing attention to shifts in centres of power, and providing
strong evidence regarding the surveillance machinery and civil
35   control that lies behind it. **Peljhan**'s most complex and well known
project-in-progress is MAKROLAB, a mobile and self-sustainable
unit that brings together scientists and artists in an isolated
location for a defined period of time. It has been projected to

evolve between 1997 and 2007, and is set up continually in various
isolated parts of the world. The first phase took place outside
Kassel, Germany, during the prominent contemporary art event
DOCUMENTA X in 1997. Subsequent phases were located on
Rottnest Island in Australia in 2000 and Blair Atholl in Scotland
in 2002; in December 2006, **MAKROLAB** is bound for Antarctica.
The construction of **MAKROLAB** draws upon contemporary
architectural developments in the design of portable, nomadic
buildings, providing a shelter for an autonomous environment
inside, one that is powered by natural sources of energy [solar
and wind power] and is connected with the world through
antennas, ISDN, satellite audio and video signal receivers, radio
stations, decoding software etc. Using these tools, a team of
selected artists, scientists and technicians undertake month-long
research projects on weather systems, telecommunications and
migration, expanding these three general fields into the realms
of acoustics, solar-power systems, social-evolution systems and
strategies, wind-power systems, while archiving the dreams and
daily routines of each participant. The process of materialising
the surrounding immateriality is the objective of **MAKROLAB**; or
as **Peljhan** puts it, the goal is *"to transform abstract and intangible
qualities and properties present in the world, such as radio waves,
atmospheric events or psychic movements, into material, 3D
structures, documents, objects through a de-abstraction process."* [05]
Existing within a limited timeframe, and in a defined space, visible
on the Internet through specially created websites and e-mail
correspondence, **MAKROLAB** as a utopian model intervenes in
concrete reality, scanning it thoroughly in what might be called a
permanent survival mode. It is this isolated and insulated position
that enables the organism to function as a communications centre
and reflective machine; for only this kind of a constructed situation
could *"produce the code for the evolution of social relations. Thus,
isolated individuals in a restricted space, extended time and intensive
communication produce more evolutionary codes in social relations
than wide-scope political and geographical social movements."* [06]

　　As a specific extension of the activities within the broader
body of **MAKROLAB** research, the performative situations
named *Wardenclyffe* accompanied the first station in Kassel in

01   1997. **MAKROLAB** operates outside the realm of the spectacle, in physically remote, non-urban spaces; it is a place for the production of knowledge and an archive of acquired data, whereas *Wardenclyffe's* performative situations were realised within a more

05   formal and representational frame, presenting the results of the research done within **MAKROLAB**. A sound and video performance, lasting several hours, produced together with electronic musicians and sound avant-gardists [**Aljoša Abrahamsberg**, a Slovene sound artist, and the founders of the German post-techno music

10   label **RASTER NOTON**, **Olaf Bender**, **Frank Bretschneider** and **Carsten Nicolai**], took place in the lab itself, combining in real time the documented sound material of the three months' telecommunications research with sampling from the frequency generators and broadcasting talks of the performance crew with

15   radio operators from Eastern Europe. The sound and the video that were produced live have been broadcast on the Internet, thus bringing the source of *Wardenclyffe's* inspiration, **Nikola Tesla**'s never realised "world telegraphy" project, into a partial, symbolic completion. **Tesla**'s visionary plan of an integrated, interconnecting

20   planetary communications network was embodied in the world's first transmission station, *Wardenclyffe Tower,* on the north shore of Long Island. Soon after being erected, between 1901-03, the plans for finishing the Tower had to be scrapped and the Tower destroyed for lack of money needed to complete the project.

25   But **Tesla** was certain that it could have been the beginning of the unification of the globe by the flux of electrical energy that would traverse the world with the flows of language, images and money.[07] He managed to transform **Edison**'s notion of electricity as a consumer commodity into a phenomenon of potentially re-

30   directed energy in which *"everything was transcodable and which could instantaneously intervene anywhere, even to literally occupy the full body of the earth and atmosphere".*[08]

POLITICAL SONIC PSYCHOGEOGRAPHY

35   Situationist-like detournement is one of **Marko Peljhan**'s aspirations that he endeavours to reflect through his projects. Through series of sound performances such as *Wardenclyffe, Solar* and *Signal Sever!,* always on the fine borderline between

01 the existing polarities of legal/illegal, private/public, access/
surveillance, **MAKROLAB** has expanded its activities into the
acoustic sphere, addressing what might be called political sound
mapping. The Situationist movement presented the results of its
05 urban drifting in the form of psychogeographical maps, collages
of various tables, charts and maps. Borrowing the term from the
Situationists, American radical theorist **Hakim Bey** developed the
idea of psychotopographical zones within real-world cartography
or the digital web.[09] On-line communities made up of political-,
10 media- or culture activists use digital networks for communications,
political work and strategies. **Bey** links this phenomenon to the
fact that every last square centimetre of the Earth has belonged
to some state or other since the beginning of the twentieth
century. Whereas the abstract map of the Earth is completed,
15 the "temporary autonomous zone" is open. The psychtopological
map, based on human consciousness and the digital web of
communications, emotions and interaction, functions as an index
of places with the potential to burst into temporary autonomous
zones. Their basic goal is finding a space and time to avoid the
20 pressures of mass media and political surveillance, as well as
expressing the danger of accepting them as norms.

Translating the information and energy streams that surround
us, which could otherwise not be heard or viewed [thus remaining
outside our realities and consciousness], into a perceptible and
25 mentally provocative audible and visual event and experience,
the process of *Signal Sever!'s* sound mapping also probes
the relationships between accumulated data and its intrinsic
message. Such performancs certainly confront viewers with the
shock of an unconventional shift of focus on immateriality as
30 a signifier of an enormous source of human manipulation. It
means a step further away from the formalist, post-minimalist,
post-digital laptop electronica in which the listeners were made
to hear inaudible software glitches, skips, clicks and cuts. In a way,
such performances move in the opposite direction from those
35 electronic music tendencies that **Achim Szepanski** described as
producing *"sensorial shocks and shake-ups rather than meaning
and sense effects... Whereas machines transmit information and
signals, which contain and relay the information of other machines,*

meaning is a temporary, codified condition that fills the gaps between these modes of information." [10] Taking the obviously activist aspect of performances that use the "aether" as a material and the computers, satellites, antennae and radio equipment as tools, we could also talk about **Marko Pelhjan**'s practice of orbital perception. As **Lisa Parks** argues, "orbital viewing" is a critical practice, involving an imagined spectatorial position that can gaze both at the planet and into deep space. She suggests that an alternative view is possible, one which goes beyond the usual appropriation by the state, scientific community or corporation. Orbital viewing, instead of notions of "big brother", offers possibilities for other social formations and interests to become aware of the use and power implications of satellite technologies:

> "Orbital viewing offers several critical interventions, then. First, it involves the politicization of orbital platforms – that is, the recognition that the earth's perimeter is now a conduit for thousands of orbiting information machines that produce forms of knowledge that are immediately relevant to social and political struggles on the earth. Second, orbital viewing assumes that it is possible to develop a critical and self-reflexive scrutiny of practices on earth that occur on global, national and local scales. It's not necessary – nor even desirable – to achieve an objective, neutral distance from those activities in order to see and analyse them adequately. Rather, orbital viewing attempts to occupy satellite vantage points in order to make visible the operations and effects of a constellation of invisible knowledge machines. Third, orbital viewing is not about eliminating satellite technologies. Instead, it's about struggling over how they have been and should be used. It's about questioning who controls, regulates and accesses orbiting machines that are integrally involved in the organization of time, vision, history and culture." [11] ¶

01 | **Raitis Smite** & **I. Auzina, Marko Peljhan**: *Artist as an Expert*
[make-world.org/interview_marko.html, 2001].

02 | **Jean Baudrillard**, "The Precession of Simulacra", in: **B. Wallis** [ed.], *Art After Modernism. Rethinking Representation* [NEW YORK: THE NEW MUSEUM OF CONTEMPORARY ART, 1995], **p. 278.**

03 | **K. Jordan** & **P. D. Miller** a.k.a. **DJ Spooky that Subliminal Kid**, *Freeze Frame: Audio, Aesthetics, Sampling, and Contemporary Multimedia* [www.rhizome.org, 2002].

04 | **N. Bourriaud**: "Under the Cultural Rain", in: *Frequenzen* [Hz]. *Audiovisuelle Raume* [FRANKFURT: SCHIRN KUNSTHALLE, 2002] **p. 136.**

05 | **Marko Peljhan**: *Insulation/Isolation Proceedings* [makrolab.ljudmila.org/reports/marko.html, 1997].

06 | Ibid. **Peljhan** deliberately links his approach to that of the Situationists. Their aim of inventing the situations and studying the effects of the geographical setting was to conceive a 'détournement' in the consciousness of an individual, acting directly on his/her mood and behaviour.

07 | **J. Crary**: "The Eclipse of the Spectacle", in: **B. Wallis** [ed.], *Art After Modernism. Rethinking Representation,* op. cit., p. 283.

08 | Ibid.

09 | **Hakim Bey**: *T.A.Z. – The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism* [NEW YORK: AUTONOMEDIA, 1985].

10 | **Achim Szepanski**: "Digital Music and Media Theory", *Parachute* [*Electrosons_Electrosounds*], No. 107, p. 27 [2002].

11 | **Lisa Parks**: *Orbital Viewing: Satellite Technologies and Cultural Practice* [www.cas.usf.edu/communication/rodman/cultstud/columns/lp-07-11-99.html , 1999].

NATAŠA PETREŠIN

Trevor Paglen: Illuminated Hangars • Tonopah Test Range, NV • Distance ~ 18 miles, 9:08 PM

Unmarked 737 at "Gold Coast" Terminal [2005] • Las Vegas, NV • Distance ~ 1 mile, 10:44 PM

AUTHOR **RENE GABRI** talks to
TREVOR PAGLEN

INTROVIEW:
TITLE **Certain forms of space**

RENE: Before we officially begin the interview, I thought it may be good to begin with some of your key research findings.

TREVOR: Okay, here's the super-condensed version of what my basic findings are so far:

1| The military has a whole "shadow" infrastructure composed of what are usually called "Special Access Programs." Special Access Programs are set up in such a way that their very existence is usually classified; they are programs that "don't exist." The amount of money dedicated to these sorts of programs is astronomical, probably around $30 billion annually.

2| That these kinds of military expenditures do not happen in a vacuum; they entail producing some bizarre forms of space. "Black budget" military spending is far more pervasive than I had ever imagined – money [and thereby **certain forms of space**] extend from remote "secret bases" in the desert to downtown high-rises, and from "things that go bump in the night" on military land to the most innocuous corners in the halls of the academia. The "black world" is truly global. Furthermore, "black-world" spending is not an obscure "special case" of militarism: the infrastructures dedicated to it and the land it occupies achieve the scale of cities in the first instance, and small countries in the second.

3 | The military is far more capable than I would have imagined at keeping secrets. To give you an example, I've been able to figure out that between 6 and 11 still-classified airplanes have been built in the last twenty years. There is almost no direct, publicly available evidence for the existence of a single one. The amount of money and people that you need to build a single airplane is absolutely enormous.

4 | The socio-economic relationships and bureaucratic capacities developed in order to perform classified research, development, procurement, and testing have become increasingly generalized throughout the state. The DEPARTMENT OF THE TREASURY, for example, has taken on far more characteristics of the NATIONAL RECONNAISSANCE OFFICE than vice versa.

5 | The "black world" of classified spending is not only a socio-political regime, but an ecological one as well. With the introduction of strange chemicals and other materials to the landscape, classified military programs become a source of ecological mutation. The forms of these mutations are themselves classified, but they have often meant death [this is a very long discussion]. Like capitalism, "black-world" spending has a particular metabolic relationship to nature and to the land.

6 | The "black-world" is a highly racialized landscape, whose reproduction presupposes the practical "non-existence" of certain groups of people. In the US itself, this usually means Native American communities. Moreover, the "black-world" of domestic militarism mirrors the "black worlds" traditionally associated with empire: the American Frontier, the Belgian Congo, the Mekong Delta, the West Bank, and so forth.

INTERVIEW:

Blank spots on maps

RENE: We can start very simply with just asking you how you became interested in the Pentagon's "black-world"?

TREVOR: The last major project I did was called *"Recording Carceral Landscapes,"* which was a sustained investigation of the California prison system. I spent a lot of time trying to figure out how it worked, and documenting its various nodes. At some point while I was going over that material, I was looking at satellite photo archives. I had an idea that I might do a series of juxtapositions between images of prisons and other sites associated with incarceration or something. I didn't end up doing that, but it was very interesting to look at those photo archives. This was long before google satellite or anything. It turns out that a lot of those photos were taken by U2 spy planes, which I thought was weird. After a while, I started to notice that huge parts of the archives were redacted [i.e. "blacked out"] or were missing altogether. I had this kind of Conradian moment where I wanted to know what was under those black marks, and in those "missing" parts of the archives. It turns out that a lot of weird military stuff happens in places roughly similar to modern prisons – places that are quite remote and away from major population centers.
I started to realize that there was a huge amount of land devoted to the military, and that a lot of it was quite bizarre. What were these blank spots and airfields doing out in the middle of nowhere?

It's kind of a cliché, but I got interested in this material from **blank spots on maps**.

RENE: Well, there are already a lot of interesting headings to pursue in your response, but I thought before we move further, it is good to get an idea of what you have been doing since the time you became interested in these blank spots on the map. So very simply, how does one go from looking at a blank spot on a map to actually constructing a course of activities or techniques for arriving at tangible findings.

TREVOR: Well, this research is still very much in progress. It's quite a big project, and I'm always trying to find additional ways to get information. When I first started looking into this stuff, I realized immediately that there was basically no academic writing on it, but there were other sources. Some journalists had looked into it, but most of that work was quite old. I started reading declassified CIA reports about spy planes and so forth. From reading that material, I got a rough idea about the histories of some of these programs and places. Again, this meant "reading between the lines" quite a bit – much of that "declassified" material is hilarious because it's mostly blacked out. I also started reading trade publications for the defense industry – journals like *Aviation Week and Space Technology,* which publishes a lot of material that you can use to infer larger defense trends. A lot of that material can be wrong, but by reading it you can get some general outlines. On top of that, I started attending weird functions, like ceremonies honoring test pilots and so forth. This year, for example, marks the 50th anniversary of the U2 project, so there are a lot of old-timers having parties and so forth. You can go to these things and listen to people's stories. There's quite a lot to learn, but again, a lot of the information is indirect. On top of that, I started making connections to defense journalists, military historians, and sometimes people who work at these places. Some people will tell you stuff "off the record," which can be frustrating because it's hard to verify a lot of what they say. Also, people lie or don't have accurate information a lot of the time. That's frustrating as well. At this point, I'm not really interested in "what they're doing"

so much as I'm interested in how these places, programs, and cultures become established, sustain, and reproduce themselves. The project as it stands now is *a socio-historical and epistemic investigation.*

RENE: **Trevor**, I see your work within a field of artists who are **taking full ownership of the potential to hack**, to see the role of the artist as a hacker; others have compared this role to one of an amateur, and even **Giorgio Agamben** speaks of tricksters or fakes as the constituent whatever-singularities of his Coming Community. In your case, although you are affiliated with the Geography program at UC Berkeley, where do you draw the line between the research that is acceptable in the Academy and the research that may well be something we can refer to as unorthodox. You talk about things "off the record" or informal means of gathering information. So how do you see your involvement within the field of geography and how has hacking that discipline informed your exploration of issues like these unmapped or hidden military sites?

TREVOR: This is a big question that has haunted me for a long time. On the one hand, I completely reject any disciplinary or formal boundaries within the work I do, but on the other hand, I still think that one should be as responsible as one can. Being affiliated with a department like Berkeley gives the project some legitimacy in certain situations. There are a lot of people who would probably not talk to me if I weren't a "professional" geographer. At the same time, I also am a card-carrying journalist and artist. These other "modes" are equally useful a lot of the time. One of the problems with this project is that there are a lot of people interested in the material who don't really have very good analytical skills. There's also all the UFO and conspiracy stuff. I try to stay very far away from those things, but when you're looking at this subject matter, it's inevitable that you come across it. As much as I can, I try to bring these encounters into the larger story that I'm trying to tell. You also asked about what counts as "legitimate." That's a great question. I used to think that a lot of what I was doing was too unorthodox, and the stories that I was able to tell were based on evidence that could easily be a lie. More recently, I've come

to realize that these sorts of problems aren't at all specific to my project. Historians, for example, base much of their arguments on evidence and stories that are equally unverifiable. A good historian will tell you that the best they can hope for is to tell a good, and relatively accurate story. All cultural production, to a certain extent, is a kind of myth-making. The trick is to do it responsibly, I think. Note that when I say "cultural production" above, I include all the social sciences and humanities. For me, academic production is also cultural production. I really don't see any distinction at all between my work as an artist and as a geographer.

RENE: Well, I am actually quite interested in this arena that may even go beyond unorthodox research initiatives. Here I am thinking about AREA 51 for example and all of the folklore and writing that has been done around it by various peripheral communities. You mention "myth-making"; have there been times in your own work on this project when you have had to question your own views on this type of "research"? Generally "intellectuals" can be very quick to dismiss people who may believe in aliens, UFOs, extraterrestrial life – the things you have referred to "X-Files" type of stuff. But actually, we can also look at these subcultures as another hacking culture. These individuals were hacking sciences long before artists found it a useful or interesting mode to work in. So I wonder if in your research you may have also had certain biases about these subcultures and if you found any of that "research" useful in your own investigation.

TREVOR: In this material, there's a constant dialectic between what we might call "the myth" and "the ban". What I mean by that is that there are all sorts of strange dynamics between the invisible, the unknown, and the ultra-visible and spectacular. We can put a lot of the stuff about UFOs and aliens and so forth into the first category: myth. But at the same time, myths resonate because they contain certain truths. This is how advertising works; **Barthes** talks about this when he's writing about mythologies. If you poke around the internet, you'll find all sorts of materials about aliens and weird things, and on and on. A lot of stuff about cover-ups and conspiracies. Well, it turns out that there are tons of cover ups and conspiracies.

There are lies within lies and so forth. Tons of it. A lot of the "alien" people fill this in with bizarre stuff, creating myths about it. And it's very hard to prove a counterfactual - i.e. it's almost impossible to "prove" that the government, for example, *doesn't* have a bunch of alien bodies at **AREA 51**. This dynamic is in constant tension with what we might call "the ban." The fact of the matter is that if you go to **AREA 51**, there's a big sign that says "photography prohibited" and "use of deadly force authorized" and so forth. If you talk to people who have worked on these programs, there are huge silences. People simply do not talk about this stuff. And so I think that's one of the dynamics around this material. Interestingly, both the "myth" and the "ban" are techniques of silence. The ban on images, speech, and documentation is quite literal. Myth functions

TREVOR PAGLEN & RENE GABRI

like a kind of Marxian fetish – it conceals much more than it reveals, but is hyper-visible at the same time. Myth, particularly those around **AREA 51** and so forth produce exactly the kind of silence that you're talking about – they render the subject "illegitimate" somehow. But if I take you to a mountaintop where you can see **AREA 51**, you can see that the place grows and grows… it's huge. And it's most definitely there…

As to whether these kinds of "hacking" cultures have been helpful, the answer is a resounding yes. I get tons and tons of information from plane-spotters, scanning buffs, sky-watchers and other subcultures. A lot of the material that they have is very specific and without any context at all, but on a lot of occasions someone will send me an email about an interesting flight they'd tracked or something, and I can follow the lead and see if it goes anywhere. I get a tremendous amount of "raw material" from these kinds of people, and I've learned a huge amount from them. A lot of techniques that a "serious" UFO investigator might use, for example, turn out to be very helpful. A lot of the information-gathering techniques developed in these communities are highly virtuosic. I want to point out that these problems aren't specific to what I'm doing. I have a friend, an anthropologist, who is interested in hydropower projects in Laos. He has exactly the same kinds of issues. Same for the prison project that I did.

RENE: I would like to delve a little deeper into the notion of visibility and invisibility. I offer as a kind of aside or footnote to consider the following provocation/question. Do not all incapacities at some point arrive at a new capacity? The obvious example is that the person who is unable to see, if willing, can develop new modes of sense and experience beyond sight [e.g., heightened sense of sound or touch, etc…]. Keeping this in the back of our mind, I would like to argue that we actually live in a society that increasingly privileges and entertains a notion that there are things that are kept from the public, things that are purposely kept invisible, hidden from us, and if our government for example, or our media, was more transparent, gave us the truth, more information, we would then live in a better society.

TREVOR: I recently read a paper in which the author claimed that more information is now being produced annually that is classified than is being produced in all of academia. Add up all the publications in all the journals, all the new books, the author argued, and it would be less than the mass of classified information. At the same time, we have incredible amounts of information at our disposal right now. Every day I can read the papers from the U.K., from Pakistan, from wherever I want. I can also get in touch with all sorts of people that I wouldn't have been able to contact in the past. I can find out about extremely obscure goings-on. It's a fact, in my opinion, that we have access to more and better information than ever before.

But, the second half of your question is whether that makes our society "better". This, I think, points to a problem that **Marx** identified 150 years ago, in his refutation of the young Hegelians in *The German Ideology*. The fact that we know more stuff, that our consciousnesses have been "raised" doesn't necessarily mean that our societal condition will automatically improve. When the Iraq War was ramping up, for example, there was an incredible amount of information available about how it was a bunch of lies and so forth. The public had much better information, for example, than in the buildup to the Vietnam War. Did it matter? It was really weird to me when *Fahrenheit 9/11* came out and all these people came away from the film saying "I didn't know about that" and so forth. It was extremely old news. If you'd been actively reading the news, there wasn't a shred of information in the film that wasn't easily available to anyone who even looked for a second. To give another example: I still do quite a lot of anti-prison activism. At some point in doing that work, we realized that our job didn't have to be "public education" or consciousness raising. Poll after poll showed that Californians are totally sick of an out-of-control prison system, that they don't want more prisons and so forth. As far as a lot of the prison work is concerned, public opinion is squarely on the side of the activists. But that doesn't mean that the structure automatically changes. Far from it, in fact.

RENE: Exactly, although I do believe in seeking and fighting for transparency, to being told the truth by our elected officials,

getting access to classified materials and accurate reporting, I have to say that I am also critical of this position as our central node of struggle. And I think this one key aspect of this notion of hacking or amateur research is about taking initiatives to find one's own way and helping others to do the same.

TREVOR: In general, of course, I agree that more information is better. My point is that the dynamics that shape public opinion, the dynamics of an "informed public," and the dynamics of change are extremely messy.

RENE: As you note, there is a lot already available and visible. More importantly, in some cases, we need to stop relying on "those who know" and do our own research and possibly empower others to do the same. I see your own work more along these lines in that you use readily available means to collect/gather information. Is the most interesting aspect the research you generate, the information you provide in your activities/talks or the implicit message in the mode with which you work? And this implicit message for me is something that empowers and asks people to not rely on standard notions of visibility and invisibility but actually recognize that there are zones of discern ability, fields wherein things are given to us and others withheld and it is up to individuals to determine what in fact is this *threshold of the visible* [to borrow a phrase from **Kaja Silverman**]. I am always suspicious about seeing things that we were ostensibly "not meant to see" – the photos from Abu Ghraib, for instance. Very few things arrive on screens or monitors that were not intended to be seen. Nevertheless, I am also not immune to believing that there is an incredible amount that we are not told about. Given your own research, do you find yourself believing more and more in a shadow economy or world that the general public has little knowledge of? And if this is the case, what are its implications the political field, to political activism?

TREVOR: I'll address both parts of your question. Regarding not seeing things that we're "not meant to see," I think that it's easy to become conspiratorial when it comes to the logics of these things, but I think that we should try to resist that impulse. I'm not saying that

conspiracies don't exist – they most certainly do – but that we should take pause when we find ourselves positing a "them" and an "us" and ask whether we're making too easy an analysis.

Remember that wherever there's power, there's resistance. Resistance is, in fact, a feature of power. Some of the people who are most interested in this "black world" military stuff are people who work in it. The way that information is doled out in those situations is compartmentalized. I guarantee you that there are numerous people who have extremely boring jobs at **AREA 51** doing data-entry or something, and who are not told what's going on in the hangar next to them. They might not even know the purpose of the project they're working on. If you go hang out on some of the viewpoints from which you can see these bases, you're probably more likely to run into military people who are interested in it than you are civilians. My point is that there is no "them," but that the structure of the "black-world" exists nonetheless.

As far as believing in a shadow economy that not many people know about, the answer is absolutely. It's not even really a question of belief. It's easier for me to prove to you that it exists than it is for me to prove to you that a creature called the platypus exists. I can show it to you. But should the existence of this "black-world" proscribe different kinds of activism? I don't think so, really. I think that a lot of it comes down to the same old things: racism and inequality. Sometimes when I give talks, people ask at the end what we should do about all of this. My answer might seem a little weird at first: fight to close all prisons, which in my mind means ending racism, poverty, and other forms of inequality while completely redefining what we mean by "public safety." The "black-world" of American militarism is only possible within a larger context of racism, militarism, and fear. ¶

Jean–Pierre Aubé: VLF, Finlande, 2002, sound capturing of the Baltic Sea Finland
PHOTO **Emmanuelle Léonard**

6

AUTHOR **McKENZIE WARK**

TITLE **Information**
[A Hacker Manifesto]

[126] Information wants to be free but is everywhere in chains.

[127] Information is immaterial, but never exists without a material support. Information may be transferred from one material support to another, but cannot be dematerialized – other than in the more occult of vectoralist ideologies. Information emerges as a concept when it achieves an abstract relation to materiality. This abstracting of information from any particular material support creates the very possibility of a vectoral society, and produces a new terrain of class conflict – the conflict between the vectoralist and hacker classes.

[128] Information expresses the potential of potential. When unfettered, it releases the latent capacities of all things and people, objects and subjects. Information is the plane upon which objects and subjects come into existence as such. It is a plane upon which the potential for the existence of new objects and subjects may be posited. It is where virtuality comes to the surface.

[129] The potential of potential that information expresses has its dangers. But its enslavement to the interests of the vectoral class poses greater dangers still. When information is free, it is free to act as a resource for the averting of its own dangerous potentials. When information is not free, then the class that owns or controls

it turns its capacity toward its own interest and away from information's own inherent virtuality.

[130] Information exceeds communication. **Deleuze**: *"We do not lack communication. On the contrary, we have too much of it. We lack creation. We lack resistance to the present."*[01] Information is at once this resistance, and what it resists – its own dead form, communication. Information is both repetition and difference. Information is representation, in which difference is the limit to repetition. But information is also expression, in which difference exceeds repetition. The hack turns repetition into difference, representation into expression, communication into information. Property turns difference into repetition, freezing free production and distributing it as a representation. Property, as representation, fetters information.

[131] The enabling conditions for freedom of information do not stop at the "free" market, no matter what apologists for the vectoral class may say. Free information is not a product, but a condition of the effective allocation of resources. The multiplicity of public and gift economies, a plurality of forms – keeping open the property question – is what makes free information possible.

[132] The commodification of information means the enslavement of the world to the interests of those whose margins depend on information's scarcity, the vectoral class. The many potential benefits of free information are subordinated to the exclusive benefits in the margin. The infinite virtuality of the future is subordinated to the production and representation of futures that are repetitions of the same commodity form.

[133] The subordination of information to the repetition of communication means the enslavement of its producers to the interests of its owners. It is the hacker class that taps the virtuality of information, but it is the vectoralist class that owns and controls the means of production of information on an industrial scale. Their interests lie in extracting as much margin as possible from information, in commodifying it to the nth degree. Information that

exists solely as private property in no longer free, for it is chained to the repetition of the property form.

[134] The interests of hackers are not always totally opposed to those of the vectoral class. There are compromises to be struck between the free flow of information and extracting a flow of revenue to fund its further development. But while information remains subordinated to ownership, it is not possible for its producers to freely calculate their interests, or to discover what the true freedom of information might potentially produce in the world. The stronger the hacker class alliance with the other producing classes, the less it has to answer the vectoralist imperative.

[135] Information may want to be free, but it is not possible to know the limits of potentials of its freedom when the virtual is subordinated to this actual state of ownership and scarcity. Privatizing information and knowledge as commodified "content" distorts and deforms its free development, and prevents the very concept of its freedom from its own free development, and prevents the very concept of its freedom from its own free development. *"As our economy becomes increasingly dependent on information, our traditional system of property rights applied to information becomes a costly fetter on our development."*[02] The subordination of hackers to the vectoralist interest means the enslavement not only of the whole of human potential, but also natural potential. While information is chained to the interests of its owners, it is not just hackers who may not know their interests, no class may know what is may become.

[136] Information in itself is mere possibility. It requires an active capacity to become productive. But where knowledge is dominated by the education of the ruling classes, it produces the capacity to use information for the purposes of producing and consuming within the limits of the commodity. This produces a mounting desire for information that meets the apparent lack of meaning and purpose in life. The vectoralist class fills this need with communication that offers desires a mere representation and objectification of possibility.

[137] For everyone to become free to join in the virtuality of knowledge, information and the capacity to grasp it must be free also, so that all classes may have the potential to hack for themselves and their kind a new way of life. The condition for this liberation is the abolition of a class rule that imposes scarcity on knowledge, and indeed on virtuality itself.

[138] Free information must be free in all its aspects – as a stock, as a flow, and as a vector. The stock of information is the raw material out of which history is abstracted. The flow of information is the raw material out of which the present is abstracted, a present that forms the horizon that the abstract line of an historical knowledge crosses, indicating a future in its sights. Neither stocks nor flows of information exist without vectors along which they may be actualized. Even so, it is not enough that these elements are brought together as a representation that may then be shared freely. The spatial and temporal axes of free information must do more then offer a representation of things, as a world apart. They must become the means of coordination of the expression of a movement capable of connecting the objective representation of things to the presentation of a subjective action.

[139] Information, when it is truly free, is free not for the purpose of representing the world perfectly, but for expressing its difference from what is, and for expressing the cooperative force that transforms what is into what may be. The sign of a free world is not the liberty to consume information, or to produce it, nor even to implement its potential in private worlds of one's choosing. The sign of a free world is the liberty for the collective transformation of the world through abstractions freely chosen and freely actualized. ¶

01 | **Deleuze, Gilles and Felix Guattari**: *What is Philosophy?* [LONDON: VERSO, 1990, p 108]. It is often overlooked that the departure point for this text is a critique of the great mass of punditry and mere opinion within communication. Or in other words, that it departs from a critique of the surfaces of everyday life under the rule of the vectoral class. For all its merits, however, **D+G**'s turn to philosophy, art and science on their own is not enough. Nor is it enough to discover the constitutive differences among these three sovereign means of hacking the virtual. The missing link is an analysis of the way art, science and philosophy are debased into mere serviceable tools for vectoral power.

02 | **Perelman, Michael**: *Class Warfare in the Information Age.* [NEW YORK: ST MARTINS PRESS, 1998, p 88]. See also **Perelman, Michael**: *Steal This Idea.* [NEW YORK: PALGRAVE MACMILLAN, 2002]. Nothing was more damaging to Marxist thought than the division of labour that allowed economists within the education apparatus to ignore the cultural superstructures, while cultural studies ignored developments in the economy and claimed an exclusive right to the cultural superstructures. The result was that both missed a crucial development that passed between these two mutually alienated competences – the development of information as property. **Perelman** does useful work in debunking the emergent ideologies of the vectoralist class, but remains somewhat fixed in thinking the commodity economy in terms of its capitalist phase only.

McKenzie Wark: **A Hacker Manifesto**, Harvard University Press, Cambridge, Massachusetts, and London, England, 2004

The Center For Tactical Magic
The Ultimate Jacket
2002

AUTHOR **GREGORY SHOLETTE** talks to
AARON GACH
/ CENTER FOR TACTICAL MAGIC

TITLE **Secret Pockets**

INTRODUCTION: Since 2000, the **CENTER FOR TACTICAL MAGIC** [**CTM**] has staged numerous interventions along the border areas where familiar cultural references and recognizable social interactions brush up against tacit systems of power and control. **CTM** founder, **Aaron Gach**, describes projects such as the *Tactical Ice Cream Unit,* the *Cricket-Activated Defense System,* and the *Ultimate Jacket* as *"opportunities for heightened clarity in communication...even when the audience doesn't explicitly regard our work as 'art'."* For **Gach**, political agency is like shape shifting. It involves *inhabiting* a series of identities that all employ tactical forms of creativity. Having learned from experience that *"private investigators, magicians, and ninjas all use secret pockets in their day-to-day activities,"* **Gach** maintains that the "secret pocket" not only holds the keys to Power but is, in its own right, a key to understanding power.

On December 11, 2005 I emailed **Aaron** my thoughts about the concept of 'data aesthetic,' and asked him to respond. An edited version of the exchange follows:

GREGORY SHOLETTE: As far as I know, the notion of information or "data" understood as an artistic medium simply does not arise in classical aesthetics. Perhaps, **Kant** would have relegated it to the merely pragmatic realm of technical knowledge. In terms of a

data aesthetic therefore, one might initially argue that the sheer onslaught of information today – primarily in the form of content-packets we receive from an increasing multitude of sources from email, to internet, to cellular phones, to MP3 players, to public advertising – approaches the **Kantian** notion of the sublime: a perceptual experience too vast to be fully graspable and therefore experienced as both thrilling, and simultaneously startling, or even frightening. Sublime aesthetic experience takes place, for example, while standing on a hillside and watching a volcano explode. The philosopher **Lyotard** has gone so far as to describe post-modernism and post-modern art itself as a type of aesthetic sublime insofar as it manifests the very impossibility of achieving adequate representation of contemporary life. Returning to this notion of data aesthetic then, it seems a truism that the flow of information today is impossible to fully process. Its volume and its velocity are literally super-human. Nevertheless, there is nothing about data that is inherently beyond the grasp of human beings, especially when supplemented by the prosthetic of computer processors. Or is there? In dealing with the subject of "magic", how do your ideas of illusion, secrecy, and the occult [literally "hidden"] tie in with concepts of data transmission?

GACH: Like "art" the word "magic" can be very confusing for people. It simultaneously conjures notions of trickery, witchcraft, illusion, mysticism, fantasy, and a vast array of products, services, and popular culture references. Many of these notions evoke a dismissive response from people when they encounter the term, partly because they tend to immediately latch onto a single notion of magic – cheesy Las Vegas sideshow; dreadlocked Wiccan hippy; *Dungeons & Dragons* wannabe; Satanic drug fiend; pet psychic; reality escapists; and so forth. Of course, by conjuring such characters as *Gandalf, Harry Potter, Sabrina,* and *John Edwards,* popular media also adds to the mix. The **CENTER FOR TACTICAL MAGIC** does not exclusively align itself with any one interpretation of "magic", in part, because the vastness of the interpretations of "magic" is what gives magic its power in the world of meaning.

In nearly all of the permutations of magic[k], the conventions of presenting information are completely fucked with. A stage

magic trick is a good example of data mystification on many levels. For starters, a magician often uses "patter" or a story to provide a context for the audience's experience of the illusion. S/he might say something like, *"Ladies and Gents, as a special treat for you tonight, I'm going to make the president disappear. Now before anyone gets too excited, it's an already dead president – Andrew Jackson on the twenty dollar bill – our racist, Indian-killer president."* In the patter, the magician may or may not lie, but the intention is always to manipulate the audience's perceptions. This is done easily enough because the information presented in the form of patter appears to coincide with the visual information presented through the magician's movements and use of props. [The $20 in the magician's hands will disappear... from view, but not likely from material existence. And **Andrew Jackson** does appear on the twenty dollar bill; however, historians debate whether he killed more Native Americans then some of our other racist presidents.]. And of course, the magician's movements are deceptively "natural" in appearance: a well-placed cough or a hand on the hip doesn't generally attract attention. Similarly, the props are shown to be beyond suspicion: an audience member inspects the bill; the magician's clothing looks normal enough; the hands are shown to be empty; etc. If performed successfully, a good magic trick will have a convincing effect largely because the magician has presented several forms of discordant information in a harmonious manner. The verbal info, the body language, the sequence of events, and the overall physical appearance conform to the audience's expectations of normalcy [i.e. the magician faked a cough and used a hidden gimmick to ditch the bill half way through the performance yet kept a closed hand in plain view while continuing to discuss the merits of vanishing racist presidents]. When the magician finally opens the fist to reveal not a twenty but a handful of pretzels the audience will attempt to bridge the gap between what they believe they have witnessed and what they formerly believed was possible.

The success of an illusion greatly hinges on the fact that humans are deeply conditioned to interpret information in very particular ways. In some cases, our perceptive abilities are simply inadequate to accurately interpret the unfolding events. In

other cases, communication through words and body language necessitates that we filter out data that we regard as insignificant. Magic exploits these aspects of human cognition, and has done so with many of the same tricks for thousands of years. Similarly, marketing agencies, PR firms, and politicos use patter and our subconscious reflexes to proffer their own illusions.

SHOLETTE: When art does concern itself with the aesthetics of information, it tends to concern itself with data display rather than interpretation. Most artists approach the data-sphere by drawing attention to the limits of comprehension through the use of some type an interface that overwhelms our senses – think of **Thomas Hirshhorn** or the type of computer art favored by museums in which visualizing data takes precedence over its meaning. And on those occasions when content is tackled, it is the paradoxes that plague what **Habermas** termed "communicative action" that are underscored. This is the sort of aesthetic ambiguity that contemporary art exercises over and against conventional logic with typically disorienting, and apolitical results. By contrast however, the interventionist artist has to deal with the pragmatics of data content and transmission. I suspect this is where the political meets the aesthetic in all tactical media including your work, **Aaron**. But how does the **CTM** do more than simply create a spectacle around data mystification?

GACH: In the Western traditions of ritual magic and various occult practices there is often a "lust for results" that demands linearity in the form of cause-and-effect. Nearly every other expression of ritual magic across the globe regards the magical act as a liminal space that appears during the performance. This is a zone of transformation; a place where the rules of everyday life are suspended and alternative realities can trickle in. It is here that the "real" magic takes place.

The *Tactical Ice Cream Unit,* for example, certainly incorporates some spectacular elements: a cross between an ice cream truck, SWAT vehicle, hot rod, and an activist command center, it combines familiar elements in a strikingly unfamiliar way. But beyond the shear aesthetics of the *TICU,* it is designed for use in public contexts. Concealed within its uncanny cloak resides a

wifi internet transmitter, public address sound system, and a vast array of surveillance devices that can be used for activities ranging from monitoring police activity to assisting independent journalists at public events. Additionally, the unit has proven useful as tactical support for demonstrators at political rallies in Chicago and Kansas City. Like other **CTM** projects, the *TICU* is regarded as a sort of "secret pocket" that harbors useful items for interdiction, but also creates a space where meaningful shifts in consciousness and action can occur.

SHOLETTE: But if the mission of the **CENTER FOR TACTICAL MAGIC** is one of focusing the viewer/participant's attention on encountering life or perception in an unexpected way, I am still not sure how you move beyond merely defamiliarizing reified social forms, just as so much contemporary art does. In other words, how does one go further and intervene to challenge ideological assumptions or to produce an alternative experience? Here I am thinking of the notion of free movement that the *Ultimate Jacket* purports to offer its wearer. Your Ninja vest holds out the promise of a modern cloak of invisibility. And in reality it calls attention to the run-down status of public space that, as we all know, is today riddled with networks of optical surveillance and fortified with elaborate systems of spatial management. So are **CTM**'s projects therefore doing two things at once? Is the aesthetic play of data also a practical act of communication? Is it both art, and magic? Or is it all more than meets the eye?

GACH: While the **CENTER FOR TACTICAL MAGIC** confesses a fondness for misdirection, we also thrive on using magic to expose some illusions. The *Ultimate Jacket* is a good example. The officially-stated origin of the *Ultimate Jacket* – that it was inspired by the fact that ninjas, magicians, and private investigators all use secret pockets in their day-to-day activities – is absurd but entirely true. This is important to acknowledge because the **CTM** triad was initially selected in an investigation of Power – how individuals with unique skill-sets navigate diverse power relationships, and how these skill-sets could empower others with an enhanced sense of autonomy and agency. The fact that all three were using secret

pockets lends credence to the metaphor of power as represented by secret pockets. The value of a pocket is measured by its absence; a pocket is only useful in that its emptiness can be used to contain something of import. Thus, one has to create a space before one can fill it. [There are certainly parallels here to **Hardt** & **Negri**'s notion of "counterpower".]

The **CTM** seeks out potent spaces and also creates spaces of potential. In many instances, these spaces are, both public and private, physical and psychological. But in all cases our approach is tactical rather than strategic in nature. Our projects are often temporary and repeatable in multiple contexts, either by ourselves or by others. The latter consideration is still widely unfamiliar territory to contemporary artists who still cling to the modernist exaltation of the unique author. Yet, among activists and many professional communities it's largely acknowledged that the sharing of information is crucial for the successful advancement of their collective desires.

As you allude to, "public" space has largely become an illusion, especially in urban areas. It is increasingly privatized, even by "public" institutions. All one has to do to discover this for him/herself is to perform an unproductive, non-consumptive, and preferably interesting act in a presumed public space and see how long it takes before an authority figure threatens to press charges for trespassing. Despite the fact that our First Amendment guarantees our rights of freedom of assembly and freedom of speech, cities across the country require local citizens to purchase permits for rallies, marches, and protests, or suffer police repression. We learned this lesson first hand when we helped organize a police accountability rally in Kansas City. Ironically, the park where the rally was held featured a stone monument with the first amendment engraved in it.

SHOLETTE: This is quite a different approach **Aaron** to the type of activist intervention of my generation in the 70s/80s, or even that of the previous one in the 60s, in so far as we sought to demystify the mechanisms of the stage itself, or in **Brechtian** terms to reveal the technology that produced an illusion of reality to be at the service of powerful, anti-humanist interests.

GACH: If you demystify, do you then assume that the "reality" you expose is starker or more somber than the reality being performed daily? Hopefully not. **Houdini** emphasized self-liberation from the constraints of everyday life, such as prisons, handcuffs, safes, ropes, and packing crates. Therefore, ideally you demonstrate that it is desirable to embrace a fantastic, self-determined lifestyle; and you simultaneously demonstrate how the machine works so that one is not duped by its workings, but revels in the innovation of their own fantastic complex. Of course, shifting consciousness alone, without corresponding action merely amounts to wishful thinking. To that end, most of the **CTM**'s initial projects serve as experiments and training exercises that are easily repeatable by anyone anywhere. We recognize our place in a continuity of resistance and flow, with the gleeful conviction that the audience will "rise up and usurp the principal roles and radically re-arrange the drama to suite themselves". ¶

In 1989, a group of young black men were falsely accused of committing a gang r
no fathers." Viewed through that prism, there is restraint and lack of hyper-racia
are detailed plans for black urban guerilla armies, bombs and plans to attack publ
on any TV screen. 3) I was not to make any more speeches. 4) And I was not to w
for sure. But what I find most persuasive is the possibility that this is a two-man te

AUTHOR **MEDIA FARZIN**
talks to

TITLE **NAEEM MOHAIEMEN
/ VISIBLE COLLECTIVE**

MEDIA: Much of your work involves text, and relies on the viewer's literal act of reading to communicate meaning. The list of disappeared Muslims in *Nahnu Wahaad, But Really Are We One?*, for example, has its title phrase, "we are one" distinguished from the background in red. How do you give these texts their visual forms?

NAEEM: *Wahaad* came about because we were going to all these rallies to protest mass detentions, and wanting to channel that energy into other spaces. The rules of engagement around protest rallies with "permits" required a certain decorum. But still, people would break through. We were at one rally right after mass detention of Iranians in Special Registration, and I saw a sign that said "This Is Sick." There was also that iconic photograph by **Fred Askew** of a woman holding a sign that said "I Will Not Register." This started a thought process of how we could bring a more direct confrontation in the work we were doing in museums. No more polite chatter...

MEDIA: Interesting. That changes the way I see it, in terms of where it's coming from. But don't you think there's always the danger of alienating people when they are forced to either agree or disagree with you? I've mentioned my reservations about this piece before in the *Bidoun* journal review, that the phrase "we are one," displayed in that format, simplified the situation, becoming a text meant to be watched, not read – not weighed as a real question.

NAEEM: The Arabic phrase *Nahnu Wahaad* [we are one] is meant to be ironic. If you look at the condition of South Asian migrant labor in the Middle East, any talk of a unified *ummah* is farcical. We began thinking of a illusory and transient unity that had been forced on people based on surnames. Look at the manner of solidarity action among migrant groups – in "good times" they don't always mobilize in the same way. I remember going to rallies in the late-**Guiliani** era, after **Amadou Diallou** was shot by NYPD, and wondering why the Asian community wasn't there. Some of these contradictions of "community" were explored through the deliberate use of the phrase, outlined in red. Interestingly enough, when it was installed as a lightbox, many people couldn't make out the red outline because they were too close to the image. Of course there were many who just saw it as a pretty pattern, as there was no explanatory text to guide a "correct" interpretation.

MEDIA: Well, it's tricky to have to rely on correct readings. You are, after all, presenting the work in art spaces, where reality is more often subverted or suspended. Does this affect the way you choose content for the work?

NAEEM: As **Walid Raad** and others have shown, the creation of super-rigorous data that appears to follow historicity, research, and truth, is eminently possible within a domain of fiction. But we definitely started with the intention to collect real names of detainees who were picked up in post-2001 mass sweeps. There was a concern about "reliable" data sources, and an awareness that we would be accused of "bias" [or so we thought]. So we wanted to use a source that was "neutral", and that's why we went for MIGRATION POLICY INSTITUTE – even though that was the smallest list [about 400+ names for the first three months after 9/11, contrasted with activist estimates of numbers in the thousands].

But is MIGRATION POLICY INSTITUTE's data correct? After all, they had no magic bullet, just pure gruntwork of going through newspaper reports.

MEDIA: And do you, in fact, find viewers questioning the neutrality of your sources?

NAEEM: We did have one person, **Rajiv Dhabadkar**, who challenged his *own* inclusion on the list. But it turned out that he had indeed been briefly detained, and had left the US on his own volition. He found our project on the net and didn't see it as an art project, but rather as a list created to "keep people out." Eventually, after much dialogue, he was supportive of the project. But it took many conversations. The interaction with **Rajiv** really challenged the idea of "reliable" data, and we later did a piece around the email exchanges with **Rajiv** called *Take Me Off Your Database* [in *Rethinking Marxism* journal].

Some audiences also challenge the use of the phrase "disappeared." One woman found it problematic because she felt that term should be reserved for the Latin American "dirty wars" – what she perceived as real cases of people disappearing. Another logic is that since the detentions in the US are happening within the rubric of law, there is nothing extraordinary about this. The genius of people like **John Yoo** and **Viet Dinh** is that they presided over a massive expansion of legal parameters, so that before doing something illegal the administration expanded the definitions so that it was now legal.

MEDIA: You also question the legitimacy of legal definitions. In *Prudent Juries, Or How To Read The Law,* a list of legal cases, the highlighted text is picked out of bracketed comments. Are you challenging their form, or the legal positions they represent?

NAEEM: We were preparing, with **Aziz Huq**, a list of extracts from key laws and cases that have had an impact on detention and terrorism cases. One night while having a discussion, we realized that if we redacted most of the text [crossed out, as in government censored memos], other phrases emerged. And these new phrases – "order was made and violated", "language could not hold the US" – felt much closer to the real intention of the laws. We still wanted the full text to be legible, so we went for red highlighting.

MEDIA: **Michel de Certeau** speaks of reading as appropriation, an "'invention' of memory", which each reader furnishes, making the text "habitable, like a renter's apartment." Are you counting on

this sort of habitation on the part of your audience? How much work are people willing to do, when faced with a dense amount of writing?

NAEEM: Actually, we are counting on unfamiliarity. Especially at Queens Museum where we first showed some of this work, a majority of the audience were working class migrants, but not necessarily the groups that have been directly affected by recent events. So it felt like an "ambush" enterprise. Some of that audience goes to Queens Museum for the unisphere or the city panorama model, and is unaware of the larger history of the museum [**Emily Jacir** did a project which drove off the fact that the partition of Palestine happened inside that building]. So when people stumbled onto our project, we preferred that it was not an insider audience. If people go "what the hell is this?", and it begins a conversation about something new, that's a start. At FACT in Liverpool, I stood outside photographing people to see if they were pausing and reading the window projection as they were "meant to." Of course they did it in their own fashion, sometimes confusing it with the ads for a film playing at the theater. We had to make peace with these unintended consequences. It's harder to let go of this when the work is based on data or "facts" because that lends itself to thinking of "correct" ideas that should be transmitted.

MEDIA: At times, they may stumble on something unexpected, but at other times it may be a familiar visual shock. In *It's Safe to Open your Eyes Now,* you deal with detention camps, and include the Abu Ghraib photos and lists of the names of camps.

NAEEM: *Safe* came from a day of reading the news and finding out about more allegations about secret camps in Asia, and then realizing this news was hidden on Page B7 [I think **Brangelina**'s baby was on Page 1]. The impulse to confront people led to the two pieces. In one installation, we made hundreds of reproductions of photos from the army's investigation of Abu Ghraib, and ran them through a jammed shredder, before laying those fragments out in an open box. It was conventionally "pretty", with the actual images hidden until you start reading the labels.

In the next piece, we started collecting names of all the detention camps through history. We ended up with over 400 names, many of which were part of the Soviet gulag. But then I got into a debate with **Aziz Huq**, because the Holocaust camps are a unique part of 20th century history. We were not comfortable drawing a moral equivalency between the Holocaust and anything else. But if you take camps like Buchenwald out of your list, you have a different problem – why are they not there? So in the end, we stripped the list down to modern-day detention camps that had an alleged link to the US administration.

MEDIA: You've also connected recent events to questions specific to American politics and history – in *Driving While Black Becomes Flying While Brown,* for example.

NAEEM: Well, *Driving* was driven by a desire to get away from flat data. We started looking at mug shots from terrorism investigations, and talking about the complete invisibility of Black Muslims within the security conversation. African Americans don't fit because you can't talk about deporting or screening this population. Also, if you dig too deep, the entire history of Black anti-state anger, from the *Panthers* to *Deacons of Defense,* comes tumbling out. No one wants to open that can of worms. Anyway, there is a lot of data to be parsed. For example, Black Muslims are the largest proportion of American Muslims, 63% of Arab Americans are in fact Christian, etc. All these various statistics hint at an inverted pyramid of perception. But we didn't really want to use data again, so we constructed these run-on sentences that came from free-form riffs we had done connecting racial profiling with the Black struggle in the 1960s.

MEDIA: In *Driving While Black,* you're no longer presenting data, but a photographic transformation. The work reminds me of **John Hilliard**'s *Camera Recording its own Condition* from 1971, or **Mary Lucier**'s *Polaroid Image Series* from the same years. Both works are investigating the medium of photography itself. What you're doing with it is very different, and seems to sidestep the question of medium-specificity to make room for something else. Do you work with that history at all?

NAEEM: It's eerie to discover formal similarities retroactively. The works that you cite have seeped into mass culture and I'm sure we picked up the influence indirectly through other mediums. The more direct influence was partially from VHS dubbing and the degradation that happens with each version of an analog copy. I used to make bootleg videos as a teenager.

MEDIA: In one of your talks, you showed a "privilege-matrix," ranking the citizenship of the collective's members. Does privilege become more problematic once the work enters art spaces? Do you find yourselves anticipating the reactions of viewers who may be even more removed from the experiences you describe?

NAEEM: The matrix you refer to was first shown during a lecture at Queens Museum. It shows that every member of the collective who came together to build the first installation is either a US citizen by birth, a naturalized citizen, or a green card holder. It was important to emphasize our privilege relative to the community that is most affected: those who are undocumented or "out of status." By the way, I hate these terms, and **KANAK ATTAK** in Germany has done excellent work along the themes of *"Kein Mensch ist Illegal",* but we're not there yet in the US.

   It was important that the audience not try to project the problem and the solution on us. There is a tendency to essentialize the community and make all of us representatives of something. At the beginning we willingly walked into that trap. But as you move along, you interact and talk and read and learn. Later, we actively tried to shift the manner in which people perceived a connection between the subject and the collective.

MEDIA: So is your subject matter seen as first-hand experience?

NAEEM: No, we are definitely *not* experiencing this first hand. Relative to who is really vulnerable to detention, we come from a relatively privileged, middle-class background. Especially class privilege mediates these things – that's why **Fareed Zakaria** can go on *The Daily Show* and say he is "100% legal." Easy enough for the editor of *Newsweek International* to feel safe even in times of soft war. For

the same reason, **Tunku Varadarajan** of the *Wall Street Journal* wrote that he didn't mind getting stopped and checked. Of course, he knows nothing will actually happen to him. Even **Tariq Ali**, when he was stopped at a German airport, was immediately able to mention a city mayor who was a good friend of his.

MEDIA: **VISIBLE** has been working together for three years. Did the collaboration come out of your activist backgrounds, or were there particular advantages that made it more useful for its members? Do you think this mode of working is sustainable in the long run?

NAEEM: **VISIBLE COLLECTIVE** is not "built to last." It was never intended to become an institution of any sort. We came together as a group to create this project in 2004. Many of us were already working together, going to rallies, supporting actions, etc. It was a small jump to coalesce around this project. Everything that happened after 2004 was responding to the ongoing situation. Long term, as more people take on these issues, we have been moving on to other projects. If **VISIBLE** naturally winds down and is archived as a "past" project, that is fine with us.

About usefulness, well we have internal debates about this, and I think for some of the members who are fulltime political activists, there is always the question of whether creating a print for a museum actually does anything for the "cause." In interactions with art spaces, we sometimes find a disconnect between concern, conversation, and the final stage of actual action. When there has been a question of resources, some people in the collective made a tactical decision to work on other things that they felt was more result-oriented. If it's a choice between working on an anti-war tour with Iraq veterans [as **AiMara Lin** recently did], writing a book on Presidential powers [as **Aziz Huq** just finished] or creating a flash animation for a show in Liverpool, the latter option can feel removed from the action.

We also tried to make the collective an open shell available to others. When asked to present the work, we invited someone like **Prerana Reddy** of Queens Museum, or **Avideh Moussavian** of **NEW YORK IMMIGRATION COALITION**, and asked them to use that platform to talk about their own work. These direct action groups

can more clearly respond to an audience member's question of "what can we do?"

MEDIA: Your work seems to suggest that knowledge, if presented compellingly enough, will produce the will to action. Is the next step, then, providing not just information, but practical possibilities?

NAEEM: One argument is that art needs to have the space for ambiguity and open-ended exploration, not a drive for answers and solutions. Of course there are many counter-examples as well. But let's say that the dominant expectation for art interventions is that there won't be a direct, measurable result from this work. No petitions, rallies or laws. That form of direct action seems antithetical to some art environments. Given that these are the prevailing parameters, we were more interested in seeding the "butterfly-wing" effect. A conversation starts here in the gallery, and you don't know where it will end up. So let that be the intention of the project: to start small ripples.

I like what **Doug Ashford** wrote in Creative Time's *Who Cares*: *"How can creative practices respond to a war culture that is in remission or is hidden? Can we and should we distinguish the activist and artistic characteristics of our work? How does the separation between our work and the museums, magazines, and schools we work for deny our role in the continuation of the conditions produced by war culture?"*

That sounds like a good point of departure for future conversations. ¶

Visible Collective / Mohaiemen, Lin
Driving While Black, Flying While Brown, 2006
[SOURCE: Police photos from "Oregon cell" arrest]
details on pages / detalji na stranicama 68, 77, 156, 165
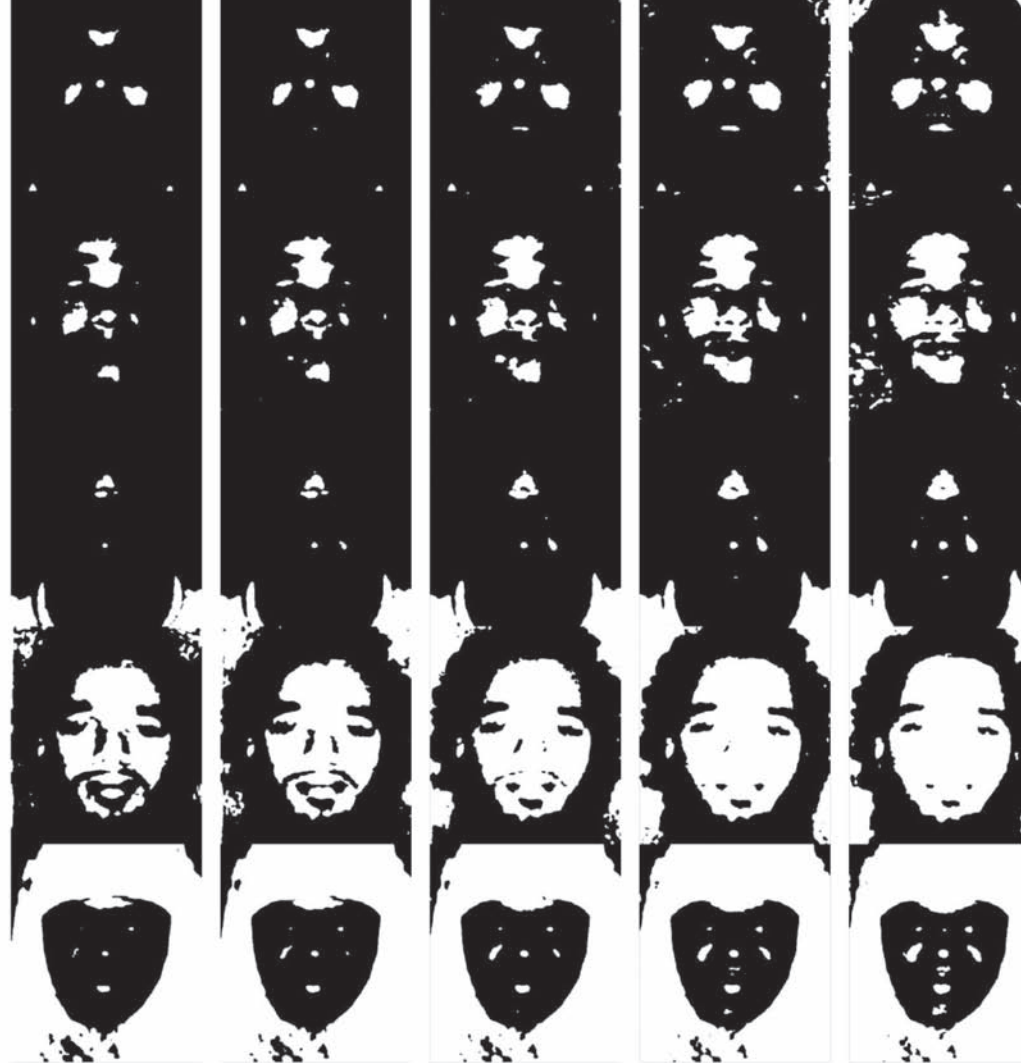
d the lexicon and we heard about "savage wolf packs", "beasts in the park" (Peter
today. A carefully constructed terror narrative looks for names, accents, and a ss
e-- Freedom Now! -- or let it burn, let it burn. Praise the Lord and pass the ammunit
ia Department of Corrections or any California politician. In short, I was to play dea
professional." The sniper was indeed Muslim, but inconveniently an African-American

NAEEM MOHAIEMEN & MEDIA FARZIN

Bureau d'Études: The World Government Map, 2004 [detail/detalj]

AUTHOR **BUREAU D'ÉTUDES**

TITLE # Administration Aesthetics

05 Dataesthetics is to government by information systems what the portrait of kings was to the monarchy. Valorising information and highlighting its vital importance for our very existence is, in some respects, a veritable duty of allegiance. When the information treated is linked to an imperative in current events, the political
10 allegiance is underscored by an almost religious acquiescence: the cult devoted to the urgency of the present.

Yet dataesthetics has another function.

It is a tool of government. The geographical map's age-old relationship to military practices, to the development of trade and
15 territorial planning is well known. The invention of latitudes and longitudes, establishing a regular grid of measurement upon the ups and downs of the earth's landscape was an crucial tool in the mastery of territories and above all of the ocean routes, which were so important in the construction of globalised capitalism in the
20 seventeenth century. Meshing this rationalisation of space with the rationalisation of time [sequenced in the twelve hours of the clock], produced a vast three-dimensional graphic system, a map of time zones that made it possible to synchronise activities all over the planet.
25 This graphic device was merely one component amongst a whole set of tools that developed with the emergence of the rational state. The long-distance organs of perception of social complexity enabled the state to "see" the past and the present and,

01 consequently, to foresee and programme the future. Toward the
    end of the eighteenth century, for instance, **Fairplay** introduced
    the bar graph and the sector diagram. The nineteenth century
    saw the appearance of **Quételet**'s death curves in 1828, **Walker**'s
05 age pyramids in 1874, followed by the cartogram in 1882. Graphic
    statistics made it possible to encompass in a glance the society
    as a whole, to compare and contrast all the objects comprising
    it, and hence to make calculated forecasts. They contributed, in
    fact, to the decline of the hegemonic regime of discourse and its
10 replacement by a dictatorship of measured facts – which would be
    the very foundation of social planning, social security and national
    accountancy. In so doing, they consolidated society in the same
    way as political constitutions and standardised school textbooks
    would do.

15   Whereas the administrative delineation of territory was
    achieved through the use of geographical maps and the
    administrative delineation of society through diagrams, the
    self-representation of the administration came about through
    the use of flow charts and organigrams. This particular form
20 of representation stems from the organisation of the military.
    Streamlining the organisation of the Napoleonic armies, German
    General **von Moltke** organised the army into standardised
    divisions on the basis of their size, training and structure, equipping
    them all with interchangeable managers who had received uniform
25 training in military academies. This divisionary system was copied
    by all the industrialised nations and improved still further through
    the integration of new telephone and telegraph technologies.
    The administrative system of the FORD factory largely drew its
    inspiration from the Prussian army with its logistical plans, its rules
30 and procedures, its merit principle, and the breaking down of
    problems into their simplest components. The military bureaucracy
    used by **Ludendorff** to mobilise German resources during World
    War One [the *Kriegswirtschaftsplan,* or war-economy plan] was
    virtually identical to FORD's administrative system. The *Gosplan,*
35 devised to implement long-range strategic planning objectives
    in the Soviet Union, was itself an adaptation of the German
    war-economy plan. The growth of social rationalisation and the
    emergence of the technoscientific state led to new modes of
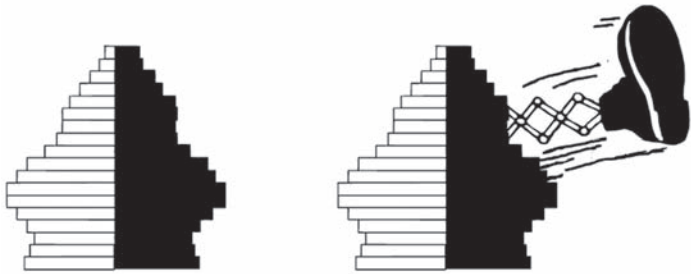
15   modelisation, whose development was greatly invigorated by the
twentieth century's two world wars. Centralised planning of the
means of production carried out by the Soviet state, as well as
by the British and American states in the course of World War
Two, made it possible to prevail militarily over the centralised
20   planning of the German and Japanese states. In Great Britain, the
National Accountancy Table was developed in order to indicate in
quantitative terms the conditions of British policies of resistance
and victory over Germany. In parallel, the *Input-Output Inter-
Industrial Trade Table,* showing the interdependencies between the
25   different sectors of production, linking input [production factors]
with output [products], was established in 1941 in the United States
by **Leontieff**. General theories of balance and the social system
thus became key planning instruments.

      After World War Two, large-scale central planning was once
30   again invigorated – this time by the advent of computers, which
considerably augmented modelising capacities. Data processing
programmes made it possible to integrate first dozens and
subsequently hundreds of branches of input-output tables. These
tables were brought into generalised use in national accountancy
35   systems by means of international organisations [UN, OCDE] in the
early 1960s. In all those regions under American control, they thus
became a tool of normalisation and standardisation of economic
policies.

Hayek critiqued these state planning policies, arguing that they led to a situation *"scarcely different than that of slavery"*. Drawing upon the research of brain specialist **Constantin von Monachow**'s descriptions of the workings of the human mind as

the emergence of a spontaneous order based on the interaction of billions of neurones – experience selecting those interactions which are most useful for adapting to a given environment – **Hayek** called for a spontaneous, self-organised socio-economic order, emerging *"from the relationship and mutual adjustments between its*

constituent elements." Imitating the brain's spontaneous ordering properties, this ideal market, because of its very complexity, could not be modelised and no representation or map, however sophisticated, could ever be made of it. This impossibility, **Hayek** thought, condemned in advance any interference by state planners.

The crisis of government and the inability of states to re-establish broad economic stability in the 1970s provided the impetus for a shift in the modelisation of the state: the centralised state, with its top-down power structure, yielded to a regulatory state, largely determined by **Hayek**'s approach. This regulatory

approach took the form of an oscillation between "neo-liberal" growth [whereby government regulates the economy through finance] and "neo-Keynesian" growth [whereby the economy is regulated by military expenditure and war]. So it was that neo-liberal policies of the 1980s and 90s increased the total debt of

the United States to three times the level of its annual economic growth – the highest level of debt ever recorded, twice as high as the 1929 level that triggered the Great Depression. It oscillated, in other words, as the miracles of the invisible hand dried up [the "Asian miracle", "emergent markets" and "dotcoms"], with neo-

conservative policies based on raising the cost of oil and investing massively in arms production.

Though regulation has played a role in the transformation of states, closer scrutiny of the French state, for instance, suggests that its role remains relatively superficial today. The French state

certainly pursued a systematic, plan-driven approach to the social order that had developed in the post-war years. The flowchart of the state integrates administrations and public or semi-public entities; but it also integrates private organisations [which it

01 controls through property ownership, sharing with them strategic
interests or overseeing their activities legally or normatively].
It also integrates technical and commonly shared symbolic
devices [money, accountancy, law, information systems and so
05 on]. **BUREAU D'ÉTUDES** has undertaken the production of state
flowcharts in the agro-food sector, where one clearly sees an input-
output structure linked with a branch structure. The representation
resembles the reality of the agro-food sector itself – its workings,
hierarchies, centralities and peripheries.

10 It is fair to assume that the use of computer networks and
telecommunications will deeply transform the organisation of
the state in France. This transformation can be put in a global
perspective. If the input-output table for national accounting was
a means of standardising the state's self-representation – and
15 consequently a means of harmonising economic and social
policies on the global scale – the development of information
and communications systems from the sub-surface level right
up into outer space has opened new capacities of modelisation
by providing the planetary real with an info-communicational
20 doppelganger. This data-based double makes it possible to
subordinate territory to its representation [thereby reinforcing
management and long-distance control capacities]. Every point
of the territory, every object of the subject that inhabits it, is thus
subjected to a data-based twin. It is in this context that the dream
25 of total management tends to become a reality: the map being
the territory, action on the map is at the same time action on the
territory.

Exemplary of this will to overcome any distinction between
the real and its representation is not merely the well-known GPS
30 but also the Internet objects project, where the features and
characteristics of the planet are transformed into information
terminals within a vast network of endless communication. Every
object and every body is to be provided with a unique tracing
number, enabling its real-time tracing for logistic, sanitary, social
35 and security reasons.

Applied to agriculture, this form of centralised control through
an information system has produced the graphic *Common
Agriculture Policy* [CAP] and digital agriculture. The graphic CAP

01 brings about a new mode of government: long-range control
over the eligibility of land for subsidies and the management
of environmental protection measures. This long-distance
control mechanism links the electromagnetic resonance of plant
05 life, gathered by satellite, with cultural databases. Thus, any
non-declared or atypical land use [such as biodynamic manure,
for instance] can be detected from the sky, opening up new
opportunities for tracking non-conformity. Cultural and proprietary
databases allow for long-range evaluation of the net product and
10 of the fertility level of various plots of land. The farmer becomes
a labourer within a gigantic territorial factory managed from
the highest level of the European administration. At a still more
complex level, this graphic CAP could be linked to a whole new
generation of farming practices, falling under the heading of digital
15 agriculture. Agriculture of this kind is an application of information
technologies, spatial technologies and micro-electronics to farming
practice. It requires the use of RFID microchips, satellites, GPS and
computers to detect blights or to automatically adjust seeding
patterns, determine what types of pesticides and fertilisers to use
20 as well as to calculate quantities of water required to maximise
harvests on the basis of data obtained in previous years.

　　　Regulation is the principal mode of state control in an
information-based system of society, where, ideally, each and
every point of that society is a producer of information and
25 communications. The construction of the social order, rather
than being merely driven from above in keeping with plans of
normativity, can therefore also stem from a wide variety of actions
and partial adjustments carried out by a whole gamut of social
entities and actors. It thus corresponds to the definition of a
30 second cybernetics, where self-organising systems change and
adapt in keeping with informational disorders. The regulatory state,
comprised of a system of public and private entities, associations,
trade unions, NGOs, companies, guilds, local governments and
central administrations does not even need to hold a monopoly
35 over normative or fiscal power. It is not longer *necessarily* based
on a logic of legality: it can hand out patronage to not-for-profits,
outlawed organisations and mercenaries. It can even manufacture
dissidence in order to thereby exercise its authority through

division or to transform a situation according to its own purposes. In short, it can organise its space through ruse and negotiation rather than through violence and giving orders.

The general schema of government is no longer linked, as
it was in the post-war years, to the edification of a world state, conceived as a divisionary meta-administration. It now tolerates and profits from crises, conflicts and disorder in order to gain momentum for its own transformation and permanent adaptation to whatever changes are occurring on the planet. The techniques
of governance simply seek to reduce the maximum amount of noise into information by progressively integrating its environment. Now that the world-system has ceased to identify itself with its political subsystem [the state] or even with the constituted world order, by applying its organisational performance [domination]
to the full set of possibilities of being, the reinvention of the state in the form of a chaos-regulating body enables state power to respond to the growing complexity of social and material systems.

We have come to the end of our brief sketch of "administration aesthetics."
We are well aware that this text's only function is to circulate within the immense network of information society. We are also aware that the critique of this aesthetics, and more generally the critique of information [and *a fortiori* of information systems] should not be in the form of information itself but rather be
embodied in life experience. For this reason, we consider this text to be contrary to the current dynamic of our work, which seeks to sunder itself from information cosmology altogether. ¶

Translated from the French by **Stephen Wright**

Plate 5.— *A*, Measuring the total length of the arm, anterior; *B*, measuring total length of the right arm, posterior; *C*, measuring the upper segment of the right arm, posterior; *D*, measuring vertical girth of trunk, encircling the figure at the crotch, across the middle of the right shoulder line, and over the largest part of the right breast; *E* and *F*, measuring from cervicale, around right side of neck to midpoint of the waistline at the front. Views from subject's right and left sides, respectively.

23-536 — 12

VITAL STATISTICS OF A CITIZEN, SIMPLY OBTAINED

color bars : half to red, blue.
Ind + to black.

FEMALE VOICE OVER (matter of factly):
This is an opera in three acts. (pause)
There is no image on the screen just yet. It
isn't about the perception of small facts. It
isn't about the physiology of perception. It
is about the perception of self. It's about the
meaning of truth. (pause) The definition of fact.

This is an opera in three acts. Or it's a
kind of opera in about three acts. This is a
a work about being done to. This is a work
about learning how to think.

This is an opera in three acts. The first
act is in real time and ends in a montage. Act
Two is symbolic: What is the same, what is dif-
ferent. What is outside, what is inside. Like
Nana's chicken--only here we deal with eggs.
Act Three is tragic, horrific, mythic. It is
a documentary record. It is about scrutiny on
a mass level. About what has been and what could
be. I needn't remind you about processing and
mass extermination. You remember about the sci-
entific study of human beings.

This is a work about coercion. Coercion can
be quick, and brutal. That is the worst crime.
Coercion can also extend over the whole of life.
That is the ordinary, the usual crime. Bureau-
cratic crime can be brutal or merely devastat-
ing. We need not make a choice. Sartre says,
"Evil demands only the systematic substitution

Martha Rosler: **Vital Statistics of a Citizen, Simply Obtained**, 1977

of the abstract for the concrete." That is, it demands only the de-realization of the fully human status of the people on whom you carry out your ideas and plans.(pause)

Statistics.

For an institution to be evil it need not be run by Hitler. As Stephen Kurtz has observed, it need only be run by heartless people, *sometimes called intellectuals or scientists. In the name of responsibility native peoples have been colonized and enslaved,* the lives of women, children, workers (EXAMINER'S voice breaks in here) and subject peoples regulated in every degree, "for their own good."

This is a work about the tyranny of expectation. (no pause between VOICE OVER and EXAMINER-SUBJECT interchange*)

QUICK FADE IN TO TITLE: VITAL STATISTICS OF A CITIZEN SIMPLY OBTAINED (Hold 10 secs.)

QUICK
*(FADE TO BLACK)

*(FADE IN LONG SHOT:white room, harsh light, strong shadows. EXAMINER, in white lab coat, on stool at SCREEN LEFT, before boxlike table with implements. The ASSISTANT, another white-coated man, stands BACKGROUND CENTER, before large blank sheet of paper on wall. EXAMINER looks up)

EXAMINER: Next....

(The SUBJECT, a young woman, enters SCREEN LEFT, in gray pants, pale-yellow shirt. She passes before table and sits in a heavy chair, as EXAMINER indicates. He makes notations on a clipboard as SUBJECT responds to his questions.)

* EXAMINER: Sex?

SUBJECT: (almost inaudibly): Female.

EXAMINER: AGE?

SUBJECT: Thirty-three.

EXAMINER: Race?

SUBJECT: Caucasian.

EXAMINER: Ethnic background?

SUBJECT: Austrian and Russian.

EXAMINER: Religion or religious background?

SUBJECT: Jewish.

EXAMINER: Will you remove your shoes, please,
and stand against the wall?

*(SUBJECT complies, removing flat black shoes and
walking to the wall.)

ASSISTANT (adjusting her body):

(SUBJECT steps on a white block against the wall.
ASSISTANT presses her against the wall and begins
to draw her outline on the paper with a green
marker. He continues drawing as VOICE OVER con-
tinues.)

This way
*ASSISTANT: Stand up straight, please.
(SUBJECT straightens slightly against the wall
chart as he continues drawing.)

ASSISTANT: Raise your arms.
(SUBJECT complies, and he draws the outline of
her arms above her head.)
ASSISTANT: Stretch them out, please.

*FEMALE VOICE OVER: The nature of talk: She
is being told how to think, what to think.
The nature of action: She is being instructed
in what to feel. This is a lesson in sinking
and swimming in which sinking and swimming
have a lot in common. Her body grows accus-
tomed to certain prescribed poses, certain
characteristic gestures, certain constraints
and pressures of clothing. Her mind learns
to think of her body as something different
from her "self." It learns to think, perhaps
without awareness, of her body as having
"parts." These parts are to be judged. The
self has already learned to attach value to
itself.

*To see itself as a whole entity with an ex-
ternal vision. She sees herself from the out-
side with the anxious eyes of the judged who
has within her the critical standards of the
ones who judge.

I needn't remind you about scrutiny, about
the scientific study of human beings. Visions
of the self. About the excruciating look at
the self* from the outside as though it were
a thing divorced from the inner self. How one
learns to manufacture oneself as a product.
How one learns to see oneself as a being in a

MARTHA ROSLER

[SUBJECT complies, and he draws the outline of her arms in that position.]

ASSISTANT: Up on your toes.

[SUBJECT complies; he marks the position of the top of her head.]

*ASSISTANT: Reach up again.

[SUBJECT complies; he draws the outline of her arms in that position. When the outlining is done, EXAMINER looks up from his chart and instructs her.]

*EXAMINER: Now return over here.

[SUBJECT returns to EXAMINER and stands waiting near the desk. He adjusts her body as he wishes it, then picks up tape measure and measures from her hairline to her chin.]

*EXAMINER: Face forward. Face, 7 inches. (He speaks throughout in a casual, uninvolved voice on the edge of boredom. Throughout, he writes on his clipboard chart as ASSISTANT notes the figures on the wall chart as well.]

EXAMINER [measuring width of SUBJECT'S mouth]: Mouth, 2½... [SUBJECT cranes her neck to look at wall chart. EXAMINER measures the width of one of her eyes.]

EXAMINER: Width of one eye, 1½ inches. [EXAMINER measures subject's neck, from under the chin to trunk.]

EXAMINER: Neck length, 4 inches.

EXAMINER [swings her around to measure her shoulders]: Shoulder span's 15.

state of culture as opposed to a being in a state of nature. How to measure oneself by the degree of artifice: *The remanufacture of the look of the external self to simulate an idealized version of the natural.* How anxiety is built into these looks. How ambiguity, ambivalence, uncertainty are meant to accompany every attempt to see ourselves--to see herself-- as others see her.

This is a work about how to think about yourself. *It is a work about how she is forced to think about herself. How she learns to scrutinize herself, to see herself as a map, a terrain, a product constantly re-creating itself inch by inch, *groomed, manufactured, programmed, reprogrammed, controlled; a servomechanism in which one learns to utilize every possible method of feedback, to reassert control.

*Read from a work on cybernetic servomechanisms, read from a work on self-abuse, read from a list of items for the trousseau, a list of gifts for the wedding guests to choose from, read from a list of do's and don't's, read from a list of glamorous make-overs, read from a list of what men do and what women do, read from a list of girls' toys and of boys' toys. Read from a list of average incomes of men and of women. Read from a book of resignations and defeats.

Read from a manual on revolutionary society.

EXAMINER (adjusting her body, measuring from back *
of her neck to waist): Shoulder to waist is 15.
*EXAMINER: Waist to heel, from back,   inches.
(He winds up in a crouch, which he resumes for sev-
eral of the following measurements.)
EXAMINER: Inner leg,   inches.
EXAMINER (with yardstick, crouching; SUBJECT glan-
ces down as he measures her foot): Foot length is
9 3/8.
(He replaces implements on desk and, with a folded
wooden ruler, returns to SUBJECT.)
EXAMINER: Get up on your toes, please.
(SUBJECT complies as he unfolds the ruler. Using
a short ruler as crosspiece, he begins to measure
from the top of her head to the floor. He addres-
ses her.)
EXAMINER: Head back...that's it (louder, to assist-
ant:) Okay...on tiptoes, head height...67½. (He
returns to his clipboard to note the figure and
SUBJECT sinks back to flat-footed stance.)
EXAMINER (returns, murmuring): Up on your toes,
please....Put your hands, relaxed, at your sides.
(He measures from fingertips to floor and calls:)
On tiptoes, fingertip height is 29 3/4.
(Again, as he marks chart, she sinks to flat-
footed stance. He turns to her with a tape mea-
sure.)
EXAMINER: Stretch out your arms, please. (He
raises her arms without waiting for her to comply
and swings her around to face camera. He measures

her armspan and marks his chart) Armspan, extend-
ed, 64 inches.

(EXAMINER takes hold of one of her hands; she al-
lows the other to sink to her side as he measures
her middle finger.)

EXAMINER: Middle finger length, 3 3/8....Take off
your socks, please....

(As SUBJECT slowly strips off her white anklets
she glances at EXAMINER, who, as throughout, is
not bothering to look. He takes up a yardstick and,
crouching, measures the length of her middle toe.)

EXAMINER: Middle toe length, 1 3/4.

(EXAMINER rises, spins SUBJECT around so that her
back is to camera. He unclips her hair, which is
braided to the back of her head, and unbraids it,
spreading it out and down her back. As he measures
its length with tape measure, three WOMEN ASSISTANTS
in labcoats enter quietly, SCREEN LEFT, and stand
in a line in the middle distance, between EXAMINER
and wall, at an angle so that all are visible.)

EXAMINER: Hair length, 23 inches.

(EXAMINER methodically unfolds six-foot wooden
carpenter's rule. *He swings SUBJECT around and
positions her so that he can measure her height,
using ruler as crosspiece, as before.)

EXAMINER (murmurs): Head back (pulls her face
ck toward him. As he finishes the measurement
SUBJECT swings around to look at wall chart.
EXAMINER writes on clipboard) Height, 64 3/4;
standard, 63½....Above standard.

MALE VOICE OVER (supercilious and affected):
There is a boy whom we shall call Tommy Smith.
In nursery school he was a top member of his
class--*a happy, normal, healthy, highly in-
telligent youngster. But, as he approached the
age of five, the records begin to show a flat-
tening of his growth curve; he lost weight and
stopped gaining in height. The staff nutrition-
ist, calling at his home for a check up, found

(*Immediately the tallest, thinnest WOMAN ASSIST-ANT, at group's left, raises a silver whistle to her lips and blows a short blast. MALE ASSISTANT records figure in green ink on wall chart.*) EXAMINER *(measuring distance from neck to floor)*: Neck to floor, 56 inches; standard, 54½. Above standard. *(Tall WOMAN ASSISTANT blows whistle. EXAMINER folds up wooden rule and exchanges it for tape measure. He stretches out SUBJECT'S arm and measures it. Marking on his clipboard he calls:)* Arm length from shoulder, 28½ inches; staddard, 23 inches. Above standard *(whistle)*. EXAMINER *(swings her around)*: Shirt off, please. *(He returns to table as SUBJECT slowly unbuttons her shirt. EXAMINER busies himself with clip-board and the instruments on the table and then waits impassively, as do the male and female AS-SISTANTS. SUBJECT pulls her unbuttoned shirt out of her pants and slowly removes it, folds it, and puts it on her shoes. EXAMINER indicates to her to raise her arms to the sides, which she does, and he circles her upper body with tape measure. He measures her breasts and returns to the table and notes on his board; he speaks as he does so.)*

EXAMINER: Bust girth, 34. That's standard. *(The middle WOMAN ASSISTANT, of average build, rings a clear-toned bell. MALE ASSISTANT records figure on wall chart, as throughout, th*

that the boy's appetite had fallen off sharply. He was not eating enough, particularly not enough milk, and the result was a shortage in his intake of proteins and minerals. Actually, the whole staff for some time had been notic-ing symptoms of retardation in this apparently healthy boy. The psychologist had reported that Tommy had regressed in mind as well as in body. Hid I.Q. rating had dropped. He seemed tense, anxious, uncertain. His inner strains were reflected in his responses to the Ror-schach inkspot test, the Thematic Apperception Test, and other psychological techniques.

A clue to his trouble was disclosed by one of these techniques: doll play. Three dolls, representing a man, a woman, and a small boy, were placed on the floor, together with an assortment of doll furniture.and other house-hold accessories. Tommy proceeded to "play house," and in his play he sent the mother doll off "to the office," put the father doll in the kitchen getting the next meal, and won-dered aloud whether the little boy doll would grow up into a man. Maybe, he speculated, the boy would become a woman and go off to the office "like mama."

Here was the anxiety that underlay Tommy's loss of interest in food, his interrupted growth and his lapses in I.Q. It turned out

color of the ink he uses depends on whether the measurement is above standard, standard, or below [red signifies below standard, black for standard, blue for above standard]

EXAMINER [measuring distance from breast to floor]: *Bust height, 48 inches...\ (returns to desk to mark figure on chart) standard, 45
....
*above standard [whistle blows]

(EXAMINER puts down measuring instrument and picks up a thin chain from the desk. He returns to SUBJECT and swings her around again, raises her hair, and passes the chain around her neck, in the process bending her head forward and down. She swings he hair forward so that it lies on her breast. EXAMINER uses the chain as a measuring instrument and uses a ruler to ascertain its length. He returns to the clipboard and while he marks the figure down he calls out the measurement,)

EXAMINER: *Neck girth, 13½ inches, below standard. (kazoo sounds:ha, ha, ha. As the procedure continues, SUBJECT remains for a moment with her neck still bowed. EXAMINER picks up the tape measure from the desk and uses it to measure SUBJECT'S upper arm.)
EXAMINER: *Upper-arm girth, 10 inches....

that the doll drama re-enacted his actual home situation. Tommy's mother had a job which kept her away from home from early morning until late afternoon. The father, whose business hours were not exacting, did many of the housekeeping chores, fed and dressed the boy, and took him to and from school. *Because the mother frequently came home exhausted, the father often put the child to bed. It was all very *confusing to Tommy. He was at the stage at which a normal boy wants to identify himself with a male figure, but his family setup was such that he was not certain what the figure stood for--and anyway, he was not sure that he wanted to be that kind of man. (emphasizes:) It was all very confusing to Tommy. He was at a stage at which a normal boy wants to identify himself with a male figure, but his family setup was such that he was not certain what the figure stood for (pause) AND ANYWAY, HE WAS NOT SURE THAT HE WANTED TO BE THAT KIND OF MAN.

(pause)

*The Child Research Council is not a clinic: It does not treat diseases or disorders. But when symptoms come to light in the course of its research, it calls them to the attention of the parents and the family physician. In this case the family finally recognized that their son's disturbance *stemmed from them-

That's below standard, 11 inches. (kazoo sounds)
Open your pants, please. (gestures. SUBJECT fumbles at her waistband and opens her pants a bit while EXAMINER watches. He reaches over and abruptly pulls them open a bit more, enough to pass the tape measure around her waist. After measuring, he writes and calls the figure aloud.]
EXAMINER: *Waist girth, 27 inches; standard, 27½. Below standard. (kazoo sounds)
(EXAMINER returns to SUBJECT and opens her pants a bit more, measuring from waist to floor.]
EXAMINER: Waist height, 43 inches; standard, 40. Above standard.
*(whistle blows)
(EXAMINER pulls SUBJECT's pant's open further, passing the tape around her abdomen.]
EXAMINER: Abdominal extension girth is 31 inches; stabdard, 36 inches. Below standard. (kazoo sounds)
EXAMINER (still back at his chart, on the desk]: Would you...remove your pants, please? (He glances up, then back at chart. SUBJECT slowly removes her pants, folds them, and puts them on the pile of clothes. EXAMINER returns to her and measures distance from abdomen to floor and, as usual, returns to his chart.]
EXAMINER (still looking at chart]: Abdominal extension height, 38½; standard, 36. Above standard. (whistle blows]
EXAMINER (brusquely]: Uh, would you remove those

selves....IN THIS CASE THE PARENTS FINALLY RECOGNIZED THAT THEIR SON'S DISTURBANCE STEM-MED FROM THEMSELVES...and they immediately made adjustments to correct the situation. The mother went on half time at her business and made it her main job to love and care for Tommy. THE MOTHER WENT ON HALF TIME AT HER BUSINESS AND MADE IT HER MAIN JOB TO LOVE AND CARE FOR TOMMY. *The father relinquished many of his mothering services....THE FATHER RE-LINQUISHED MANY OF HIS (ironically) MOTHERING SERVICES. Within a few months after this realignment of the parental roles, Tommy was a much happier and better adjusted boy. *He was eating so voraciously that the family doctor had to advise cutting down on his car-bohydrates; his height and weight resumed their growth and again he stood head and shoulders above his classmates in intelligence tests.

DATAESTHETICS

AUTOR **STEPHEN WRIGHT**

NASLOV # Kako raditi s podacima

05 Podaci su postali najobuhvatnije – i neopipljivo prodorno – svojstvo suvremenog života: života koji se pretvorio u podatke. Životni sustavi su predmet neprekidnog prikupljanja podataka još od doba Prosvjetiteljstva, i kartografija, dijagrami toka, grafikoni i statističke baze podataka imaju najvažniju ulogu u prijelazu s **10** društva utemeljenog na disciplini na suvremene režime biopolitičke kontrole.

Umjetnička proizvodnja dugo je nastojala zaštititi relativno autonomnu sferu koju je za sebe zakrilila od utjecaja potencijalno smrtonosne logike proizvodnje znanja i prikupljanja i prikazivanja **15** podataka. Suočena s čistim preobiljem i površnom privlačnošću svrhovitih informacija i racionalnosti, umjetnost je sebi dodijelila ulogu potvrđivanja vlastite radikalne nekorisnosti. No kako je znanje postalo neodvojivo od moći, mnogi su umjetnici počeli primjenjivati snagu podataka kako bi doveli u pitanje i možda i **20** potkopali moć podataka. Kritička kartografija, taktička magija, upotreba baza podataka i istraživanje postali su sastavni dio umjetničke kompetencije koja odbija društvenu kritiku prepustiti društvenim znanostima.

PUT KOJIM SE NIJE POŠLO: NASTANAK ESTETIKE PODATAKA

S gledišta povijesti umjetnosti, estetiku podataka može se shvatiti kao put kojim se nije pošlo u umjetničkim praksama 20. stoljeća. U tom smislu, današnja pojava brojnih praksi koje se služe podacima

kao svojom građom može se shvatiti kao povratak potisnutoga. Prvih godina 20. stoljeća avangardna umjetnička praksa odlučila je područje prikupljanja podataka i prikaza informacija prepustiti samo znanosti te je tako gotovo cijelo stoljeće održavala razliku

između tih dvaju područja simboličke aktivnosti. Prvi svjetski rat s njegovim proračunatim masovnim klanjem, kao i fordistička organizacija proizvodnje koja je uslijedila 1920-ih, tek su naglasili radikalan prekid umjetnosti sa smrtonosnom racionalnošću analize troškova i dobitka, kojoj su podaci i odviše spremno nekritički

služili. Umjetnost se svrstala uz nesigurnost golog života i nastojala je, kako je jednom rekao **Georges Bataille**, "prekinuti lanac efektivnog djelovanja". No ipak, puka činjenica da se povijest odvila na taj način ne poriče neostvaren potencijal povijesti umjetnosti; stvari su se mogle dogoditi i drukčije – i štoviše, zamalo

i jesu.

Prije no što je odlučila definirati sebe kao drugo razuma, umjetnost se kolebala i približavala zajedničkom putu sa znanošću. **Marcel Duchamp**, zasigurno najvažniji umjetnik proteklih stotinjak godina [ako ne i jedini], često je priznavao da ga fascinira kako

suvremena znanost koristi podatke. Meteorološki instrumenti, uključujući barometre i higrometre, i mjerni instrumenti svih vrsta, bili su primjeri *appareils enregistreurs* – uređaji za bilježenje – čije su indeksne aktivnosti tako fascinirale **Duchampa**. Njegovo *Veliko staklo,* remekdjelo na kojem je radio od 1915. do 1923., kao i

ostala djela iz tog razdoblja, koja su, kako je rekao, trebala "iznova postaviti slikarstvo u službu uma", može se dokučiti pozivajući se na obilje bilježaka i podataka koje je pomno prikupio. "Donekle nalik na katalog Sears Roebuck", kako je on rekao, taj zbroj informacija trebao je "pratiti staklo i biti jednako važan kao i vizualna građa".

Kako **André Breton** piše eseju o *Velikom staklu,* "u tom djelu nemoguće je ne vidjeti barem trofej slavnog lova na netaknutom teritoriju, na granici… najnovijih znanstvenih podataka".

Duchamp je bio uvjeren da ti "najnoviji znanstveni podaci" nude nov životni sok stvaralačkom intelektu i da bi mu mogli

omogućiti istraživanje i dotad nevidljive sfere koju otkrivaju rendgenske zrake i neopipljivo područje elektromagnetskih valova. Poznato je da je **Duchamp** svoje djelovanje u tom vremenu opisao kao pokušaj da "načini sliku frekvencije". No **Duchampov** rad

anticipirao je estetiku podataka s obzirom na njihovu upotrebu i na njihov prikaz. U znanstvenom jeziku toga doba pojam *réseaux* ili mreža – koji se odnosi i na elektromagnetizam, elektricitet i cerebralne mehanizme mozga – bio je vrlo suvremen. **Duchamp** je odabrao taj pojam za svoju sliku iz 1914. *Réseaux de stoppages* ili *Mreža prepreka:* kompozicija toga djela nalikuje mreži željezničkih tračnica ili električnih vodova, čime je **Duchampova** precizna dijagramska slika postala jasnim prethodnikom estetike podataka koja će se vratiti tek 1990-ih u djelu **Marka Lombardija** i drugih. U njegovoj fascinaciji upotrebom znanstvenih podataka i estetskim potencijalom neopazivih energija, na **Duchampa** je najviše utjecao njegov suvremenik, pionir elektromagnetizma **Nikola Tesla**, čiji su prezentacijski talent i vizionarski rad na području globalnih mreža nadahnuli mnoge mlade umjetnike koji rade na polju estetike podataka, među kojima su **Jean-Pierre Aubé** i **Marko Peljhan**, kao što u svom eseju ističe **Nataša Petrešin**.

PRIVLAČNOST PODATAKA

Iz formalne perspektive, skloni smo vidjeti mreže boja na platnima **Jacksona Pollocka** kao svojevrsno kartografiranje unutarnjih lutanja psihe. U sljedećoj generaciji, **Mark Lombardi** je činio nešto slično – ali s postojećom ekonomskom strukturom, vizualno artikulirajući ono što bi inače ostalo nevidljivo, čak i za one, a možda i ponajprije za one koji su zahvaćeni njezinim stiskom. Ta istinska promjena paradigme uključivala je i nadilaženje modernističkog svjetonazora koji je ustrajno suprotstavljao umjetnost i istraživanje. U mjeri u kojoj se njegov rad bavio tom napetošću, utjelovljujući je svojim oblikom, **Lombardi** je svojevrsna amblematska figura u nastanku estetike podataka. **Lombardijeve** guste, ali ipak i eterične mreže linija i krivulja koje označavaju mreže transakcija, kao i sfere utjecaja i urota globaliziranog kapitalizma, nude nezaobilaznu vezu između konceptualizma 1970-ih i politički oštrih djela mlađe generacije umjetnika. Ne čine to toliko s obzirom na svoj sadržaj koliko na svoju diskurzivnu formu [napokon, kako ističe **Trevor Paglen** u razgovoru s **Reneom Gabrijem**, u javnoj sferi postoji mnogo više informacija nego što obično pretpostavljamo – za onoga tko je u dovoljnoj mjeri manijakalan da provodi dane i noći prosijavajući ih i uređujući]. To čine na dva načina: prvo, zato što

sama priroda tih crteža implicira pojam potencijalnog širenja: ideje koje umjetnici pronalaze u prostoru djela ostaju otvorene i pozivaju korisnike da slijede vektore i veze te izvedu vlastite zaključke. I drugo, zato što se osjećaj zbunjenosti u gledatelja brzo pretvara u želju da dozna više, da ide dalje. Sastavljajući svoje vizualne arhive, **Lombardi** sebe vrlo vjerojatno nije smatrao detektivom nego arhitektom znanja: jer, podaci nikada nisu tek nabrajanje pukih činjenica, makar i samo zato što je sam čin kataloziranja već i sredstvo preusmjeravanja, ograničavanja i preoblikovanja informacija. Prisjetimo se poznate teze **Michela Foucaulta** iz njegove knjige *Riječi i stvari* o kreativnoj ulozi koju arhiv poprima u stvaranju znanja: "Arhiv... određuje da se sve te navedene stvari ne nagomilavaju beskrajno u bezličnu masu niti se upisuju u neprekinutu linearnost, niti nestaju svojevoljnošću vanjskih slučajnosti – nego se grupiraju tako da tvore prepoznatljive likove, slažu zajedno u skladu s višestrukim odnosima, održavaju se ili brišu u skladu sa specifičnim pravilnostima."

DIJALEKTIKA PODATAKA

Naravno, u estetici podataka nije riječ samo o uređivanju i preuređivanju podataka; radi se i o njihovoj dezorganizaciji i privlačenju pažnje na puku "bol" [da se poslužimo izrazom **Mladena Stilinovića**] toga što se subjektivno iskustvo objektificira u oblik podataka. U svojoj utjecajnoj *Dijalektici prosvjetiteljstva* **Adorno** i **Horkheimer** uzdižu tu tvrdnju na najvišu filozofsku razinu, stigmatizirajući kapitulaciju razuma pred pozitivizmom. Dok je prosvjetiteljstvo shvaćalo razum kao ono što po prirodi razara mit, oni su pokazali do koje se mjere pretvorio u puko sredstvo za obavljanje proračuna, za planiranje i koordinaciju, neutralno s obzirom na ciljeve. Ustvrdili su da mišljenje "objektificira sebe kako bi postalo automatski proces koji sam sebe pokreće; oponašanje stroja koji proizvodi sam sebe kako bi ga na kraju stroj mogao zamijeniti." Spomenuti "preobražaj prosvjetiteljstva u pozitivizam, mit o stvarima kakve uistinu jesu, a na kraju i izjednačenje intelekta i onoga što je neprijateljsko prema duhu, obilno je potvrđen. Naš pojam povijesti ne pretpostavlja nikakvo oslobođenje od nje, niti implicira pozitivističku potragu za informacijom. To je kritika filozofije i stoga odbija odbaciti filozofiju." Analogna tvrdnja mogla

bi se iznijeti i o sve većem broju umjetnika kritičnih prema društvu koji u svojoj umjetničkoj praksi integriraju upotrebu podataka: u svojim kritikama podataka oni odbijaju da podatke koriste samo njihovi protivnici.

05   Argument **Adorna** i **Horkheimera** možda nam nenamjerno omogućuje da promatramo zanimljivu filozofsku dvojnost s obzirom na upotrebu podataka. S jedne strane, on ima ono što filozofi jezika nazivaju dimenzijom "iskazivanja": to je objektificirajući opis nekog stanja stvari. No s druge strane, što

10 nije tako intuitivno jasno, podaci imaju "performativnu" dimenziju: oni uzrokuju događaje i svojom očitošću dovode do svojevrsnog proročanstva koje samo sebe ostvaruje. Uzmimo klasični politički primjer – logiku koja se ponovila stotinama puta u povijesti biopolitike – a to je kolonizacija Indije. Zbunjeni golemom

15 raznolikošću indijskog mnoštva kojim su trebali vladati, britanski vladari trebali su reprezentaciju, kvantificiranu sliku apsolutne drugosti. Stoga su organizirali popis stanovništva i zatražili da se ljudi identificiraju na osnovi svoje etničke i vjerske pripadnosti – to jest, da se uvedu u statistiku u skladu s kriterijima s kojima se nikad

20 prije nisu identificirali i po kojima su se razlikovali od susjeda. Tako nastale "činjenice" govorile su same za sebe, kako to već takve činjenice hoće, i može se povući izravna poveznica između te inicijative prikupljanja podataka i podjele teritorija duž etničkih razdjelnica upravo na temelju podataka koje je unijela u imaginarno.

25   U završnom eseju ovog zbornika – tekstu koji razmatra nastajući režim "realno-informacijske moći" koji će njihov rad kartografirati – **BUREAU D'ETUDES** tvrde da je estetika podataka za suvremene režime biomoći ono što je portret **Louisa XIV** bio za monarhiju. Tvrde da je nadolazak praksi estetike podataka

30 neodvojiv od konsolidacije biopolitičke kontrole nad životnim sustavima; no njihova kartografska praksa sadrži mogućnost politički subverzivne upotrebe podataka – ne samo time što pruža prikaz moći i protumoći nego i tako što taj prikaz čini dostupnim onima čije im životno iskustvo omogućuje da te informacije

35 iskoriste u autonomizirajućem okviru. Tako se naglašava temeljna razlika između prelijepo nacrtanih karata **Marka Lombardija** i njihovih isprintanih dijagrama toka i informacijskih časopisa, čija nakana nije da ih se gleda kao umjetnost u performativnom okviru

svijeta umjetnosti nego da dosegnu veći broj korisnika, izvan sfere umjetnosti.

Iako ovaj zbornik, kao i izložba koju prati, ističe društvenokritički potencijal upotrebe podataka kao umjetničke građe, očito je da je estetska upotreba podataka – i podaci općenito – u velikoj mjeri dvosmislena pojava. **DATAESTHETICS** usredotočuje se na performativnu dimenziju podataka – naime, na to kako podaci uzrokuju događaje, i u dobrom i u lošem smislu. ¶

Prijevod **Nataša Ilić**

Dataesthetics, exhibition view / postav izložbe, Galerija Nova, Zagreb
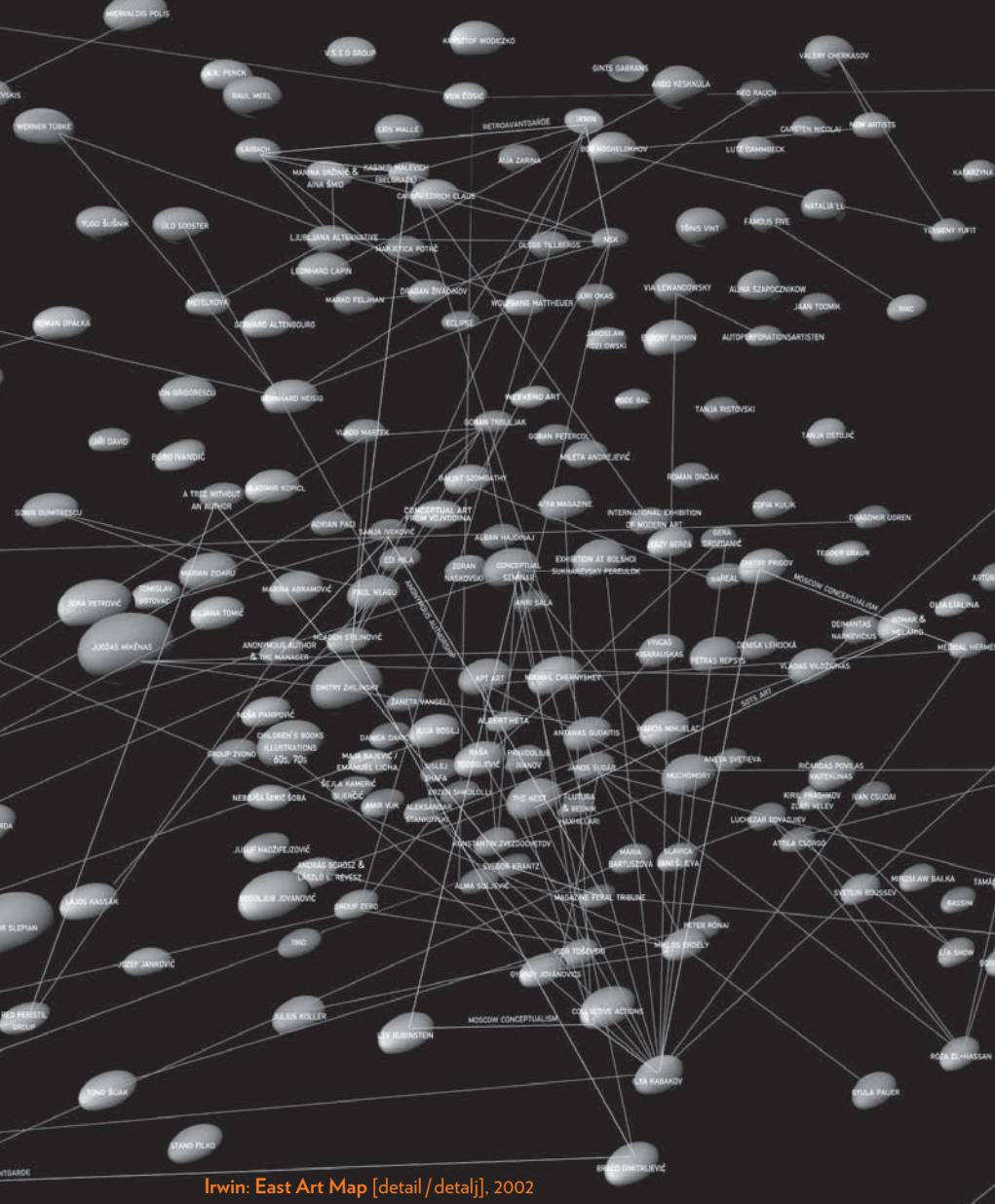
Irwin: **East Art Map** [detail / detalj], 2002

2

AUTOR **BRIAN HOLMES**

NASLOV **Tumaranje mrežom**

Psihogeografija i imperijalna infrastruktura

05 Veliki društveni pokreti ostavljaju sadržaj svoje kritičke politike iza sebe, u oblicima novog dominiona. To je bila sudbina pobune protiv birokratskog racionalizma 1960-ih. Situacionisti su praksom *dérive* i programom unitarnog urbanizma nastojali subvertirati funkcionalističku mrežu modernističkog urbanog oblikovanja. Težili

10 su izgubiti se u labirintu *Gologa grada* zahtijevajući totalnu fuziju umjetničkih i znanstvenih izvora u "kompletnom dekoru": *"Drugi grad za drugi život",* kako je tvrdio radikalni arhitekt **Constant**.[01] Sa svjetskom rasprostranjenošću arhitekture digitalnih medija – i ranim znakovima pomaka prema kinematičnim zgradama – sada svjedočimo transformaciji urbanog okvira u totalni dekor [**Lev**

15 **Manovich**: *"Na duge staze svaki objekt može postati ekran vezan za Mrežu, dok čitav izgrađeni prostor postaje skup površina za prikaz"*[02]]. Kakav je život moguće živjeti u medijskoj arhitekturi? I kako objasniti trajan ugled situacionističke estetike u razdoblju koje se

20 tako dramatično promijenilo od ranih 1960-ih?

Danas se osjetilne kvalitete *dérivea* oponašaju hiperlinkanim putovanjem kroz krajolike podataka world wide weba. Stripovski imaginarij *Srebrnog letača* i dalje nadahnjuje naše kompjuterski potpomognute fantazije. U tom komercijaliziranom protoku

25 zastupnici "lokativnih medija" - kao što je **Ben Russel**, programer **headmap.org**, ili **Marc Tuters** iz **gpster.net** – predlažu dodatak osobnog osjećaja prostora, kompjuteriziranu znanost globalnih ambijenata, uz upotrebu tehnologije satelitskog pozicioniranja. Na
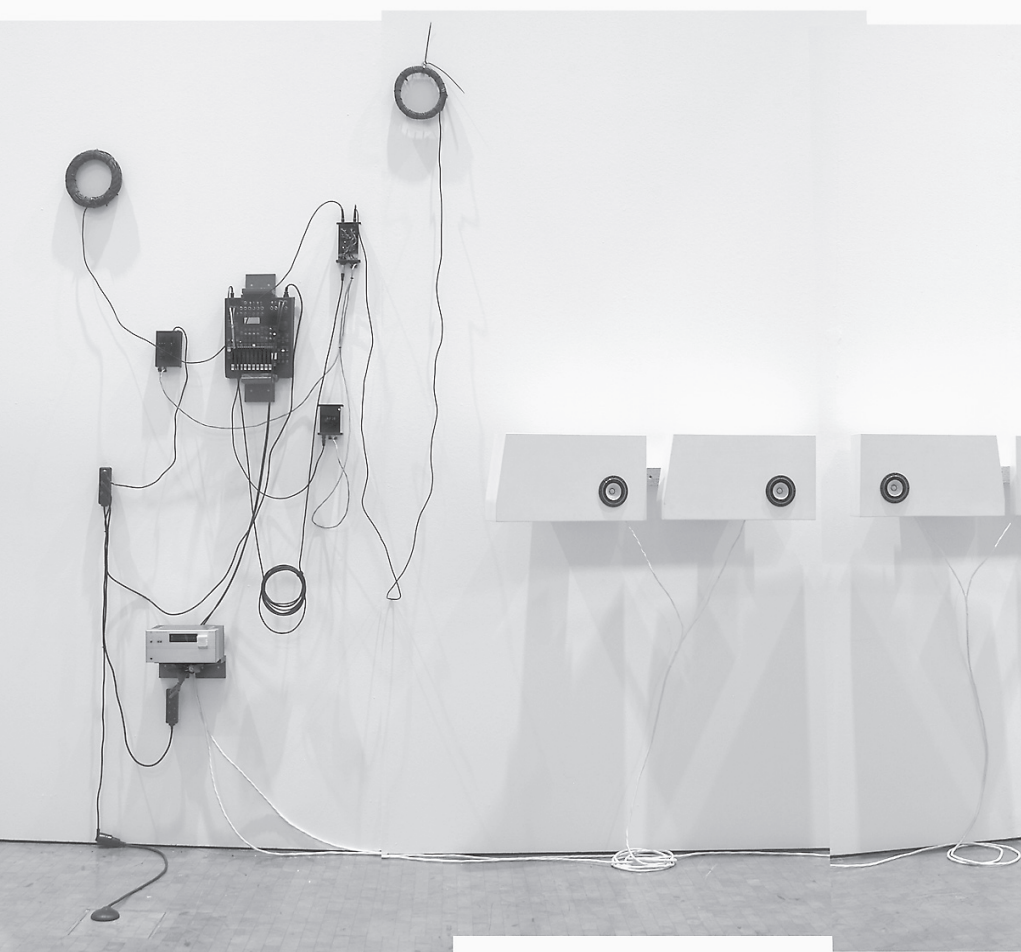
35

taj način "geograffiti" GPS navođenja nastoje promovirati novu vrstu lokacijskog humanizma oblikovanu za svjetske putnike. "Znati svoje mjesto" ironičan je motto **HeadMapa**. No što bi zaista bilo potrebno da bismo se *izgubili* u apstraktnim prostoru globalne cirkulacije?

Ne tako davno [za vrijeme spekulacijskog booma 1990-ih] *utopijske karte* vizionarskih inženjera mogle su portretirati internet kao organski prostor međupovezanih neurona, poput sinapse planetarnog uma. Dijeljenje podataka i stvaranje *otvorenog koda* djelotvorno su upućivali na stazu kooperativne ekonomije. Ali projekt kartografiranja kao što je **Minitasking**, razvijen godine 2002, opisuje mrežu razmjene podataka **Gnutella** kao zavodljivi trgovački centar koji vrije od piratske pop-glazbe i pornografskog videa. Revolucionarne aspiracije situacionističkog tumaranja teško je uhvatiti novim, hi-tech kartografijama.

Nakon 11. rujna 2001. stvaraoci interneta – DARPA [DEFENSE ADVANCES RESERACH PROJECTS AGENCY] – postavili su nove ciljeve: *Total Information Awareness,* totalna informacijska svijest, program koji eksploatira sve moguće funkcije nadzora koje se mogu pridodati novim komunikacijskim tehnologijama. Tu leži inovacija: u "izvlačenju dokaza i otkrivanju veza", "ljudskom identifikacijskom kodu na daljinu", "transjezičnoj detekciji informacija" i tako dalje. Srećom po naše građanske slobode, američki kongres još ima ustavnu moć ukinuti tu bolesnu umotvorinu okrivljenog političkog kriminalca, umirovljenog admirala **Johna Poindextera**. Ali Pentagon se očito poduhvatio komercijalnih paketa za nadzor koji su preuzeli inicijativu kasnih 1990-ih: workstation monitora, bedževa za radijsko praćenje, snimanja telefonskih usluga, nadgledanja udaljenih vozila [reklamni slogan: "Iz privatnosti vašeg kompjutera

30   sada možete UŽIVO pratiti putanju vozila koristeći se novim GPS uređajem za praćenje vozila *Pro Trak*"]. Vojni strateg **Thomas Barnett** naučio je lekciju onih permisivnih godina kada se u cijelom svijetu individualna autonomija razvijala brzinom visoke tehnologije – sve dok se **Mohammed Atta**[03] na kraju nije zatekao za

35   upravljačem Boeinga 747. *"Moje je mišljenje da na vatru uzvraćamo vatrom",* kaže **Barnett**. *"Ako živimo u svijetu sve napučenijem super-moćnim pojedincima, tada mi stvaramo vojsku super-moćnih pojedinaca."* [04]

U eseju *Fleksibilna ličnost* [05] pokušao sam pokazati kako se mrežna kultura pojavila kao sinteza dvaju kontradiktornih elemenata: komunikacijskog oportunizma, u kojem se rad i dokolica spajaju u snu raz-otuđenosti koji se provlači još od 1960-ih, uz temeljnu arhitekturu nadzora i kontrole, omogućenu širenjem najnovijih tehnologija. Suvremeni menadžer izražava kreativnost i slobodu nomadskog životnog stila, istodobno nadzirući fleksibilne radne timove u proizvodnji koja mora što prije zadovoljiti potražnju. **Yes Men** su taj lik učinili nezaboravnim: predstavljajući se kao predstavnici SVJETSKE TRGOVINSKE ORGANIZACIJE na konferenciji tekstilne industrije u Finskoj promovirali su po mjeri skrojeno rješenje za nadgledanje udaljene radne snage, koje su nazvali *Menadžersko odijelo za dokolicu.* Blješatvo odijelo od lycre pomalo je podsjećalo na ono što je politički komentator *New York Timesa* **Thomas Friedman** jednom nazvao *zlatnom luđačkom košuljom,* govoreći o prisiljavanju nacionalnih vlada da usvoje politiku neoliberalnih mjera, ali dugački falus s ugrađenim ekranom za nadzor radnika pričvršćen na odijelo malo se previše zalaže za disciplinu privatnog sektora! Prenoseći ugodne osjete kada se proizvodnja dobro odvija, uređaj modernom menadžeru omogućava da nadgleda udaljene radnike dok se odmara na nekoj tropskoj plaži. Zaključak čitave te satirične šarade jest da se uz današnju tehnologiju demokracija jamči darvinovskim principima: nema razloga da štedljiv biznismen ima roba u skupoj državi kao što je Finska, kada je mnogo jeftinije imati slobodnog radnika u bilo kojoj zemlji koji odaberete. [06]

Što se događa kada se oslobođeni pobune? Danas su sve oči uprte u vojnike. **Thomas Barnett** je iscrtao novu mapu svijeta za Pentagon: ona dijeli "funkcionalnu srž" globalizacije, "prožetu umreženom povezanošću", od *neintegriranog jaza* ekvatorijalnih regija kojima vlada "kuga politički represivnih režima". Taj je jaz mjesto gdje se od završetka hladnog rata dogodio najveći broj američkih vojnih intervencija. To je i mjesto gdje se nalaze najveće svjetske rezerve nafte. Uglavnom je naseljeno domorodačkim narodima [u Latinskoj Americi] ili muslimanskim stanovništvom [u Sjevernoj Africi, na Bliskom Istoku, u Centralnoj Aziji, Indoneziji]. **Barnettovo** rješenje je "Smanjiti jaz". Integrirati te ljude, ako je nužno, i silom.

Jordan Crandall pokušava se baviti pitanjem integracije u jednoj od svojih instalacija, *Heat Seeking.* Rad je prepun prijetećeg nasilja, ali jedan prizor pokazuje pasivnu, besvjesnu ženu, očito pod utjecajem radijskog prijenosa, koju hrane. Ta uznemirujuća slika ulazi pod kožu nove medijske arhitekture, istražujući njezine odnose s psihičkom intimnošću.[07] Kakva subjektivnost nastaje iz izloženosti suvremenim mrežama?

Mislim da globalne komunikacijske tehnologije – kao što su internet ili GLOBAL POSITIONING SYSTEM – trebamo shvatiti kao infrastrukturu Imperija. To su sustavi strogo vojnog podrijetla, koji su ubrzano liberalizirani tako da je širok sektor civilnog društva integriran u njegovu temeljnu arhitekturu. Sve ovisi o liberalizaciji. Snažan argument *Imperija* **Hardta** i **Negrija** jest to što su pokazali da je ustavna legitimnost nužna za širenje retikularnog vladanja, čije neodvojive vojne i ekonomske moći ne možemo jednostavno izjednačiti s njihovim mjestom nastanka u Sjedinjenim Državama. Imperijalna dimenzija nastaje kada infrastruktura postaje dostupna novoj kategoriji stanovnika svijeta. Učinak legitimnosti dolazi s integracijom u "gustu povezanost" o kojoj govori **Barnett**.

Što se događa, na primjer, kada privatna osoba kupi GPS uređaj, proizveden u jednoj od desetaka tvornica? Povezujete se s rezultatima kampanje lansiranja niza raketa koje su u orbitu postavile konstelaciju od 24 satelita, od kojih su barem 4 trajno u vašem vidokrugu, te šalju signale koji će vašem vozilu omogućiti da izračuna vlastitu poziciju. Satelite pak usklađuju monitorne postaje američke avijacije izgrađene na otocima širom planeta, s obje strane ekvatora. Otkad je **Clinton** ukinuo kodiranje GPS signala godine 2000, ta infrastruktura funkcionira kao globalna javna usluga: njezina iznimna preciznost [uz razne korekcijske sustave, sve do centimetra] sada je otvorena svakom korisniku, osim u slučajevima kada je nekodirani pristup selektivno zabranjen [kao što je to bilo u Iraku za posljednjeg rata]. Uz fiksne podatke SVJETSKOG GEODETSKOG SUSTAVA – planetarnog programa kartografiranja koji je 1984. godine pokrenulo američko MINISTARSTVO OBRANE – možete locirati vlastitu nomadsku putanju u trodimenzionalnoj kartezijanskoj mreži, u bilo kojem trenutku, svuda na zemlji [dogma MINISTARSTVA OBRANE: *"Moderni zemljovidi, navigacijski sustavi i geodetski programi*

zahtijevaju jedan, dostupan, globalan, trodimenzionalni referencijski okvir. Za globalne operacije i međupovezanost važno je da sustavi MINISTARSTVA OBRANE *sve više djeluju prema* SVJETSKOM GEODETSKOM SUSTAVU *iz 1984."*]

    Možda je najzanimljiviji aspekt satelitske infrastrukture taj da je za utvrđivanje svake lokacije potrebno da sat svakog prijemnika bude precizno usklađen s atomskim satovima u orbiti. To je prva operacija koju sustav izvodi. Integrira vas u imperijalno vrijeme. Kompjuterski kodirani radiovalovi interpeliraju vas u **Althusserovu**

smislu, zazivaju vas elektromagnetskim uzvikom "Hej ti!" [08] Kada upotrebljavate uređaj za lociranje odgovarate na poziv: interpelirani ste u ideologiju Imperija. Poruka je da integracija znači sigurnost, za što dobar primjer predstavlja reklama za *Digital Angel,* osobni uređaj za lociranje namijenjen za medicinski nadzor i

brigu za starije osobe. To je logičan razvoj za svakoga tko ozbiljno shvaća koncept "kirurških vojnih napada": prepustite se brizi hranećih strojeva, postanite meta sigurnosti.

    U svjetlu svega toga možemo se pitati o ograničenjima pojma konverzije kakav razvija **Marko Peljhan** u briljantnim projektima

civilnog prisvajanja vojnih tehnologija. Možemo li još razlikovati planetarno civilno društvo kakvo artikulira globalna infrastruktura od vojne perspektive koju **Crandall** naziva "oružana vizija"? Nužna je društvena subverzija, uklanjanje psihičkih uvjetovanosti, estetika disidentskih iskustava. To su ometajući elementi koji tvore ono što

Deleuze i **Guattari** nazivaju *"nomadski ratni stroj".*

    Većina alternativnih projekata ili umjetničkih radova koji upotrebljavaju sustav GPS-a temelje se na zamisli da omogućavaju upisivanje individualne staze, geodetsko praćenje subjektivne razlike. Najljepši primjer toga je projekt *RealTime* **Esther Polak**,

u kojem pješaci opremljeni GPS uređajima postupno iscrtavaju plan Amsterdama, kao trag vlastitih svakodnevnih putanja. Ali rad je krhka gesta, prepun dvosmislenosti: vijugava linija pojedinca istodobno je svjedočanstvo ljudske jedinstvenosti u vremenu, ali i dokaz savršenog djelovanja satelitskog sustava mapiranja, praćenja

i navođenja. Ljepota ovog prvog može djelovati kao prikrivanje opasnog potencijala potonjeg.

    U suvremenom društvu estetika je suviše često politika dekora. Zato su sami situacionisti ubrzo odbacili **Constantove** složene

prikaze unitarnog urbanizma. *"Ideologija predstavlja imaginarni odnos pojedinaca spram njihovih stvarnih uvjeta postojanja",* pisao je **Althusser**. To je ono što nas tjera da hodamo po crti, da se poslužimo **Althusserovom** slikom.

Je li ideologija našeg vremena postala nepredvidiva, krivudava crta ukrštenih tragova, zabilježena u sigurnim metričkim točkama apstraktnoga polja? Estetski oblik *dérivea* nalazi se posvuda. Ali isto vrijedi i za hiperracionalističku mrežu infrastrukture Imperija. I pitanja društvene subverzije i uklanjanja psihičke uvjetovanosti široko su otvorena, neodgovorena, naizgled izgubljena za naše mišljenje, u vremenu u kojem se civilno društvo integrira u vojnu arhitekturu digitalnih medija. ¶

01 | Tekst dostupan na www.notbored.org/another-city.html

02 | Vidi tekst **Leva Manovicha** "Augmented Space", www.manovich.net/DOCS/augmented_space.doc

03 | Otmičar i pilot aviona koji se zabio u južni toranj WTC-a. – PREV.

04 | **Thomas Barnett**: *The Pentagon's New Map* [PUTNAM, 2004], kao i članak na www.thomaspmbarnett.com/published/pentagonsnewmap.htm

05 | **B.H**: Hijeroglifi budućnosti, str. 99-135, [WHW/ARKZIN, ZAGREB, 2002] – PREV.

06 | Priču o finskom predavanju vidi na: www.theyesmen.org/hijinks/tampere/index.shtml

07 | Vidi dokumentaciju tog rada na www.jordancrandall.com

08 | Vidi **Louis Althusser**: "Ideological State Apparatuses" u *Lenin and Philosophy and Other Essays* [MONTHLY REVIEW PRESS, NEW YORK 2001], str. 119; piratska verzija tog slavnog teksta dostupna je na: www.culstudies.com/rendanews/displaynews.asp?id=2534

Prijevod **Nataša Ilić**

agro-business cartel

MacMillan Family

Tradax

Cargill Family

Fribourg Family

employés **98 000**
créa **1865** USA

66

ContiGroup

Conti
Conti is one of the world's largest cattle feed suppliers, the sixth largest poultry producer in the United States and the coun-try's largest integrated pork pro-ducer. (December 2003 – IntraFish)

Dwayne Andreas

Cargill

Hirsch Family

Beef producer

Archer Daniels Midland ADM

Germ.

grain cartel

Bunge & Born

ConAgra/ Peavey

Walmart

Toepfer

Louis Dreyfus Family

André Family

meat cartel

Beef producer

Louis Dreyfus

André

IBP

Switzerland

France

Kraft Food (Philip Morris)
Mme Thatcher, former Primeminister of United Kingdom works for Philipp Morris (Kraft Food, General Food) an receive 550.000 £ for her services and expertises.

Nestlé

food cartel

Kraft Food

Baronne Thatcher, LG OM FRS

ex-prime minister of Great Britain

Switzerland

Cargill
Five companies account for between 85 and 90% of wheat, corn and soybean production: Cargill, Continental (Cargill), Louis Dreyfus, Bunge and Born, Toepfer .
Six companies account for between 85 and 90% of coffee production: Rothos, Cargill, J. Aron, Volkart, Socomex, ED&F Man.
Cargill, the world's largest grain exporter, through its Nutrena Feed division, is also the biggest producer of animal feed and hybrid seed in the world, while Continental Grain, through its Wayne Feed division, is one of the biggest producers of feed and a major force in hybrid seed production.

Nestlé

Lord Leon Brittan

former-vice président to the European Commission

STUART CLAN

Sarah Lee

Unilever

Niall FitzGerald

president

cap. **179** milliards$
employees **82 000**

Exxon

Bureau d' Études:
The State and the Agro-Food Business: Modelising Life [detail / detalj]
2006

AUTOR **BUREAU D'ÉTUDES**

NASLOV # Presimboliziranje strojeva
Umjetnost nakon Oyvinda Fahlströma

05 Šezdesetih i sedamdesetih godina, umjetnik **Oyvind Fahlström** stvarao je slike, karte i igre pune preciznih informacija koje su analizirale tadašnju društvenu, ekonomsku i političku situaciju. Ti estetski i kognitivni objekti, koji su isprva proizvedeni za muzeje i kolekcionare, postupno su izlazili izvan umjetničkog sustava 10 i postajali autonomni. Stoga se u poimanje tih objekata mora uključiti i razmatranja tehničke reprodukcije i distribucije, a publika koju se povezivalo s njima iznenada je morala stupiti u akciju – početi govoriti. Taj egzodus umjetnika iz umjetničkog sustava danas potiskuju likovni kritičari koji preuzimaju ulogu zakonodavaca 15 [i komisije za novačenje]. Svojom sputavajućom filozofijom formi, ti kritičari reduciraju umjetnike na status dobavljača čiji proizvodi zadovoljavaju zahtjeve tržišta i kulturalnih institucija. No, umjetnici katkad izlaze izvan područja koje nadziru stručnjaci i uvode u igru svoju autonomiju, prelazeći granice koje su postavili čuvari hrama.

20 **Fahlström** je okončao **Saint-Simonovu** utopijsku hijerarhiju: *"Umjetnici predvode, slijede ih znanstvenici, a tek tada industrijalci, nakon prvih dviju klasa."* Umjesto toga, on je potaknuo suradnju autonomnih agensa koji se bave znanjem, umjetnošću, proizvodnjom i distribucijom, a također i kritičkom recepcijom. 25 Prvo je otvorio estetske kriterije prema invenciji stručnoga znanja i obratno, svojim kartama i slikama prikazivao je društvenu, ekonomsku i političku situaciju. Zatim je pokušao izaći iz feudalnog umjetničkog sustava, ostvarivanjem zamisli o autonomnoj

proizvodnji i distribuciji: *"Slikarstvo, kiparstvo itd. danas su arhaični likovni mediji, ovisni o feudalnim mecenama koji velikodušno plaćaju jedinstvenost i čaroliju fetiša… Vrijeme je da se tehnološki napredak uključi u stvaranje masovno proizvedenih umjetničkih djela, koja mogu kupiti i bogati i ne tako bogati."* **01** Zamislio je stvaranje sustava "alternativne, autonomne distribucije" i radio je s raznim političkim pokretima.

No ipak, **Fahlström** nije uistinu uspio ostvariti svoj projekt. Osvrnemo li se na njegov rad, posve je jasno da nije uspio ostvariti svoje ciljeve: nije bilo velike produkcije njegovih slika [koje su najčešće ostale na stupnju prototipa], niti su njegova djela provodila kritiku izražajnih sredstava [otad racionaliziranih i industrijaliziranih]. Imaginarno i narativno stvaranje djela, koja su izmakla stručnoj cenzuri razdoblja prije '68, više se ne može nositi s galopirajućom normalizacijom samoga nesvjesnoga, s industrijalizacijom žudnje i osjećaja, s golemom potrošnjom fikcionalnih bića, uspostavljenom od '70-ih. Presjecište umjetnosti i spoznaje, prakse i borbe, proizvodnje i distribucije – drugim riječima, projekt implicitan u cijelom njegovom pristupu, projekt narodnog sveučilišta ili parlamenta [koji omogućuje kolektivnu preradu narativnoga, predodžaba i zajedničkih pravila] – nije poprimio nikakav trajan oblik. Nije bilo nikakvih tehnoloških ni političkih sklopova sastavljenih od različitih agensa simbolizacije [od koncepcije do recepcije]. Prije svega, **Fahlström** je održavao kategoriju "umjetnika", premda je njegov projekt prelazio granice profesionalnog identiteta proizvođača simbola.

IZMIŠLJANJE JAVNOG DOBRA

Zamislimo samo kakav bi bio **Fahlström** da je ostavio 19. stoljeće iza sebe i odbacio romantička stajališta. Zamislimo praktično ostvarenje njegova narodnog sveučilišta ili parlamenta, na presjecištu estetskoga i spoznajnoga, prakse i borbe, proizvodnje i distribucije.

Uzmimo za primjer pitanje distribucije i emitiranja. Kada je autonomna simbolička proizvodnja napustila umjetnički obrt iz feudalnog umjetničkog sustava [i njegove institucijske dvorce, privatne i javne mecene, licemjerne kulturalne obrtnike, eksploataciju subjektivnosti, insajderske kritičare], odmah se

okomila na dobro čuvane tvrđave industrije kulture. Pogledajmo samo carstvo *Lagardère* – izdavačka kuće *Payot* i *Fayard,* časopisi *Elle* i *Marie-Claire,* igračke *Bourrelier,* knjižare *NMPP* i *Relais H,* izdavačka poduzeća *Hatier, Bordas, Belin* i *Nathan,* televizijske kuće

EUROPE 1, RFM, CANAL SATELLITE i medijska mreža CLUB INTERNET [a to je samo malen dio tog holdinga proizvođača oružja!] – to carstvo ne obuhvaća samo sve velike francuske izdavačke kuće, nego i mehanizme distribucije i emitiranja. Čini se da je nemoguće srušiti ga. Da bi postao autonoman u odnosu na sav taj feudalizam,

proizvođač kolektivnih simbola morao bi sastaviti ništa manje nego mehanizme za objavljivanje, distribuciju i emitiranje, neovisne medije, knjižare. Morao bi osnovati i sindikate koji bi se suprotstavili protivničkim udarcima i štitili egzodus autonomnih kolektiva.

Takav skup mehanizama za objavljivanje, emitiranje i

distribuciju, uz stvaranje sindikata za zaštitu od kulturalnog feudalizma i suprotstavljanje njemu, bio bi istinski stroj za presimbolizaciju. Bilo bi to poprište društvenog prijenosa i usvajanja izraza, spoznaja i vještina. Taj stroj razlikovao bi se od svoga feudalnog neprijatelja svojim načinima osjećanja,

koordiniranja svojih sila i proizvodnje značenja. Razlikovao bi se i svojom etikom, estetikom, pa čak i epistemologijom.

Osvrnemo li se oko sebe, vidimo mnogo takvih strojeva. Katkad su maleni, a katkad su složeniji, artikuliraniji i daju nadu da bi to dvostruko odbijanje [industrije kulture i sustava umjetnosti]

moglo opstati i trajno rasti. Naišli smo na osobito zanimljiv stroj te vrste, koji nas je pozivao da se povežemo s njim. Želeći ostvariti nekakvu autonomiju, naša umjetnička skupina postala je dijelom distribucijskog kolektiva **CO-ERRANCES**.

Takva je kooperativa bitan dio autonomnog sklopa: ona

omogućuje artikulaciju izdavačkih kuća, časopisa, filmaša i producenata, pri čemu svi oni obavljaju simbolizaciju na svoj način, izvan kulturalnih feudalnih lena. Kooperativa artikulira i knjižare, art-kina i druge samonastale projekcijske prostore i asocijacije. Da bi kooperativa **CO-ERRANCES** trajno koherentno djelovala, ona

ne mora samo obavljati svoju zadaću [distribuciju], nego mora i stvarati ili poticati nastajanje nekoliko komplementarnih procesa, bitnih za život i opstanak autonomnih mehanizama.

Jesu li maleni i srednji izdavači bezvrijedni i osuđeni na

propast? Pripadaju li tvrtke za distribuciju isključivo feudalnim gospodarima? Ako je tako, osnujmo ekonomsku interesnu skupinu za neovisnu distribuciju. Trebali bismo stvoriti sindikat malenih i srednjih izdavača [kojih u Francuskoj ima doista mnogo], prema načelu koje bismo mogli nazvati "kreativnost mnoštva". Ti izdavači trebali bi se sastajati prije *Salona knjige,* nad kojim proizvođač oružja i medijski div *Lagardère* ima 75%-tni monopol. Je li publika hipnotizirana? Ako jest, interesne skupine [a trenutno se osniva čak sedam njih] omogućuju joj da izađe iz svoje pasivne, desocijalizirane i depolitizirane uloge potrošača kulture. Jesu li dio rješenja i nezavisna kina s jedinstvenim projekcijama?

Uopće nisu. Postoje mnogi neformalni projekcijski prostori koji mogu opstati uz vašu participaciju; oni će se jednoga dana morati povezati, postati svjesni svoje snage.

Svi ti mehanizmi imaju drukčiju shematiku i funkcioniraju drukčije od feudalnih mehanizama. Odbacuju imperativ "najnovijega" i distinkciju "što je *in,* a što je *out*". Takva potrošačka avangarda preskupa je i porobljuje. Autonomna proizvodnja simbola svjesna je i autonomije koju omogućuje forma i cijene koju ona nameće proizvođaču i primatelju. Strojna alatka autonomnija je od stroja kojim upravlja kompjuter, kao što se vidi u samoupravljačkoj **Lip factory** u Francuskoj i u samoupravljačkim tvrtkama u Argentini danas. U tom smislu, autonomni proizvođač voli uništiti one strojeve koji uništavaju autonomiju. Isti proizvođač preuzima i izume koje je tehnološki napredak odbacio [nekomercijalizirano sjeme, patenti kojima je isteklo vrijeme zaštite].

Autonomna proizvodnja simbola zahtijeva strojnu ekologiju. No ona zahtijeva i informacijsku ekologiju. Neprekidno stvaranje informacija i novih fikcionalnih bića omamljuje i zbunjuje mozak. U najgorim slučajevima dolazi do potpune dezorijentacije. Dakle, nastaje problem vidljivosti, što je ekološki problem informacijskog društva. Ta ekologija ponajprije treba odrediti putanju i industrijske izvore informacija i likova žudnje. Zašto ih se masovno proizvodi i tko to čini? Drugim riječima, karte bi vam trebale omogućiti da pronađete svoje mjesto, da prepoznate oblake industrijaliziranih informacija, kao i kanalizaciju koja ih šalje u infosferu. No, valja postaviti i osigurače koji će zaustaviti napredovanje tih psihičkih parnih valjaka [pomislimo pritom kako antireklamni kolektivi

preokreću marketinške avatare na glavu, ili kako se u nekim ekološkim akcijama crnom bojom prekriva sve reklamne plakate u gradu].

No te karte i osigurači nisu dovoljni. Nisu prikladni. Velike tvrtke i javna administracija imaju dodatne perceptivne organe, zahvaljujući svojim megamehanizmima za izmišljanje, prikupljanje, rafiniranje, sintezu, transformaciju i selektivno uništavanje postojećih informacija. Ti megamehanizmi pomažu vladama i tvrtkama pri donošenju odluka. K tome, omogućuju im da manipuliraju kolektivnim predodžbama tako što falsificiraju pamćenje, primjenjujući lažna sjećanja ili pogrešne informacije, glasine ili pseudoargumente. Uz te strojeve za psihološki rat, postoje i drugi simbolizacijski strojevi koji uvjeravanjem uz pomoć likova žudnje stvaraju želju za podvrgavanjem, narcističke zatvore. Moramo stvoriti megamehanizme koji pojačavaju autonomiju.

Šezdesetih godina još je postojao san o stvaranju idealnog društva, a umjetnička avangarda katkad je željela biti njegov prorok. **Fahlström** je sanjao o postindustrijskoj državi blagostanja koja bi se proširila na cijeli planet, sa zajamčenim prihodom unutar nadzirana društva: *"Stan, komunikacije i osnovnu prehranu treba zajamčiti svima, radili oni ili ne."*[02] Gotovo opći pristup potrošačkim proizvodima u zemljama atenske demokracije u Sjevernoj Europi i Sjedinjenim Državama, uz predvidljivo smanjivanje dostupnih izvora, uspio je ukrotiti tu utopiju obilja: srednja klasa neće se više širiti. Ne možemo pobjeći od rada za plaću, niti možemo odlučiti da nećemo raditi.

Razni su umjetnici šezdesetih godina spekulirali o mogućim modelima planetarnog društva. Bila je to slavna *"Svjetska igra"* **Buckminstera Fullera**[03] u kojoj se služio kombinacijom moduliranih informacija kako bi pomogao ljudima da razmišljaju o mogućim putovima evolucije na planetu, ili u pojedinim zemljama ili područjima. Te moguće evolucije poprimile bi manje ili više ovakav oblik: "Ako područje x ima stopu demografskog rasta y uz ukupnu poljoprivrednu proizvodnju z, a cestovni sustav raste stopom od k kilometara na godinu, kolika je potreba za uvozom poljoprivrednih proizvoda, kakve su ekološke posljedice itd.?" S povećanjem broja parametara raste i kvaliteta pitanja koja se može postaviti o stroju za univerzalnu simbolizaciju. No mana tog

stroja bile su upravo njegove kvantitativne pretpostavke. Takav stroj za simbolizaciju, oslobođen svoga magičnog dodira [svoga aspekta "kristalne kugle" čije su posljedice u rukama tehnokrata dobro poznate], tada bi pokrenuo proces kritičke presimbolizacije
[vizualiziranjem različitih sila, kapaciteta proizvodnje, potrošnje i njihovih posljedica], a također i pozitivne presimbolizacije, pojačavajući autonomiju i suradnju tako što bi učinio vidljivim pravila proizvodne igre i mijenjao ih.

MAPIRANJE PROIZVODNIH LINIJA

Nacrtali smo karte struktura kapitalizma, medijske koncentracije, zatvorske industrije, novih vojnih tehnologija itd., a i dalje ćemo ih crtati, služeći se obrtničkim umijećem [vidi mape na internetu **http://utangente.free.fr**].

Tim kartama želimo dati dijagnozu postojećega, zasnovanu ne samo na prokazivanju tzv. "diktature financijskog tržišta" ili "neoliberalnog režima", nego na analizi oligarhije i oligopola koji uvode u igru strategije i ostvaruju ciljeve na razini cijele zemlje, regije, ili cijeloga planeta, i to na osnovi malog broja odluka koje
se donose na presudnim položajima i uz sukcesivan prijenos odgovornosti kroz cijeli sklop organizacija pod njihovim nadzorom.

Nedovoljnost našega obrtničkog pristupa informacijama i susret srodnih umova naveli su nas na to da se povežemo s njima kako bismo stvorili generator karata. Taj generator će
biti stroj koji će svakome omogućiti da nacrta kartu koja mu je potrebna za djelovanje, unoseći podatke o tvrtki ili administraciji u kojoj radi ili o kojoj je prikupio neke informacije. Prikupljanjem i koordinacijom svih informacija postupno bi se omogućila vizualizacija golemih proizvodnih linija koje povezuju, na primjer,
mjesta gdje se vade sirovine, gdje se prerađuju, gdje se sastavljaju elektroničke komponente, gdje se stvara industrijski i softverski dizajn, a to je sve dio dizajna, proizvodnje, distribucije i upotrebe kompjutera. Generator karata omogućio bi ljudima da imenuju sve agense pojedine proizvodne linije i odrede njezin prostorni
raspored, kao i strukturu vlasništva i regulatorne komisije koje ju nadziru. Na kraju, omogućio bi da se vidi zajednica proizvodnih linija na danom području aktivnosti. Ocrtao bi tehničku, društvenu i političku "shematiku" koja povezuje proizvođače i sastavne

dijelove proizvoda. Usto, otvorio bi "mogućnost dvostruke upotrebe: pronaći mjesta gdje je moguće probiti tu mrežu i naznačiti potencijalnu shematiku kojom bi se okupili raznoliki, raspršeni proizvođači. Tako bi se otkrilo potencijalni suverenitet proizvodne linije, suverenitet koji bi pregrupirao, iznova sastavio i koordinirao raspršene pojedinačne proizvođače, od prvog do posljednjeg stupnja. Tako bi, dakle, nastala "republika" koja već postoji u latentnom stanju unutar proizvodne linije koja spaja vađenje kobalta u Zairu, oblikovanje plastike u Kuvajtu, sastavljanje elektroničkih komponenti u Koreji, dizajn operativnih sustava u Kaliforniji, programiranje softvera u Indiji, logističku podršku u Nizozemskoj, proizvodnju informacija u Engleskoj, autonomiju i suradnju u proizvodnji softvera, te ropski rad u proizvodnji hardvera.

Takav generator služio bi i kao potporni medij za množenje društvenih i političkih veza ili oblika suradnje, koje je nemoguće kartografirati, a okupljaju se oko mreže svjetske moći; razotkrio bi slaba mjesta i izložene veze te mijenjao procedure upravljanja. Naime, svijet jest golem, ali je konačan. Polazeći od te konačnosti, pojedinac može postati svjestan svih sila eksploatacije i prisile te ih transformirati udružujući se s drugim pojedincima koji su i sami povezani te tvore svjetsku klasu čija moć može trajati samo dok je skrivena ili se predstavlja kao neumitna, prirodna i nužna. Zahvaćajući uređaj na najobuhvatnijoj razini, taj generator karata krijepio bi svijest mnoštva kako bi pojačao njegove metode predstavljanja i stilove egzodusa, s obzirom na posve stvarnu i djelotvornu klasnu svijest viših slojeva [buržoazije i aristokracije] u njihovoj svakodnevnoj akumulaciji ekonomskog, društvenog i kulturalnog kapitala.

Presimbolizacija na sjecištu proizvodnih komponenti implicirala bi gubitak nacionalne borbe koja ne dopire dalje od zaštite države. Suverenitet tih borba je suverenitet proizvodne linije, koja okuplja raspršene i koordinirane singularitete u jedan proces. Kao i u sklopu autonomnog izdavaštva, distribucije i uređaja za emitiranje, i ovdje je riječ o ponovnom prisvajanju proizvodnih linija i asocijacija publike. Proizvodna linija od početka je heterogena i višejezična. Ona nema granica, premda ima relativna ograničenja. Tvori republiku pojedinaca, drugim riječima, neteritorijalnu republiku koja nastaje usred sve stvarnije perspektive privatizacije onih

funkcija koje su još u državnom monopolu [pravosuđe, obrazovanje, teritorij, policija, vojska] – što potvrđuje postupna primjena *Općeg sporazuma o trgovini uslugama* pod egidom SVJETSKE TRGOVINSKE ORGANIZACIJE. Pritom bi karta služila za opis još neostvarenog

05 potencijala globalizirane proizvodnje tih "republika"

U 19. stoljeću ljudi su zamišljali hobotnicu kao lik moći transnacionalnih kompanija; vampir, svinja i debeljko bili su metafore kapitalista; piramida i čovjek s cilindrom na glavi, kao suprotnost čovjeku s kapom. Šezdesetih godina 20. stoljeća,

10 **Fahlström** je zamišljao opsesivne monade [novčanice s nogama koje galopiraju pod prisilom trajnoga kretanja]; ruke [ruke bez tijela, ruke moći, ruke koje se rukuju, pokreću znakove ili robu, bore se, udaraju, hvataju]; hidraulički sustav kapitalističkih izlučevina [tokovi novca, informacija, sirovina]. Politička vlast već dugo se

15 gradi na simbolima koji omogućuju okupljanje političkih zajednica: zastave, podignute šake, pjesme. Te simbole, u svojoj simetriji s dominantnim formama [nacionalna zastava, pozdrav, domoljubna himna], povijest je obesmislila i oni sada pripadaju prošlosti.

Ako proizvodnu liniju shvatimo kao republiku, onda svaki

20 predmet postaje zastava, globalni sociopolitički sklop: drugim riječima, simbol. No, taj simbol mora se presimbolizirati, njegovo značenje mora se iscrpsti, a odnosi proizvodnje moraju postati vidljivi. Tek tada će se najobičniji katalog supermarketa shvaćati kao ono što uistinu jest: društveni atlas svijeta, atlas mogućih borbi

25 i putova egzodusa, stroj za političko preslagivanje svijeta. ¶

01 | "Take Care of the World", u **Oyvind Fahlström**: *Another Space for Painting*, katalog izložbe, MACBA, BARCELONA, 2000, str. 196.

02 | "2070, notes pour une conference d'utopie", **Oyvind Fahlström**, katalog izložbe, CENTRE GEORGES POMPIDOU, PARIZ, 1980, str. 50-3.

03 | Više podataka o toj igri kooperativne strategije, namjerno osmišljenoj kao ekološka suprotnost vojnim igrama, vidi **Buckminster Fuller**, *The World Game Integrative Resource Planning Tool*, 1971, dostupno na www.bfi.org/worlddesign/WG1_Title.pdf

Prijevod **Goran Vujasinović**
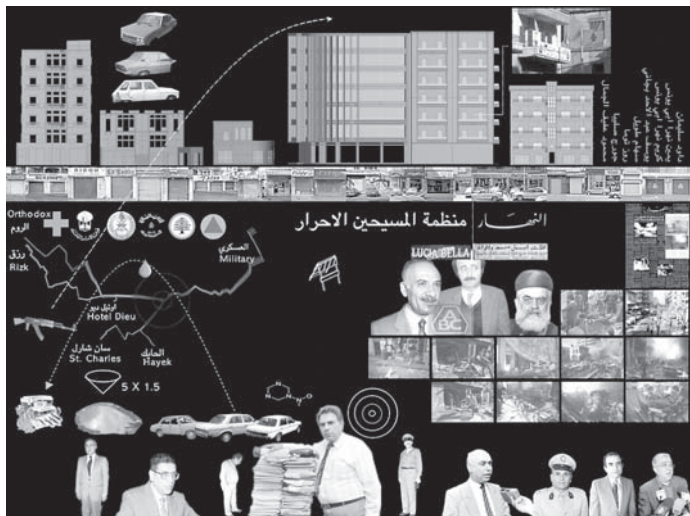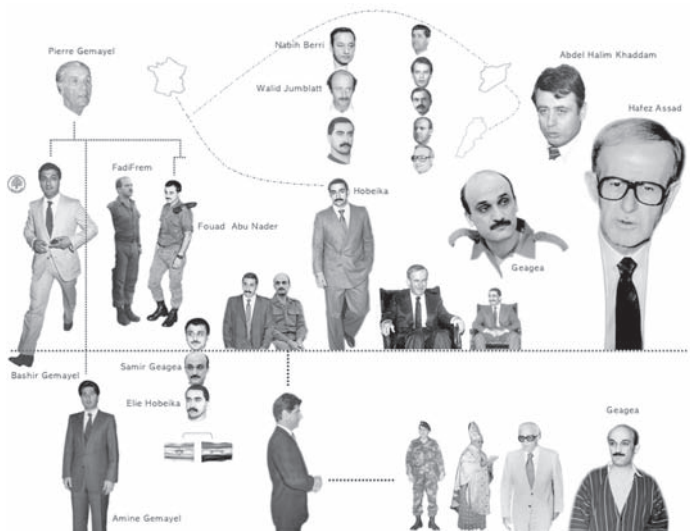
Walid Raad: We Can Make Rain But No One Came To Ask, 2006

PHOTOVOLTAIC PANELS

V.I.P. INSULATION

ELECTRICITY, WATER DUCTIN
AND HEAT RECUPERATORS

COMPOSITE FRAME
CONSTRUCTION

INFLATABLE

COMPOSITE OUTER SHELL

ADJUSTABLE HYDRAULICS BASE

WATER AND FUEL TANKS,
BATTERIES STORAGE

FLOOR CONSTI

PRIMARY INSULATION

STANDARD PAYLOAD RACK (SPR) MO
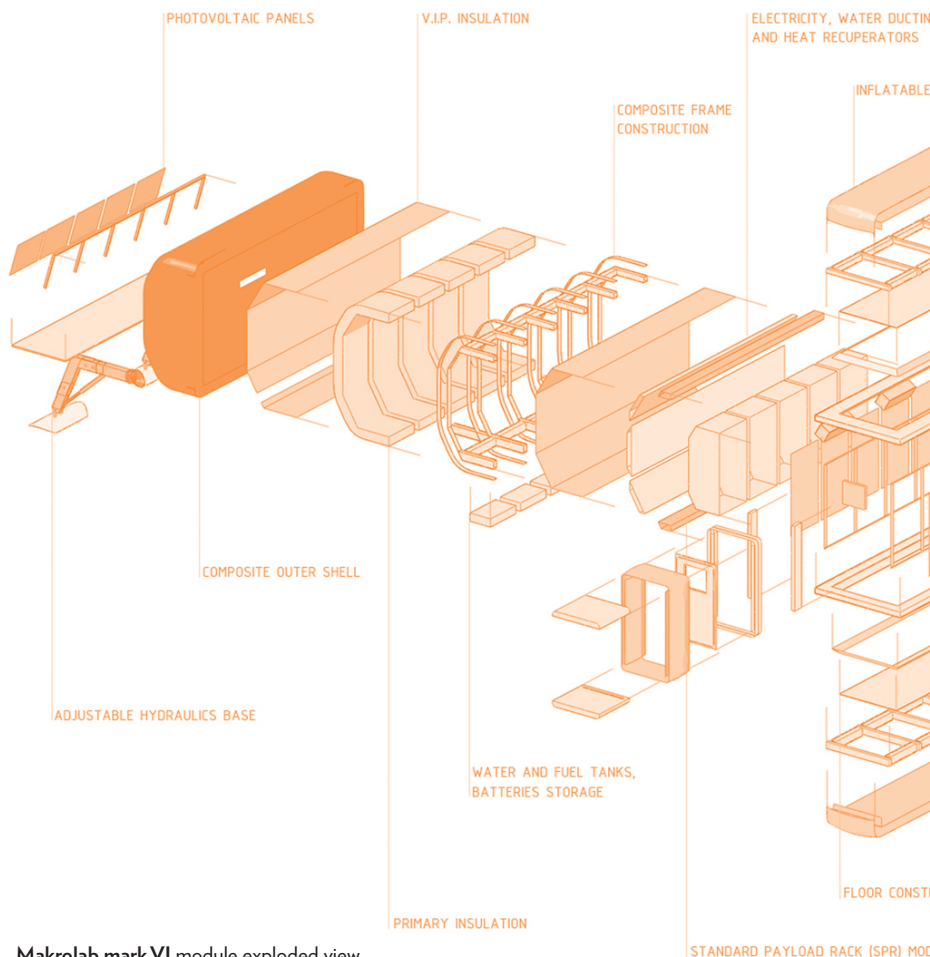
Makrolab mark VI module exploded view,
First design milestone March 2005, UCSB workshop
authors/autori: **Marko Peljhan**, **Nejc Trost**, **Jan Trost**
production/produkcija: **Projekt Atol/Pact Systems/Stvar**

makrolab markVII modular structure design milestone I – march 2006

AUTOR NATAŠA PETREŠIN

NASLOV Zvučna psihogeografija i orbitalno promatranje

> **"Elektromagnetski spektar je nematerijalno polje s itekako materijalnim posljedicama, a nažalost, postao je prava roba."** [01]

Od 11. rujna sve osjetljiviji i obuhvatniji sustavi nadzora množe se i stječu političku legitimnost, što je dovelo do aktualnih rasprava o **Echelonu**, globalnom sustavu prisluškivanja čije uši, oči i sonde nedvojbeno dosežu najveći dio planeta. Pojačane sigurnosne mjere u suvremenom svijetu posljedica su onoga što bismo mogli otvoreno nazvati društvom nadzora. Neizbježni sloj infosfere radikalno je prestrukturirao uspostavljene centre moći, pomaknuo granice između privatne i javne domene i općenito promijenio percepciju prostornih i vremenskih dimenzija.

Jedna od važnijih posljedica toga je razvoj inicijativa za novu kartografiju svijeta kojom bi se zabilježilo fizičku, psihološku i društvenu deteritorijalizaciju koja nadilazi geopolitičke teritorije što su ih prije dvadeset godina istaknuli **Deleuze** & **Guattari**. Ta nova kartografija ne odnosi se samo na materijalni svijet nego i na ljudsku subjektivnost. Kao da je proces koji je definirao **Guy Debord** pošao unatrag: digitalizirana struja informacija postala je roba, koja ukida ili potkopava odnos spektakla prema predmetima i slikama. Danas je medij *"neopipljiv, raspršen i prelama se u realnome".* [02]

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01   Pojmovno i distribucijski još uvijek drukčiji od biznisa suvremenih vizualnih umjetnosti, novi medijski umjetnici, koji danas djeluju kao analitičari i kritičari, rade na stvaranju fluidnog polja na kojem se refleksija i svjesnost o globalnim i lokalnim pitanjima

05   mogu povisiti razvojem taktičkih gesta, umreženih projekata i autonomnih konteksta za njihov rad. *"U eri intenzivno umreženih sustava, kada stvarate, nije riječ samo o tome kako stvarate nego i o kontekstu aktivnosti kojom nastaje proizvod",* sugerira **Paul D. Miller**.[03] U skladu s nasljeđem avangarde s početka 20.

10   stoljeća, medijski umjetnici često stvaraju kolektivno, u suradnji sa stručnjacima s drugih područja. Znanost, koja lako privlači digitalnu ili postdigitalnu kulturu, zahtijeva takvu interdisciplinarnu suradnju. "Ludilu vlasništva"[04] – toj tvrđavi tradicije koja odvaja nas od njih, zajednice koje su on-line od onih koje nisu, moć od

15   [neo]koloniziranih – otvoreno se suprotstavlja pokret za slobodni softver. Razmjena datoteka, baza podataka i softvera dovodi u pitanje još uvijek prevladavajuća shvaćanja stvaranja umjetnosti kao nadahnutog procesa. Tako nastale mreže i platforme generiraju specifične kontekste za radove i projekte, izvan umjetničkog tržišta

20   i umjetničkih kanala distribucije. One se šire s dokumentarnog, eksperimentalnog, performativnog na uspostavljanje primjera, informativnih i demonstracijskih umjetničkih događaja, situacija i struktura.

KONCEPT U PROCESU

        Slovenski umjetnik **Marko Peljhan** i suradnici s raznih područja, uključujući arhitekturu, teoriju umjetnosti, informatiku i elektronsku glazbu već desetak godina razvijaju projekte taktičkih medija služeći se informacijskim i komunikacijskim tehnologijama s

30   područja znanosti i vojne industrije, dovodeći u pitanje percepciju naizgled samorazumljive funkcije "nevidljive" infosfere, privlačeći pozornost na pomake u središtima moći i dajući jake dokaze o nadzornoj mašineriji i kontroli civila koje se skrivaju u pozadini. **Peljhanov** najkompleksniji i najpoznatiji projekt je **MAKROLAB**,

35   pokretna i samodostatna jedinica koja okuplja znanstvenike i umjetnike na izoliranoj lokaciji na određeno vrijeme. Planirano je da se razvija između 1997. i 2007. i nastavlja se u raznim izoliranim dijelovima svijeta. Prva faza odvila se u Njemačkoj 1997., u okolici

Kassela, za vrijeme najuglednijeg događaja suvremene umjetnosti, DOCUMENTA X. Sljedeće faze dogodile su se 2000. na otoku Rottnest u Australiji i na atolu Blair u Škotskoj 2002; u prosincu 2006. **MAKROLAB** kreće na Antarktiku. Gradnja **MAKROLABA** oslanja se na suvremene arhitektonske težnje u dizajnu prijenosnih, nomadskih zgrada koje nude sklonište za autonomnu okolinu u sebi, koju pokreću prirodni izvori energije [sunce i vjetar], a sa svijetom je povezana antenama, ISDN-om, prijemnicima satelitskih audio i video signala, radiostanicama, softverom za dekodiranje itd. Služeći se tim alatom, ekipa odabranih umjetnika, znanstvenika i tehničara poduzima jednomjesečni projekt istraživanja klimatskih sustava, telekomunikacija i migracija, proširujući ta tri opća područja na polja akustike, sustava solarne energije, sustava i strategija društvene evolucije, sustava energije vjetra, uz bilježenje snova i svakodnevice svakog sudionika. Cilj **MAKROLABA** je proces materijaliziranja okolne nematerijalnosti, ili kako to kaže **Peljhan**, cilj je *"procesom deapstrakcije transformirati apstraktne i neopipljive kvalitete i svojstva prisutna u svijetu, kao što su radiovalovi, atmosferski događaji i psihički pomaci, u materijalne, trodimenzionalne strukture, dokumente, predmete".*[05] Smješten u ograničen vremenski okvir, u definiranom prostoru, vidljiv na internetu preko posebno načinjenih web-stranica i e-mail korespondencije, **MAKROLAB** kao utopijski model intervenira u konkretnu stvarnost, skenirajući je dubinski u nečemu što bi se moglo nazvati modusom trajnog preživljavanja. Ta odvojena i izolirana pozicija omogućuje organizmu da funkcionira kao komunikacijski centar i refleksivni stroj, jer samo takva vrsta konstruirane situacije može *"proizvesti kod za evoluciju društvenih odnosa. Dakle, izolirani pojedinci u ograničenom prostoru, proširenom vremenu i u intenzivnoj komunikaciji proizvode više evolucijskih kodova u društvenim odnosima od političkih i geografskih društvenih pokreta širokog zamaha."*[06]

Kao specifično proširenje aktivnosti u širem okviru **MAKROLABOVIH** istraživanja, performativne situacije nazvane *Wardenclyffe* pratile su prvu stanicu u Kasselu 1997. **MAKROLAB** djeluje izvan spektakla, u fizički udaljenim, neurbanim prostorima; to je mjesto proizvodnje znanja i arhiva prikupljenih podataka, dok su performativne situacije *Wardenclyffe* bile ostvarene

u formalnijem i više reprezentacijskom okviru i prikazivale su
rezultate istraživanja koje je provodio **MAKROLAB**. U samom
laboratoriju događale su se zvučne i videoizvedbe koje su trajale
po nekoliko sati, a izvodili su ih elektronski glazbenici i zvučni
avangardisti [slovenski zvučni umjetnik **Aljoša Abrahamsberg**
i osnivači njemačke post-techno etikete **RASTER NOTON**, **Olaf
Bender**, **Frank Bretschneider** i **Carsten Nicolai**], kao kombinaciju
u realnom vremenu dokumentiranog zvučnog materijala o
tromjesečnom istraživanju telekomunikacija, uz uzorkovanje
frekvencijskih generatora i radijske razgovore izvedbene ekipe
s radio-operatorima iz istočne Evrope. Tako nastali zvuk i video
emitirani su na internetu, čime je djelomično, simbolički dovršen
izvor inspiracije *Wardenclyffea,* neostvareni projekt "svjetske
telegrafije" **Nikole Tesle**. **Teslin** vizionarski plan integrirane,
međupovezane planetarne komunikacijske mreže otjelovila je
prva radiostanica na svijetu, *Wardenclyffe Tower* na sjevernoj
obali Long Islanda, izgrađena između 1901. i 1903. Planovi za
dovršenje *Wardenclyffea* morali su biti odbačeni i toranj je uništen
zbog nedostatka sredstava za dovršenje projekta. No **Tesla** je bio
siguran da bi to mogao biti početak ujedinjenja planeta tokovima
električne energije koja bi obuhvaćala svijet strujama jezika, slika
i novca.[07] Uspio je pretvoriti **Edisonov** pojam elektriciteta kao
robe za potrošnju u fenomen potencijalno preusmjerene energije
u kojem se *"sve može prekodirati i trenutno intervenirati posvuda, pa
čak i doslovno zauzeti cijelo tijelo Zemlje i atmosfere."*[08]

POLITIČKA ZVUČNA PSIHOGEOGRAFIJA

Težnje koje **Marko Peljhan** pokušava izraziti svojim projektima
obilježene su *détournementom* nalik na onaj situacionistički. Serija
zvučnih performansa, *Wardenclyffe, Solar* i *Signal Sever!,* uvijek na
osjetljivoj granici između postojećih polarnosti legalno/ilegalno,
privatno/javno, pristup/nadzor – time je **MAKROLAB** proširio
svoje aktivnosti na akustičnu sferu, baveći se onim što bi se
moglo nazvati političkom zvučnom kartografijom. Situacionistički
pokret predstavio je rezultate svog urbanog lutanja u obliku
psihogeografskih karata, kolaža raznih tablica, grafikona i karata.
Posudivši taj izraz od situacionista, američki radikalni teoretičar
Hakim Bey razvio je ideju psihotopografskih zona u kartografiji

stvarnoga svijeta ili na digitalnoj mreži.[09] On-line zajednice koje čine politički, medijski i kulturalni aktivisti služe se digitalnim mrežama za komunikacije, politički rad i strategije. **Bey** povezuje taj fenomen s činjenicom da od početka 20. stoljeća svaki kvadratni
centimetar Zemlje pripada ovoj ili onoj državi. Iako je apstraktna karta Zemlje dovršena, "privremena autonomna zona" je otvorena. Psihotopološka karta, zasnovana na ljudskoj svijesti i na digitalnoj mreži komunikacija, emocija i interakcija, funkcionira kao indeks mjesta s potencijalom da se naglo razviju u privremene autonomne
zone. Njihov osnovni cilj je izbjeći pritiske masovnih medija i politički nadzor, kao i izraziti opasnost od toga da ih se prihvati kao normu.

Prevodeći informacijske i energetske struje koje nas okružuju, a koje se inače ne bi čule ni vidjele [te bi tako ostale izvan naše stvarnosti i svijesti] u zamjetljiv i mentalno provokativan čujan i
vidljiv događaj i iskustvo, proces zvučnog kartografiranja *Signal Sever!* istražuje i odnose između akumuliranih podataka i njihove intrinzične poruke. Ti performansi zasigurno suočavaju gledatelja sa šokom nekonvencionalnog pomaka žarišta na nematerijalnost
kao označitelja golemog izvora manipulacije ljudima. To je korak dalje od formalističke, postminimalističke, postdigitalne laptop-elektronike u kojoj slušatelji mogu čuti nečujne softverske greške, preskakanja, klikove i rezove. Na neki način, ti performansi kreću se u suprotnom smjeru od onih tendencija elektronske glazbe
koje **Achim Szepanski** opisuje kao one koje stvaraju *"osjetilne šokove i potrese, a ne učinke značenja i smisla… Dok strojevi prenose informacije i signale koji sadrže i prenose informacije drugih strojeva, značenje je privremeno, kodificirano stanje koje popunjava praznine između tih modusa informacije."*[10] Na osnovi očito aktivističkog
aspekta perfomansa u kojima se "eter" koristi kao materijal, a kompjutori, sateliti i radijska oprema kao alat, mogli bismo govoriti i o **Peljhanovoj** praksi orbitalne percepcije. Kako tvrdi **Lisa Parks**, "orbitalna percepcija" je kritička praksa koja uključuje zamišljen promatrački položaj s kojeg se može gledati i na planet i u duboki
svemir. Ona sugerira da je moguće i alternativno gledište, koje nadilazi uobičajeno prisvajanje od strane države, znanstvene zajednice ili korporacije. Orbitalno promatranje, umjesto pojmova o "velikom bratu", nudi mogućnosti da druge društvene formacije

01 i zajednice postanu svjesne upotrebe i jakih implikacija satelitskih tehnologija.

"Orbitalno promatranje nudi nekoliko kritičkih intervencija.
Prvo, ono uključuje politizaciju orbitalnih platformi – naime,
05 *spoznaju da je Zemljin obod danas medij za tisuće orbitalnih*
informacijskih strojeva koji stvaraju oblike znanja koji su
izravno relevantni za društvene i političke borbe na Zemlji.
Drugo, orbitalno promatranje pretpostavlja da je moguće
razviti kritičku i autorefleksivnu analizu praksi na Zemlji koje
10 *se javljaju na globalnoj, nacionalnoj i lokalnoj razini. Nije*
nužno – pa čak ni poželjno – postići objektivnu, neutralnu
distancu od tih aktivnosti kako bismo ih vidjeli i adekvatno
analizirali. Umjesto toga, orbitalno promatranje pokušava
zauzeti satelitske točke gledišta kako bi učinilo vidljivim
15 *djelovanje i učinke konstelacije nevidljivih strojeva znanja.*
Treće, riječ je o borbi za način kako ih se upotrebljava i kako
ih treba upotrebljavati. Riječ je o propitivanju tko kontrolira,
regulira i ima pristup orbitalnim strojevima koji su integralno
uključeni u organizaciju vremena, vida, povijesti i kulture." [11] ¶
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Prijevod **Goran Vujasinović**

01 | **Raitis Smite** & **I. Auzina**: Marko Peljhan. Artist as an Expert [make-world.org/interview_marko.html, 2001].

02 | **Jean Baudrillard**: "The Precession of Simulacra", u: **B. Wallis** [ur.], *Art After Modernism. Rethinking Representation* [THE NEW MUSEUM OF CONTEMPORARY ART, NEW YORK 1995], str. 278.

03 | **K. Jordan** & **P. D. Miller** a.k.a. **DJ Spooky that Subliminal Kid**, Freeze Frame: Audio, Aesthetics, Sampling, and Contemporary Multimedia [www.rhizome.org, 2002].

04 | **N. Bourriaud**: "Under the Cultural Rain", u: *Frequenzen* [*Hz*]. *Audiovisuelle Raume* [SCHIRN KUNSTHALLE, FRANKFURT 2002] str. 136.

05 | **Marko Peljhan**: Insulation/Isolation Proceedings [makrolab.ljudmila.org/reports/marko.html, 1997].

06 | Ibid. **Peljhan** namjerno povezuje svoj pristup sa situacionističkim. Cilj situacionističkog stvaranja situacija i proučavanja učinaka geografskog okružja bio je osmisliti *'détournement'* u svijesti pojedinca, čime se izravno djeluje na njegovo/njezino raspoloženje i ponašanje.

07 | **J. Crary**: "The Eclipse of the Spectacle", u: **B. Wallis** [ur.], *Art After Modernism. Rethinking Representation,* op. cit., str. 283.

08 | Ibid.

09 | **Hakim Bey**: *T.A.Z. - The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism* [AUTONOMEDIA, NEW YORK 1985]. Prijevod: **Hakim Bej**: *T.A.Z, Temporarna Autonomna Zona, Ontološka Anarhija, Poetski Terorizam* [CSU, BEOGRAD 2003]

10 | **Achim Szepanski**: "Digital Music and Media Theory", *Parachute* [Electrosons_Electrosounds], No. 107, str. 27 [2002].

11 | **Lisa Parks**: Orbital Viewing: Satellite Technologies and Cultural Practice [www.cas.usf.edu/communication/rodman/cultstud/columns/lp-07-11-99.html, 1999].

Ranija verzija teksta prvotno je napisana kao popratni tekst za *Signal Sever!,* projekt koji je razvila slovenska umjetnička organizacija **Projekt Atol** za kartografiranje akustičke topologije današnjeg, povećanog javnog prostora.

HAVE NAP
HAVE NORTH
HAVE NOTE
HAVE PANTHER
HAVE QUICK
HAVE SEADE
HAVE SIGATE
HAVE SITE
HAVE SLICK
HAVE SOUND
HAVE STAR
HAVE STARE
HAVE TERRA
HAVE UNION
HAVE VOID
HAWK
HAYSTACK
HCS
HEARTLEAF
HEAVY KEY
HELPING HAND
HERALD STARS
HERALD STORM
HERALD SWITCH
HERALD WEATHER
HERCULES
HERITAGE
HEXAGON
HIDDEN TREASURE
HIDRAH
HIGH POINT
HIGHLAND WIND
HIGHPOINT
HIGHPOINT
HIJACK
HIP POCKET
HIS
HMSNG
HOLLOW TILE
HOENSTONE
HOMBRE
HOMEBASE/HOMEBASE II
HONOR GUARD
HOST
HOT BOX
HUNTER
HYCAS
HYDRA
HYDRANT
HYDRUS
HYPERVIDE
IMMINENT HORIZON
IMPACT
IMPELLING VICTORY
INCE
INCLUESION
INDIGO
INDIGO ANVIL
INDIGO DESERT
INDIGO MUSKET
INDIGO SERPENT
INDRI
INFACT
INFINITE MOONLIGHT
INFOMASQ
INFOWORKSPACE
INFOXTRACT
INHERENT FURY
INNER PASSAGE
INQUEST
IN-SPIRE
INSPIRED ALERT
INSPIRED GAMBIT
INSTA-KNOW
INTERNAL LOOK
INTERPRET
IRISH EMERALD
IRISH PHOENIX
IRISH STRAW
IRISH WARRIOR
IRON CLAD
IRON COBRA
IRON GATE
IRON LUNG
IRON MAGIC
ISAIAH
ISLAND SUN
ISTAR
IWS
JABBER
JAGUAR
JAGUAR
JDS
JEDI KNIGHT
JEEP
JEFFERSON
JMIE
JOGGER
JUGGERNAUT
JUMPSEAT
JUNIPER COBRA
JUNIPER FALCONRY
JUNIPER FOX
JUNIPER STALLION
JUSTICE ASSURED
JWARN
KATE
KDD EXPLORER
KEELAN
KEEN SAGE

KEYHOLE DORIAN
KEYHOLE IMPROVED CRYSTAL
KEYHOLE KENNAN
KEYPLAYER
KINGFISHER
KINSFOLK
KLIEGLIGHT
KNOCKDOWN
KNOWLEDGE SEEKER
KNOWLEDGE STUDIO
KODIAK
KRIMSON SWORD
LACROSSE
LADS
LAKOTA
LANYARD
LEMONADE
LEMUR
LEO
LEXIQUEST MINE
LIBERTYCAP
LIFEMAN
LIGHTHOUSE
LINCOLN GOLD
LINEBACKER
LINGIPPE
LINGSOFT
LINK ASH
LINK BIRCH
LINK CEDAR
LINK CYPRUS
LINK DOGWOOD
LINK EVERGREEN
LINK HAZEL
LINK LAUREL
LINK PLUMERIA
LINK SAKI
LINK WILLOW
LNKVIEW
LITTAR
LITTLE PICTURE
LITTLE WEASEL
LOFTY VIEW
LOMA
LONGROOT
LOOKING GLASS
LUNGFISH
MACE
MAGE
MAGELLAN
MAGNUM
MAILORDER
MAILORDER
MAINWAY
MAJESTIC EAGLE
MALLARD
MALOLO
MARLOCK
MARS
MARSHLAND
MASTERKEY
MATVIEW
MAUI NITE
MAYAVIS
MEJESTRAN
MERLIN
MESSIAH
MILLENIUM DRAGON
MINER
MINERVA
MINESET
MISSION 22
MISTRAL
MISTY
MOCKINGBIRD
MOHOMINE
MOON SMOKE
MOONPENNY
MOUNTAIN AIR
MOUNTAIN BLIZZARD
MOUNTAIN MIST
MOUNTAIN STORM
MOUNTAIN VIPER
MPES
MUSTANG
MYSTY
NAME VARIANT
NAMESTATS
NATIONAL EAGLE
NEBULA
NETDRAW
NETICA
NETMAP ANALYTICS
NETMINER
NETOWL/NET OWL
NETVIZ
NEWSDEALER
NEXMINER
NICKLEBACK
NIGHT BLUE
NIGHT FIST
NIGHT SLIME
NIGHTWATCH
NINE LIVES
NLP++
NOBLE DINA
NOBLE ROSE
NOCONA
NOLES
NONSTOP

NORTHERN
NORTHSTAR
NOVA
NTEX
NUGGETS
OAK TREE
OASIS
OBJECTFX
OCEAN ARIUM
OCEAN ATRIUM
OCULIS
ODANS
OILSTOCK
OLIVE BRANCH
OLIVE HARVEST
OLIVE TREE
OLYMPIC CIRCLE
OLYMPIC FIRE
OLYMPIC GAME
OLYMPIC HARVEST
OLYMPIC JUMP
OLYMPIC PLAY
OLYMPIC RACE
OLYMPIC SHOT
OLYMPIC TORCH
OLYMPIC WINTER
OMAR RESPONSE
OMEGA
OMNIDEX
ONTAP
ONTARIO WATER
ONTOPIC
ONYX
OPINION
ORA
ORDEAL LANCER
ORESTES BRAVO
ORION
OSSIZ
OUTLAW BANDIT
OUTLAW HAWK
OUTLAW HUNTER
OUTLAW SEAHAWK
OUTLAW SHARK
OUTLAW VIKING
OUTLINE MAGIC
OUTLOOK
OVERWATCH
OZONE
PACE LIGHT
PACER AFFORD
PACER BEAM
PACER CAPE
PACER COIN
PACER DEFENSE
PACER DEPTH
PACER EASY
PACER ENLARGER
PACER EXCITE
PACER EXPLOIT
PACER LADDER
PACER LINE
PACER LINE
PACER LOG
PACER NINE
PACER PACK
PACER PEBBLE
PACER POINT
PACER RAY
PACER RELENT
PACER RIB
PACER SAFARI
PACER SIGHT
PACER SPIRIT
PALACE REMOTE
PALADIN
PANTHEON
PANTHER DEN
PANTHER LEAP
PANTHER VISION
PATCH BARE
PATCH DARK
PATCH DROP
PATCH SNEAK
PATHFINDER
PATHFINDER
PATRIOT EXCALIBUR
PAVE CRICKET
PAVE DEUCE
PAVE EAGLE
PAVE KNIFE
PAVE MOVER
PAVE PENNY
PAVE RUNNER
PAVE SPIKE
PAVE SPOT
PAVE STORM
PAVE TIGER
PEACE ATLAS III
PEACE CUBE
PEACE MATE
PEACE MOON
PEACE SENTINEL
PEACE SUN
PEACE ULTRA
PEACE VANG
PEARL
PEGASUS
PEN-LINK
PENSA

PINEMARTIN
PINNACLE
PINPOINT
PINWALE
PIONEER
PIRATE SWORD
PISCES
PLATINUM RAIL
PLATYPUS
PLURAL HEMP
PLUS
POISE TALON
POKER BLUFF I
POLAR MOON
POLARIS
POLO FALL
POLO STEP
POLYANALYST
PONY EXPRESS
PORTAL
PORTICO
POWER HUNTER
POWERDRILL
POWERPLANT
PPS
PRAETORIAN GUARD
PRAIRIE DOG
PREDATOR
PRISM
PRIVATEER
PROCOMM
PROCON
PROMISE KEPT
PROPHET I
PROTEIS
QUASAR TALENT
QUICK BOLT
QUICK DRAW
QUICK FIX
QUICKSILVER
QUIDDITCH
QUIET KNIGHT
RADIAN THUNDER
RADIANT BERYLLIUM
RADIANT BREEZE
RADIANT CRIMSON
RADIANT CRYSTAL
RADIANT DIAMOND
RADIANT FROST
RADIANT GARNET
RADIANT HAIL
RADIANT IVORY
RADIANT JADE
RADIANT MERCURY
RADIANT PINE
RADIANT TIM
RADIANT WHITE
RADIUS
RAGTIME
RAINDROP
RAMPART
RAMROD
RANCH HAND
RANGER
RAPID THUNDER
RAQUEL
RATIONAL ROSE
RAVEN
RAVEN
RAZOR
RAZOR SHARP
READY
REBOUND ECHO
RED ROCKET
REES
REGENCY NETWORK
REMEDY
RENOIR/RENOIR+
REPAST
REPLICATE
RETRACT AMBER
RETRACT BARLEY
RETRACT ELM
RETRACT HEATHER
RETRACT JUNIPER
RETRACT LARCH
RETRACT MAPLE
RETRACT OAK
RETRACT SILVER
RETRACT VIOLET
RETRACT YELLOW
RETROFIRE
REWARD
RIFT
RIGEL
RIGEL
RIVET BALL
RIVET BRASS
RIVET CARD
RIVET FIRE
RIVET JOINT
RIVET MILE
RIVET QUICK
RIVET RIDER
RMS
ROADWARRIOR
ROBIN COURT
RODCA
ROILING WATER (PROJECT 93)
ROMO II

SAGA
SALT PIT
SALTY CHASE
SALTY DEMO
SALTY GECKO
SALTY HAMMER
SALTY NATION
SALTY SCRIPT
SAMETIME
SAPPHIRE
SARAH LITE
SAS/SAS ENTERPRISE MINER
SAYERS
SCATHE VIEW
SCATTERED CASTLES
SCENARIO
SCHRIEVER
SCIENCE DUST
SCIENCE FLASH
SCIENCE MEDIA
SCIENCE REALM
SCIENCE STREAK
SEA BASS
SEA FERRET
SEA SPIDER
SEA STAR
SEALINK/SEAWATCH
SEAMARK
SEASPRAY
SEE & C5.0
SEEK CLOCK
SEEK EAGLE
SEEK GUNFIGHTER
SEEK SCORE
SEEK SMOKE
SEMANTIC FORESTS
SEMANTIC NAVIGATOR
SEMANTIC WEB
SEMESTER
SEMESTER
SEMINOLE
SEMIO TAXONOMY
SENIOR BLADE
SENIOR CHEVRON
SENIOR CITIZEN
SENIOR CLUB
SENIOR GLASS
SENIOR HAWK
SENIOR HIGH
SENIOR HUNTER
SENIOR JADE
SENIOR KEYSTONE
SENIOR MACE
SENIOR NEEDLE
SENIOR NIKE
SENIOR RUBY
SENIOR SMART
SENIOR SPAN
SENIOR SPEAR
SENIOR SPUR
SENIOR SURPRISE
SENIOR SUTTER
SENSOR ACE
SENSOR BEAM
SENSOR DARK
SENSOR EYES
SENSOR GUARD
SENSOR PACER
SENSOR SHADOW
SENTINEL ASPEN 1
SENTINEL BRIGHT II
SERENE RESPONSE
SEVEN ACRES
SEVEN CITADELS
SEVEN DOORS
SEVEN HUNTERS
SEVEN PHOENIX
SEVEN SEEKERS
SHEEPSKIN
SIDEWINDER
SILENT ASSURANCE
SILENT HAMMER
SILENT KNIGHT
SILENT SHIELD
SILENT VIPER
SILVRFISH
SIT-II
SIX
SIX PACK
SKYWRITER
SLATE
SLEEK CLOCK
SLY BOULDER
SLY PIRATE
SLY STONE
SLY VIPER
SMARTDISCOVERY
SOCIDS
SOLANIA
SONA
SOUNDEX
SPACE 7
SPARKLER
SPARTAN
SPEAR
SPECKLED MINNOW
SPECKLED TROUT
SPHINX/VISION
SPIDERWEB
SPIRE-THEMEVIEW

SPSS/CLEMENTINE
SPYGLAS
SS7
SSNASTANDPOINT
STALKER
STAR GATE
STAR SABRE
STAR SAPPHIRE
STARHOUSE
STARLIGHT
STARTREE
STEAMROLLER
STEEL EAGLE
STEEL RATTLER
STEEL TRAP
STINGRAY
STONE AX
STONE GHOST
STORM CLOUD
STORM JOB
STORY BOOK
STORY CLASSIC
STORY FINDER
STORY TELLER
STRAIGHT ARROW
STRATEGIC PLAYER
STRATUS IVY
STRONG ANGEL
SUBDUE
SUCCESS
SUNBURST
SUNNY HOPE
SUNSHINE
SUPERBAD
SUTER
SWAMP BOX
SWARM
SWIFTHAWK
SYMPHONY
SYMPHONY
SYMPTOM ODIN
SYMPTOM ZEUS
SYNERA
SYNERGIST
SYSTRAN
TABLER
TACS
TALENT KEYHOLE
TALON
TALON ABBACUS
TALON AURA
TALON BEOWULF
TALON BRITE
TALON CHAMELION
TALON CHARM
TALON FLASH
TALON FOGLITE
TALON GATEWAY
TALON IMOEN
TALON JAKE
TALON KNIGHT
TALON LANCE
TALON MASTT
TALON MULTI-COBRA
TALON MUSIC
TALON OUTLOOK
TALON POLE VAULT
TALON RADIANCE
TALON SEEKER
TALON SEII
TALON SHIELD
TALON SUTTER
TALON SWORD
TALON THREADS
TALON TSP
TALON VISION
TALON WARRIOR
TAPESTRY
TELEPHONE BOOTH
TELESCOPE
TEL-SCOPE
TEMPEST EXPRESS
TEMPO
TERADATA
TERMINAL FURY
TERQAS
TEXTWISE
THEME CASTLE
THEMELINK
THERMAL VICAR
THINGFINDER
THIRST WATCHER
THOR'S HAMMER
THREADS
THREADS
THREAT TRACKER
TIER 1
TIER II
TIER II+
TIER III
TILADS
TIMEWALL
TIMEX
TINA TOOL
TINMAN
TIRT
TITRANT RANGER
TKT
TMODS
TOLLS

TOP GALLANT
TOP GRAPHIC
TOP HAND
TOP HUNTER
TORN VICTOR
TOTAL DEFENDER
TOUCHGRAPH
TOY CHEST
TRACKWOLF
TRACS
TRACTOR BIRD
TRACTOR CARD
TRACTOR DIRT
TRACTOR DUMP
TRACTOR EARL
TRACTOR FIELD
TRACTOR GAGE
TRACTOR GEM
TRACTOR HEAVY
TRACTOR HELM
TRACTOR HIKE
TRACTOR HIP
TRACTOR HOLE
TRACTOR JEWEL
TRACTOR RED
TRACTOR ROSE
TRACTOR TRAILER
TRACTOR TREAD
TRAFFICJAM
TRIDENT
TRILOGY
TRINITY
TRIST
TROJAN BARE
TROJAN CLASSIC
TROJAN FOOTPRINT
TROJAN LITE
TROJAN SPIRIT
TRUE BLUE
TRUSTED FOUNDRY
TRUSTED WISDOM
TUMBRIL
TWIN EARS
U-125
UCINET
UMBRELLA
URGENT THUNDER
UTOPIAN ANGEL
UWIL
VAMPIRE
VANTAGE POINT
VERITY INDEXER
VERITY K2E
VERITY LOCALES
VERITY PROFILER
VERONA
VIA REPOSITORY
VICEROY
VICEROY
VIGILANT EAGLE
VIGILANT GUARDIAN
VIGILANT HAWK
VIGILANT OVERVIEW
VINSON
VIRTUAL SITUATION BOOK
VISCOVERY
VISION
VIZSERVER
VOLANT BANNER
VOLANT DEW
VOLANT SILVER
VOLANT SOLO
VOLITAIRE
VRK
WAEWARLORD
WAGONLOAD
WALBURN
WARBREAKER
WARGODDESS
WARLORD
WARLORD 2
WARSTOCK
WATCHTOWER
WATSON PRO
WEBSTER
WEBTAS
WEST WING
WESTERN RESPONSE
WHEELHOUSE
WHITE CLOUD
WHITE HORSE
WHITE KNIGHT
WILMASCOPE
WINDGRINDER
WINDJAMMER
WIRED
WOLF HUNT
WOLFERS
WRANGLER
WRANGLER
XDAMO
XMB
XPERTRUILE MINER
YANKEE
YANKEE WHITE
YELLOWSTONE
ZENITH STAR
ZHARDEM
ZIFFER
ZIRCON

Trevor Paglen: Code Names: Known Classified Military Programs [detail/detalj], 2001-07

AUTOR Razgovor između **TREVORA PAGLENA**
i **RENEA GABRIJA**

I N T R O V I E W :
NASLOV **Određeni oblici prostora**

RENE: Prije nego što službeno počnemo razgovarati, mislio sam da bi bilo dobro početi s nekim od glavnih zaključaka tvojih istraživanja.

TREVOR: OK, evo ultrasažete verzije mojih temeljnih nalaza do sada:

1 | Vojska ima čitavu infrastukturu "u sjeni", sastavljenu od onoga što se obično naziva "programi specijalnog pristupa". Programi specijalnog pristupa se uspostavljaju tako da je već samo njihovo postojanje najčešće tajna; to su programi koji "ne postoje". Novčani iznosi koji se dodjeljuju tim programima su astronomski, vjerojatno oko 30 milijardi dolara godišnje.

2 | Ti se vojni troškovi ne događaju u zrakopraznom prostoru. Oni podrazumijevaju stvaranje nekih bizarnih oblika prostora. "Tamni proračun" vojne potrošnje opsežniji je nego što sam ikad mogao zamisliti – novac [a utoliko i *određeni oblici prostora*] se širi od zabačenih "tajnih baza" u pustinji, do nebodera u gradskim središtima, i od "stvari koje niknu preko noći" na vojnim terenima, do posve nevinih kutaka dvorana na sveučilištima. "Tamni svijet" je istinski globalan. Nadalje, potrošnja "tamnog svijeta" nije neki tajni "specijalni vojni slučaj": infrastruktura koja mu je posvećena i tlo koje zauzima poprimaju mjerila gradova i manjih država.

3 | Vojska je mnogo sposobnija u čuvanju tajni nego što sam to mogao

zamisliti. Na primjer, shvatio sam da je u posljednjih 20 godina izgrađeno između 6 i 11 tajnih zrakoplova. Gotovo da uopće nema izravnih, javno dostupnih dokaza postojanja i jednog od njih. Novčani iznosi i broj ljudi potrebni za izgradnju jednog zrakoplova apsolutno su golemi.

4 | Društveno-ekonomski odnosi i birokratski kapaciteti razvijeni za provedbu tajnih istraživanja, razvoja, proizvodnje i testiranja postaju sve općenitiji u cijeloj državi. Na primjer, MINISTARSTVO FINANCIJA više nalikuje na NACIONALNI URED ZA SATELITSKI NADZOR[01] nego obrnuto.

5 | "Tamni svijet" tajne potrošnje ne stvara samo društveno-politički režim, nego i ekološki. S uvođenjem neobičnih kemikalija i drugih materijala u krajolik tajni vojni programi postaju izvor ekoloških mutacija. Oblici tih mutacija i sami su tajni, ali često podrazumijevaju smrt [to je vrlo opširna rasprava]. Poput kapitalizma, potrošnja "tamnog svijeta" ima osobit metabolički odnos prema prirodi i tlu.

6 | "Tamni svijet" je prilično rasno podijeljen pejzaž, čija reprodukcija pretpostavlja praktično "nepostojanje" određenih skupina ljudi. U Sjedinjenim Državama to se obično odnosi na zajednice Indijanaca [*Native Americans*]. Štoviše, "tamni svijet" domaće vojne industrije zrcali "tamne svjetove" koji se tradicionalno povezuju s imperijem: američku granicu, belgijski Kongo, deltu Mekonga, Zapadnu obalu itd.

INTERVIEW:
Prazne mrlje na kartama

RENE: Možemo početi jednostavno, pitanjem o tome kako si se počeo zanimati za "tamni svijet" Pentagona?

TREVOR: Posljednji veliki projekt koji sam napravio zove se *"Snimanje zatvorskih krajolika",* a riječ je o dugom istraživanju kalifornijskog zatvorskog sustava. Proveo sam mnogo vremena pokušavajući shvatiti kako on funkcionira i dokumentirajući njegove razne čvorove. U jednom sam trenutku pregledavajući materijale prolazio i kroz arhiv satelitskih fotografija. Pomislio sam da bih mogao napraviti seriju jukstapozicija između slika zatvora i ostalih lokacija povezanih sa zatvaranjem. Na kraju to nisam učinio, ali bilo je vrlo zanimljivo gledati te fotografske arhive. To je bilo puno prije googleovog satelitskog prikaza i sličnog. Ispalo je da su mnoge te fotografije snimili špijunski avioni **U2**, što mi se učinilo uvrnuto.

Nakon nekog vremena počeo sam primjećivati da su veliki dijelovi arhiva "zacrnjeni" ili posve uklonjeni. Tada sam doživio konradovski trenutak u kojem sam poželio saznati što se nalazi iza crnih oznaka i u "izostavljenim" dijelovima arhiva. Ispalo je da se mnogo neobičnih vojnih stvari događa na mjestima donekle nalik modernim zatvorima – mjestima koja su zabačena i udaljena od glavnih nastanjenih središta. Počeo sam shvaćati da su golemi dijelovi zemljišta dodijeljeni vojsci, i da je veći dio toga prilično bizaran. Što te crne točke i uzletišta rade bogu iza leđa? Zvuči kao kliše, ali počeo me zanimati materijal *praznih mrlja na kartama.*

RENE: Tvoj odgovor već nudi mnogo zanimljivih smjerova rasprave, ali prije nego što krenemo dalje, htio bih saznati što si radio od trenutka kad si se zainteresirao za prazne točke na kartama. Jednostavno rečeno, kako je išao put od promatranja praznih mrlja na kartama do stvarnog oblikovanja djelovanja i tehnika za postizanje opipljivih nalaza?

TREVOR: To istraživanje još traje. To je prilično velik projekt i uvijek pokušavam naći dodatne načine prikupljanja informacija. Kad sam se tim stvarima počeo baviti odmah sam shvatio da o tome ne postoje znanstveni radovi, ali da postoje drugi izvori. To su proučavali neki novinari, ali većinom je to bio prilično star materijal. Počeo sam čitati dokumente CIA-e koji više nisu tajni, o špijunskim avionima itd. Čitajući taj materijal stekao sam prve dojmove o povijestima nekih od tih programa i mjesta. Ponovno je to značilo "čitanje između redaka" – veliki dio sada dostupnih dokumenata je urnebesno smiješan jer je uglavnom zacrnjen. Počeo sam čitati i stručne časopise obrambene industrije – magazine kao što su *Aviation Week and Space Technology,* koji objavljuju obilje materijala koji se mogu koristiti za shvaćanje širih obrambenih trendova. Možda je velik dio tog materijala pogrešan, ali ipak daje neke opće smjernice. Osim toga, počeo sam odlaziti na neobična službena okupljanja, kao što su ceremonije u čast probnih pilota i tome slično. Moguće je posjećivati te događaje i slušati priče ljudi. Puno se toga može naučiti, ali velik dio informacija nije izravan. Osim toga, počeo sam uspostavljati veze s novinarima koji se bave pitanjima obrane, vojnim povjesničarima, te ponekad s ljudima koji rade na tim mjestima. Neki će vam ljudi ispričati priče koje su "neslužbene", što zna biti frustrirajuće jer je veći dio onoga što govore teško provjeriti. Ljudi često i lažu ili nemaju dobre informacije, to je također frustrirajuće. U ovom trenutku me ne zanima toliko "ono što se radi", nego kako su ta mjesta, programi i kulture uspostavljeni, održavani i kako rastu. Projekt je u svom sadašnjem obliku *društvenopovijesno i epistemološko istraživanje.*

RENE: Tvoj rad vidim u polju umjetnika koji *uzimaju puno vlasništvo nad potencijalom hakiranja,* ulogu umjetnika kao hakera. Drugi su tu ulogu usporedili s ulogom amatera, a **Giorgio Agamben** govori

o varalici ili prevarantu kao konstituentu svih singularnosti njegove Nadolazeće zajednice. U tvom slučaju, premda sudjeluješ u geografskom programu Berkeleyja, gdje povlačiš granicu između istraživanja koje je prihvatljivo u akademskoj zajednici i istraživanja koje bismo mogli nazvati neortodoksnim? Govoriš o "neslužbenim" podacima ili neformalnim sredstvima prikupljanja podataka. Kako vidiš svoju uključenost u područje geografije i kako je hakiranje te discipline potaknulo tvoje istraživanje pitanja kao što su nekartografirane ili skrivene vojne lokacije?

TREVOR: To je veliko pitanje koje me već dugo progoni. S jedne strane potpuno odbacujem disciplinarne ili formalne granice u sklopu rada kojim se bavim, ali s druge strane još mislim da bismo trebali biti što je više moguće odgovorni. Povezanost s odsjekom geografije Berkeleyja u određenim situacijama projektu daje određenu legitimnost. Mnogi ljudi vjerojatno ne bi sa mnom razgovarali da nisam "profesionalni" geograf. Isto tako, ja sam umjetnik ali imam i novinarsku press-iskaznicu. Često su ti drugi "likovi" jednako uspješni. Jedan od problema ovog projekta jest da postoje mnogi ljudi koji se zanimaju za taj materijal a koji nemaju dobre analitičke vještine. Mnogi se bave teorijama urote i neidentificiranim letećim objektima. Pokušavam ostati daleko od njih, ali kada se bavite mojom temom, nužno na njih nailazite. Koliko god mogu, pokušavam te susrete uvesti u širu priču koju nastojim ispričati. Pitao si što se smatra "legitimnim"; to je izvrsno pitanje. Prije sam mislio da je velik dio onoga čime se bavim neortodoksan, i priče koje sam mogao ispričati temeljile su se na dokazima koji su lako mogli biti lažni. Kasnije sam shvatio da ti problemi nisu karakteristični samo za moj projekt. Povjesničari, na primjer, velik dio svojih argumenata temelje na dokazima i pričama koje je isto tako nemoguće provjeriti. Dobar povjesničar reći će da je najbolje što može učiniti ispričati dobru i relativno preciznu priču. U određenoj mjeri čitava kulturna proizvodnja je svojevrsno stvaranje mita. Mislim da je trik u tome da se to radi odgovorno. A kada sam spomenuo "kulturnu proizvodnju", mislio sam na sve društvene i humanističke znanosti. Za mene je akademska proizvodnja također kulturna proizvodnja. Ne vidim nikakvu razliku između mog rada kao umjetnika i kao geografa.

RENE: Zanima me područje koje se širi i izvan neortodoksnih istraživačkih inicijativa. Pada mi na pamet, na primjer, **AREA 51**[02] i sav onaj folklor i pisanje o tome raznih perifernih zajednica. Spomenuo si "stvaranje mita", ima li trenutaka u tvom radu na ovom projektu kada moraš ispitivati vlastite nazore o toj vrsti "istraživanja"? Općenito, "intelektualci" znaju vrlo brzo odbaciti ljude koji vjeruju u izvanzemaljce, NLO, život izvan Zemlje, stvari koje si nazvao "Dosjei X". No zapravo bismo i te subkulture mogli smatrati hakerskom kulturom. Ti su ljudi hakirali znanost mnogo prije nego što su to umjetnici počeli smatrati korisnim i zanimljivim područjem rada. Pitam se postoje li u tvom istraživanju određeni stavovi o tim subkulturama i je li išta od tog "istraživanja" bilo korisno za tvoje istraživanje.

TREVOR: U tom materijalu postoji stalna dijalektika između onoga što bismo mogli nazvati "mit" i "zabrana". Želim reći da postoje razne vrste neobične dinamike između nevidljivog, nepoznatog, i onog ultravidljivog, spektakularnog. Veliki dio priča o NLO i izvanzemaljcima i tome sličnom možemo staviti u prvu kategoriju – u mit. No istodobno mitovi imaju odjeka jer sadrže određene istine. Tako djeluje reklama, o tome govori **Barthes** kada govori o mitologijama. Pretražujete li po internetu, naći ćete svakovrsne materijale o izvanzemaljcima i neobičnim stvarima, itd. Mnogo toga o prikrivanjima i urotama. Doduše, doista postoji hrpa urota i prikrivanja. Postoje laži u lažima i tome slično, hrpe toga. Mnogi ljudi koji se bave izvanzemaljcima dostavljaju bizarne stvari o kojima stvaraju mitove. I vrlo je teško dokazati protučinjenice – tj. gotovo je nemoguće "dokazati" da vlada, na primjer, NEMA gomilu izvanzemaljaca u **AREA 51**. Ta dinamika je u stalnoj napetosti s onim što bismo mogli nazvati "zabrana". Radi se o tome da ćete, odete li u **AREA 51**, vidjet velik znak koji kaže "zabranjeno fotografiranje" i "dozvoljena uporaba oružja" i tome slično. Razgovarate li s ljudima koji rade na tim programima, suočit ćete se s golemom šutnjom. Ljudi jednostavno ne govore o tim stvarima. Zato mislim da je to jedna od dinamika koje okružuju taj materijal. Zanimljivo je da su i "mit" i "zabrana" tehnike utišavanja. Zabrana slika, govora i dokumenata je sasvim doslovna. Mit funkcionira kao neka vrsta **Marxova** fetiša – skriva više nego što razotkriva, ali

istodobno je i hipervidljiv. Mit, osobito onaj o **AREA 51** i sličnome stvara istu vrstu tišine o kojoj govorimo – on svoju temu na neki način čini "nezakonitom". No da te povedem na brdo s čijeg vrha možeš vidjeti **AREA 51**, vidio bi da to mjesto stalno raste, sve je veće, golemo je. I definitivno postoji...

A u vezi s tim jesu li mi te vrste "hakerskih" kultura bile od pomoći, odgovor je jasno *da*. Dobio sam gomile i gomile podataka od promatrača aviona, prisluškivača radiokomunikacija, promatrača neba i ostalih subkultura. Veći dio njihova materijala je vrlo specifičan i bez ikakva konteksta, ali u mnogim prilikama dobio bih e-mail poruku o zanimljivom letu koji su uhvatili ili nešto takvo, i mogao sam slijediti trag i vidjeti vodi li me ikamo. Dobio sam ogromnu količinu "sirovog materijala" od te vrste ljudi, i od njih sam jako mnogo naučio. Na primjer, mnoge tehnike kojima se koristi "ozbiljan" proučavatelj NLO-a pokazale su se vrlo korisnima. Mnoge su tehnike prikupljanja podataka razvijene u tim zajednicama majstorske. Želim istaknuti da ti problemi nisu jedinstveni za ono čime se ja bavim. Moj prijatelj antropolog koji se bavi projektima hidroelektrana u Laosu susreće se s istim pitanjima. Isto vrijedi i za moj projekt sa zatvorima.

RENE: Htio bih se dublje pozabaviti pojmom vidljivosti i nevidljivosti. Kao uzgrednu napomenu ili bilješku nudim sljedeću provokaciju/pitanje. Ne pretvara li se svaka nesposobnost u nekom trenutku u novu sposobnost? Očit primjer je osoba koja je izgubila vid, i koja, ako želi, može razviti nove oblike osjeta i iskustva [na primjer, pojačano osjetilo sluha ili dodira itd.]. Imamo li to negdje na pameti, ustvrdio bih da zapravo živimo u društvu koje sve više podržava i primjenjuje shvaćanje da postoje stvari koje su skrivene od javnosti, stvari koje su namjerno učinjene nevidljivima, skrivenima od nas, i kad bi, na primjer, naša vlada ili mediji bili transparentniji, kad bi nam govorili istinu, davali više informacija, živjeli bismo u boljem društvu.

TREVOR: Nedavno sam pročitao tekst u kojem autor tvrdi da se danas godišnje proizvodi više informacija koje se smatraju tajnama nego što ih se stvara u svim sveučilištima. Kad bismo tome pribrojili i sve informacije u svim publikacijama i časopisima, svim novim

ARTIFICER
ASSETS
ASTONISH
ATHENA
ATLANTIS
ATLAS EAGLE
ATLAS GATE
ATLAS SHIELD
AURORA
AUSTERE CHALLENGE
AZTEC SILENCE

Trevor Paglen: Code Names - Known Classified Military Programs [2001-2007]
Code Names is a list of words, phrases, and terms that designate active military programs whose existence or purpose is classified. These include classified exercises and units, intelligence programs, information compartments, and Pentagon "Special Access Programs." / **Code Names** je lista riječi, fraza i pojmova koji označavaju aktivne vojne programe čije je postojanje ili svrha označeno kao "strogo povjerljivo". To uključuje tajne vježbe i jedinice, obavještajne programe, informacijske odjele i posebne programe Pentagona s "ograničenim pristupom".

knjigama, kako autor tvrdi, to bi i dalje bilo manje od mase tajnih informacija. Istodobno, na raspolaganju nam je nevjerojatna količina podataka. Svaki dan mogu čitati novine iz Velike Britanije, Pakistana, bilo kojeg mjesta koje poželim. Mogu stupiti u kontakt s najrazličitijim ljudima koje prije ne bih mogao sresti. Mogu saznati za vrlo mutne poslove. Moje je mišljenje da danas imamo više kvalitetnih informacija nego ikad prije.

Ali druga polovica tvog pitanja glasi čini li to naše društvo "boljim". Mislim da to ukazuje na problem koji je **Marx** utvrdio još prije 150 godina svojim odbacivanjem mladohegelovaca u *Njemačkoj ideologiji*. Činjenica da više znamo, da je naša savjest "probuđena", ne znači nužno da će se naši društveni uvjeti automatski poboljšati. Kada se zahuktavao rat u Iraku, na primjer, dostupna je bila gomila informacija o tome kako je riječ o hrpi laži itd. Javnost je imala mnogo bolje informacije nego kada se spremao rat u Vijetnamu. Je li to imalo nekog učinka? Meni je bilo doista neobično kada je prikazan film *Fahrenheit 9/11* i da su mnogi ljudi govorili da o tome nisu ništa znali i slično. To su bile stare vijesti. Ako ste aktivno čitali novine, nije bilo nijednog podatka u filmu koji nije bio lako dostupan svakome tko se na trenutak udubio. Ili drugi primjer: i dalje sam prilično uključen u aktivizam protiv zatvora. U tijeku tog rada shvatili smo da naš posao nije "obrazovanje javnosti" ni osvješćivanje. Sve su ankete pokazivale da je stanovnicima Kalifornije dosta zatvorskog sustava koji je izvan nadzora, da ne žele više zatvora i slično. Što se tiče većeg dijela rada o pitanju zatvora, javno mnijenje je na strani aktivista. Ali to ne znači da se struktura automatski mijenja. Zapravo, daleko od toga.

RENE: Točno, premda ja vjerujem da je potrebno tražiti i boriti se za dostupnost informacija i transparentnost, zahtijevati da nam predstavnici koje smo izabrali govore istinu, da imamo pristup tajnim materijalima i preciznom izvještavanju. No moram reći da sam kritičan prema stajalištu po kojem je to naša središnja točka borbe. Mislim da je ključni aspekt pojma hakiranja ili pojma amatera onaj preuzimanja inicijative da bismo našli vlastiti put i istodobno pomogli drugima.

TREVOR: Općenito se, naravno, slažem da je bolje imati više informacija,

ali mislim da je problem u dinamici koja oblikuje javno mnijenje, dinamici "obaviještene javnosti" i dinamici promjene.

RENE: Kako što si rekao, mnogo je toga već dostupno i vidljivo. I što je još važnije, u nekim se slučajevima trebamo prestati oslanjati na "one koji znaju", provoditi vlastita istraživanja te možda i drugima omogućiti da to rade. Tvoj rad tako vidim kao upotrebu postojećih sredstava za prikupljanje informacija. Jesu li najzanimljiviji aspekt istraživanja informacije koje nudiš svojim aktivnostima i predavanjima, ili implicitna poruka u načinu na koji obavljaš svoj rad? I ta implicitna poruka je za mene nešto što osnažuje ljude zahtijevajući od njih da se ne oslanjaju na standardne pojmove vidljivosti i nevidljivosti te da shvate da postoje zone razaznavanja, polja u kojima su nam stvari uskraćene i pojedinci sami moraju odrediti što je *prag vidljivosti* [da posudim izraz od **Kaje Silverman**]. Uvijek sam sumnjičav prema viđenju stvari koje "nisu namijenjene gledanju" – fotografije Abu Ghraiba, na primjer. Malo je toga što dospije na ekrane a što nije namijenjeno gledanju. Ipak, ni ja nisam imun na uvjerenje da nam se uskraćuje nevjerojatna količina podataka. S obzirom na tvoje istraživanje, vjeruješ li sve više u skrivenu ekonomiju i svijet o kojem opća javnost malo zna? I ako je tako, kakve to ima posljedice za političko polje i za politički aktivizam?

TREVOR: Odgovorit ću na oba dijela tvog pitanja. U vezi sa stvarima koje "nisu namijenjene da budu viđene", mislim da je lako povjerovati u teoriju urote kada je riječ o logici tih stvari, ali mislim da se moramo pokušati oduprijeti tom impulsu. Ne kažem da zavjere ne postoje – sigurno postoje – ali kad vidimo da postavljamo "njih" protiv "nas" trebamo se zaustaviti i pitati se nije li to suviše jednostavna analiza. Sjeti se da svugdje gdje ima moći, ima i otpora. Otpor je, zapravo, svojstvo moći. Neki od ljudi najzainteresiranijih za vojni "tamni svijet" su ljudi koji za njega rade. U tim se situacijama informacije prenose u dijelovima. Tvrdim da mnogi ljudi koji imaju iznimno dosadne poslove u AREA 51, unose podatke ili nešto takvo, nikada nisu obaviješteni o onome što se događa u susjednom hangaru. Možda čak ne znaju ni svrhu projekta na kojem rade. Provedete li neko vrijeme na mjestima s kojih se vide te baze, vjerojatnije je da ćete susresti ljude koji rade za vojsku i koje više zanimaju baze nego činjenica da ste vi civil. Želim reći da ne postoje "oni", ali da struktura "tamnog svijeta" ipak postoji.

Što se pak tiče vjerovanja u ekonomiju u sjeni s kojom su mnogi ljudi upoznati, moj je odgovor – apsolutno *da,* to čak nije ni pitanje vjerovanja. Jednostavnije mi je dokazati da ona postoji nego što bi mi bilo dokazati da postoji stvorenje zvano čudnovati kljunaš. Mogu ti je pokazati. Mislim da se mnogo toga svodi na stare stvari – rasizam i nejednakost. Ponekad, kad držim predavanja ljudi me na kraju pitaju što bi sa svim tim trebali učiniti. Moj se odgovor ispočetka može činiti neobičnim: borite se za zatvaranje svih zatvora, što bi značilo prestanak rasizma, siromaštva i ostalih oblika nejednakosti, a istodobno bi potpuno redefiniralo pojam "javne sigurnosti". "Tamni svijet" američke vojske moguć je samo unutar šireg kompleksa rasizma, militarizma i straha. ¶

01 | National Reconnaissance Office – NRO. – PREV.

02 | Nekadašnja službena oznaka za bazu Zračnih snaga SAD-a na jugu Nevade u kojoj se testiraju novi modeli vojnih letjelica; tema mnogih teorija urote i ufoloških spekulacija. – PREV.

The Atlas Group: The Operator # 17 File [Anonymous]
Document title: I think It Would Be Better if I Could Weep, 2000, 6'28

AUTOR McKENZIE WARK

NASLOV Informacija
[Hakerski manifest]

[126] Informacija želi biti slobodna, ali posvuda je u okovima.

[127] Informacija je nematerijalna, ali nikada ne postoji bez materijalnog nositelja. Informacija se može prenositi s jednog materijalnog nositelja na drugoga, ali ne može se dematerijalizirati - osim u okultnijim vektoralističkim ideologijama. Informacija se javlja kao pojam kada dosegne apstraktni odnos prema materijalnosti. To apstrahiranje informacije od bilo kojeg pojedinačnog materijalnog nositelja stvara samu mogućnost vektoralnog društva i proizvodi novi teren sukoba - sukoba između vektoralističke i hakerske klase.

[128] Informacija izražava potencijal potencijala. Kada je odrješena okova, ona oslobađa latentne kapacitete svih stvari i ljudi, objekata i subjekata. Informacija je ravan na kojoj objekti i subjekti ulaze u postojanje kao takvi. Ona je ravan na kojoj se može postaviti potencijal postojanja novih objekata i subjekata. Ona je mjesto gdje virtualnost izranja na površinu.

[129] Potencijal potencijala koji informacija izražava nosi i svoje opasnosti. Ali porobljavanje interesima vektoralne klase dovodi pred još veće opasnosti. Kada je informacija slobodna, ona je slobodna da djeluje kao resurs za sprječavanje vlastitih opasnih potencijala. Kada informacija nije slobodna, onda klasa koja je posjeduje i kontrolira preusmjerava njen kapacitet prema vlastitom interesu i dalje od inherentne virtualnosti informacije.

[130]   Informacija nadilazi komunikaciju. **Deleuze**: *"Nama ne nedostaje komunikacije. Naprotiv, imamo je previše. Nedostaje nam stvaranja. Nedostaje nam otpora sadašnjosti."*[01] Informacija je istodobno taj otpor i ono čemu se opire - vlastitome mrtvom obliku, komunikaciji. Informacija je ujedno ponavljanje i razlika. Informacija je reprezentacija, u kojoj je razlika granica ponavljanju. Ali informacija je također izraz, u kojoj razlika nadilazi ponavljanje. Hak pretvara ponavljanje u razliku, reprezentaciju u izraz, komunikaciju u informaciju. Vlasništvo pretvara razliku u ponavljanje, zamrzavajući slobodnu proizvodnju i distribuirajući je kao reprezentaciju. Vlasništvo, kao reprezentacija, baca informaciju u okove.

[131]   Uvjeti koji omogućuju slobodu informacije ne zaustavljaju se na "slobodnom" tržištu, bez obzira na ono što apologeti vektoralne klase govorili. Slobodna informacija nije proizvod, već uvjet učinkovitog raspoređivanja resursa. Mnogovrsnost javnih i darovnih ekonomija, pluralnost oblika - ostavljajući otvorenim pitanje vlasništva - ono je što omogućuje slobodnu informaciju.

[132]   Komodifikacija informacije znači porobljavanje svijeta interesima onih čija marža ovisi o oskudnosti informacije - interesima vektoralističke klase. Brojne potencijalne koristi od slobodne informacije podređuju se ekskluzivnim koristima od marže. Beskonačna virtualnost budućnosti podređena je proizvodnji i reprezentaciji budućnosti koje su ponavljanja jednog te istog robnog oblika.

[133]   Podređivanje informacije ponavljanju komunikacije znači porobljavanje proizvođača interesima njenih vlasnika. Hakerska klasa je ona koja otvara virtualnost informacije, ali vektoralistička klasa je ona koja posjeduje i kontrolira sredstva za proizvodnju informacije u industrijskim razmjerima. Njeni interesi počivaju u izvlačenju što je moguće većeg graničnog profita iz informacije time što je komodificira na n-tu. Informacija koja postoji samo za privatno vlasništvo više nije slobodna, jer je prikovana uz ponavljanje oblika vlasništva.

[134]   Interesi hakera nisu uvijek potpuno suprotstavljeni onima

vektoralne klase. Postoje kompromisi koje treba sklopiti između slobodnog toka informacija i izvlačenja dotoka prihoda da bi se financirao njen daljnji razvoj. Međutim, dokle god informacija ostaje podređena vlasništvu, proizvođačima nije moguće slobodno izračunati svoje interese ili otkriti ono što istinska sloboda informacije može potencijalno proizvesti u svijetu. Što je jači savez hakerske klase s drugim proizvodnim klasama, to je ona manje dužna odgovarati na vektoralistički imperativ.

[135] Informacija možda želi biti slobodna, ali nije moguće znati granice ili potencijale njene slobode dokle god je virtualno podređeno ovom aktualnom stanju vlasništva i oskudnosti. Privatiziranje informacije i znanja kao komodificiranog "sadržaja" ometa i iskrivljuje njen slobodni razvoj te osujećuje sam pojam njene slobode u njegovu slobodnom razvoju. *"Kako naša ekonomija postaje sve ovisnija o informaciji, naš tradicionalni sustav vlasničkih prava primijenjen na informacije postaje skup lanac oko nogu našeg razvitka."*[02] Podvrgavanje hakera vektoralističkim interesima znači porobljavanje ne samo čitavog ljudskog potencijala već i prirodnog potencijala. Dokle god je informacija prikovana uz interese njenih vlasnika, neće samo hakeri biti ti koji neće poznavati svoje interese, već nijedna klasa neće moći znati što može postati.

[136] Informacija po sebi je puka mogućnost. Ona iziskuje aktivnu moć da bi postala proizvodna. Ali ondje gdje znanjem dominira obrazovanje vladajućih klasa, ono proizvodi moć da se informacija koristi u svrhu proizvodnje i potrošnje unutar robnih granica. To stvara sve veću žudnju za informacijom, koja se podudara s vidljivim nedostatkom smisla i svrhe u životu. Vektoralistička klasa ispunjava tu potrebu komunikacijom koja tim žudnjama nudi tek puku reprezentaciju i objektifikaciju mogućnosti.

[137] Da bi svatko bio slobodan uključiti se u virtualnost znanja, informacija i sposobnost da je se shvati moraju također biti slobodne, ne bi li tako sve klase imale potencijal da ishakiraju za sebe i svoju vrstu novi način života. Uvjet za to oslobađanje je dokidanje klasne vladavine koja znanju, i zapravo samoj virtualnosti, nameće oskudnost.

[138] Slobodna informacija mora biti slobodna u svim svojim aspektima - kao zaliha, kao tok i kao vektor. Zaliha informacija je sirovina iz koje se apstrahira povijest. Tok informacija je sirovina iz koje se apstrahira sadašnjost, sadašnjost koja tvori obzor što ga presijeca apstraktna linija povijesnog znanja, ukazujući na budućnost u njenim dogledima. Ni zalihe ni tokovi informacija ne postoje bez vektora duž kojih se mogu aktualizirati. Čak i tada, nije dovoljno spojiti te elemente u reprezentaciju koja se potom može slobodno dijeliti. Prostorne i vremenske osi slobodne informacije moraju uzmoći više nego samo ponuditi reprezentaciju stvari, kao svijet za sebe. One moraju postati sredstva koordiniranja izraza pokreta sposobnog da spoji objektivnu reprezentaciju stvari s prezentacijom subjektivnog djelovanja.

[139] Informacija, kada je uistinu slobodna, nije slobodna za svrhu savršenog reprezentiranja svijeta, već za izražavanje njegovog razlikovanja od onoga što jest i za izražavanje suradničke sile koja transformira ono što jest u ono što može biti. Znak slobodnog svijeta nije sloboda da se informacija konzumira, ili proizvodi, pa niti da se njen potencijal udjelovi u privatnim svjetovima prema osobnom izboru. Obilježje slobodnog svijeta je sloboda za kolektivnu transformaciju svijeta posredstvom slobodno odabranih i slobodno aktualiziranih apstrakcija. ¶

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01 | **Gilles Deleuze i Felix Guattari**, *What Is Philosophy?* [VERSO, LONDON 1990], str. 108. Često se previđa da je polazište ovog teksta kritika velike količine specijalističkog govora i pukog mnijenja unutar komunikacije. Drugim riječima, to da on polazi od kritike površina svakodnevnog života pod vladavinom vektoralističke klase. Uza sve svoje zasluge, **D+G**-ov okret prema filozofiji, umjetnosti i znanosti zasebno nije dovoljan. Niti je dovoljno otkriti konstitutivne razlike među tim trima suverenim sredstvima hakiranja virtualnoga. Nedostajuća spona je analiza načina na koji se umjetnost, znanost i filozofija obezvrednjuju u puko opsluživa oruđa vektoralne moći.

02 | **Michael Perelman**: *Class Warfare in the Information Age* [ST. MARTIN'S, NEW YORK 1998, str. 88]. Vidi također **Michael Perelman**: *Steal This Idea* [PALGRAVE MACMILLAN, NEW YORK 2002]. Ništa nije štetnije po marksističku misao od podjele rada koja je ekonomistima unutar obrazovnog aparata omogućila da zanemare kulturnu nadgranju, a kulturalnim studijima da zanemare razvojne procese u ekonomiji i svojataju isključivo pravo na kulturnu nadgradnju. Ishod je bio taj da su i jedni i drugi promašili ključni razvoj koji se dogodio između tih međusobno otuđenih kompetencija - razvoj informacije kao vlasništva. **Perelman** čini koristan posao raskrinkavanjem novonastajućih ideologija vektoralističke klase, ali ostaje pomalo fiksiran na promišljanje robne ekonomije samo u okvirima njene kapitalističke faze.

Prijevod *Hakerskog manifesta* **McKenzie Warka** objavio je MULTIMEDIJALNI INSTITUT [Basic - biblioteka za progresivnu kulturu i nove tehnologije], Zagreb, 2006 / Translation of *Hackers' Manifesto* by **McKenzie Wark** has been published by MULTIMEDIA INSTITUTE [Basic – library for progressive culture and new technologies], Zagreb, 2006

Prijevod **Tomislav Medak**

Visible Collective/Mohaiemen:
Safe To Open Your Eyes Now, Part 3
digital print, 2006

The Center For Tactical Magic: The Ultimate Jacket, 2002

AUTOR Razgovor između **AARONA GACHA**, /**CENTER FOR TACTICAL MAGIC**, i **GREGORYA SHOLETTEA**

NASLOV **Tajni džepovi**

UVOD: Od godine 2000. **CENTER FOR TACTICAL MAGIC** [**CTM**] izveo je mnoge intervencije u graničnim područjima u kojima se poznate kulturne reference i prepoznatljive društvene interakcije dodiruju s prešutnim sustavom moći i nadzora. Osnivač **CTM**-a **Aaron Gach** projekte kao što su **Tactical Ice Cream Unit**, **Cricket-Activated Defense System** i **Ultimate Jacket** opisuje kao "mogućnosti pojačane jasnoće komunikacije... čak i kada publika naš rad ne smatra eksplicitno 'umjetnošću'". **Gach** smatra da je političko djelovanje poput slagalice. Ono uključuje preuzimanje serije identiteta koji upotrebljavaju taktičke oblike kreativnosti. Učeći od iskustva da "privatni istražitelji, mađioničari i *ninje* upotrebljavaju tajne džepove u svojim svakodnevnim aktivnostima", **Gach** smatra da "tajni džep" ne samo da drži ključeve Moći, nego je i ključ razumijevanja moći.

11. prosinca 2005. poslao sam **Aaronu** poruku sa svojim razmišljanjima o konceptu "estetike podataka" i pitao ga za njegovo mišljenje. Slijedi uređena verzija naše prepiske.

GREGORY SHOLETTE: Koliko znam, pojam informacije ili "podataka" shvaćenih kao umjetnički medij jednostavno se ne pojavljuje u klasičnoj estetici. Možda bi ga **Kant** dodijelio čisto pragmatičnom području tehničkoga znanja. U smislu estetike podataka stoga bismo za

početak mogli ustvrditi da se čisto preobilje podataka danas
– osobito u obliku paketa sadržaja koje dobivamo iz sve više
izvora putem e-maila, interneta, mobilnih telefona, mp3 playera
i javnog oglašavanja – približava **Kantovu** pojmu uzvišenoga:
perceptualnom iskustvu suviše velikom da bi se u cijelosti
moglo spoznati i zato uzbudljivom i istodobno uznemirujućem,
čak zastrašujućem. Uzvišeno estetsko iskustvo događa se, na
primjer, kada stojimo na brijegu i gledamo erupciju vulkana.
Filozof **Lyotard** otišao je tako daleko da je postmodernizam i
postmodernu umjetnost opisivao kao vrstu estetske uzvišenosti
jer iskazuje samu *nemogućnost* dostizanja prikladne reprezentacije
suvremena života. Vratimo li se pojmu estetike podataka, čini se da
je truizam tvrditi da je danas nemoguće posve obuhvatiti protok
informacija. Njihov obujam i brzina doslovno su nadljudski. Ipak,
ništa u samim podacima nije izvan dosega ljudskog shvaćanja,
osobito uz pomoć kompjuterskih procesora. Ili jest? Baveći
se temom "magije", kako se tvoji pojmovi iluzije, tajnovitosti i
okultnoga [doslovno "skrivenoga"] vezuju za koncepte prijenosa
podataka?

GACH: Kao i "umjetnost", riječ "magija" ljude može prilično zbunjivati. Ona
istodobno priziva pojmove varanja, vještica, iluzije, misticizma,
fantazije i veliki raspon proizvoda, usluga i referenci popularne
kulture. Mnogi od tih pojmova kod ljudi izazivaju reakciju
omalovažavanja, djelomično zato što ih smjesta vezuju za jedan
pojam magije – jeftini nastup u Las Vegasu, Wiccan hipije s
dreadlocksima, fanatike *Dungeons and Dragons,* satanističke
narkomanske seanse, psihijatre za kućne ljubimce, eskapiste
realnosti i tome slično. Naravno, plasirajući likove kao što su
Gandalf, Harry Potter, Sabrina i *John Edwards,* popularni mediji
također pridonose toj smjesi. **CENTER FOR TACTICAL MAGIC**
ne svrstava se ekskluzivno ni uz jednu interpretaciju "magije",
djelomično i zato što je upravo mnogobrojnost interpretacija
"magije" ono što joj daje moć u svijetu značenja.
          U gotovo svim permutacijama magije konvencije
predstavljanja informacije posve se mijenjaju. Mađioničarski
trik na pozornici je dobar primjer mistifikacije podataka na
mnogim razinama. Za početak, mađioničar često upotrebljava

zvučnu kulisu ili priču kako bi stvorio kontekst u kojem će publika iskusiti iluziju. Može reći nešto kao "Dame i gospodo, kao specijalnu točku večeri izvest ću da predsjednik nestane. Prije nego što se pobunite zbog toga, znajte da je riječ o mrtvome predsjedniku – **Andrewu Jacksonu** na novčanici od 20 dolara – našem rasističkom predsjedniku koji je ubijao Indijance". U tom uvodu mađioničar može i ne mora lagati, ali namjera je uvijek manipulirati percepcijom gledatelja. To nije teško jer informacija koja se predstavlja *naizgled* se podudara s vizualnim podacima koje mađioničar predstavlja pokretima i upotrebom rekvizita. [Novčanica od 20 dolara u ruci mađioničara doista će *nestati* iz vidokruga, ali neće prestati materijalno postojati. [I **Andrew Jackson** se doista *pojavljuje* na novčanici od 20 dolara, ali povjesničari se spore oko toga je li on ubio više Indijanaca nego neki drugi američki rasistički predsjednici.]. I dakako, pokreti mađioničara izgledaju varljivo "prirodnima": dobro ubačen kašalj ili ruka na boku općenito ne privlače pozornost. Slično tome, rekviziti su izvan svake sumnje: netko iz publike pregledava novčanicu, odjeća mađioničara izgleda prilično normalno, pokazao je da su mu ruke prazne itd. Ako je dobro izveden, dobar mađioničarski trik bit će uvjerljiv jer mađioničar predstavlja nekoliko oblika neusuglašenih informacija na harmoničan način. Verbalni podaci, jezik tijela, slijed događaja i opći tjelesni izgled kod publike podržavaju dojam normalnosti [tj. mađioničar je odglumio kašalj te je upotrijebio tajno pomagalo kako bi se usred nastupa riješio novčanice, no istodobno je zatvoreni dlan držao svima pred očima dok je raspravljao o vrijednostima nestalih rasističkih predsjednika]. Kada napokon otvara šaku i ne pokazuje novčanicu od 20 dolara nego pregršt pereca, publika će nastojati premostiti jaz između onoga što vjeruju da su vidjeli i onoga što vjeruju da je moguće.

Uspjeh iluzije u velikoj mjeri ovisi o činjenici da su ljudi duboko uvjetovani da samo na određene načine interpretiraju informacije. U nekim slučajevima naše perceptivne sposobnosti jednostavno nisu dorasle interpretaciji događaja. U drugim slučajevima komunikacija riječima i jezikom tijela zahtijeva da filtriramo podatke koje smatramo nevažnima. Magija iskorištava te aspekte ljudske spoznaje i to već tisućama godina istim trikovima. Slično tome, marketinške agencije, tvrtke za odnose s javnošću i političari

AARON GACH & GREGORY SHOLETTE

upotrebljavaju zvučne podloge i naše podsvjesne reflekse kako bi plasirali vlastite iluzije.

SHOLETTE: Kada se umjetnost bavi estetikom informacija, često se više bavi predstavljanjem podataka nego njihovom interpretacijom. Većina umjetnika bavi se sferom podataka ukazujući na ograničenja poimanja upotrebljavajući istu vrstu sučelja koja preplavljuje naše osjete – sjetimo se **Thomasa Hirschorna** ili one vrste kompjuterske umjetnosti kakvu vole u muzejima, u kojoj vizualizacija podataka ima prednost pred njihovim značenjem. Kada se i bavi sadržajem, podcrtavaju se paradoksi koji opterećuju ono što je **Habermas** nazvao "komunikacijskom akcijom". To je vrsta estetske dvosmislenosti koju suvremena umjetnost provodi usprkos konvencionalnoj logici, s tipično zavaravajućim i apolitičnim rezultatima. Suprotno tome, intervencionistički umjetnici bave se pragmatikom sadržaja i prijenosa podataka. Mislim da je to mjesto na kojem se političko susreće s estetskim u svim taktičkim medijima, uključujući i tvoj rad. Ali kako CTM ide dalje od jednostavnog stvaranja spektakla mistifikacije podataka?

GACH: U zapadnoj tradiciji ritualne magije i raznih okultnih praksi često postoji "žudnja za rezultatima" koja zahtijeva linearnost u obliku uzroka i posljedica. Gotovo svi drugi izrazi ritualne magije na svijetu magični čin smatraju graničnim prostorom koji se pojavljuje tijekom čina. To je zona transformacije, mjesto na kojem su ukinuta pravila svakodnevnog života i u koji mogu ući alternativne realnosti. To je mjesto na kojem se događa "stvarna" magija.

Na primjer, naš projekt *Tactical Ice Cream Unit* svakako uključuje neke spektakularne elemente: križanac između kamiona za sladoled, vozila specijalne interventne jedinice, friziranog motocikla i aktivističkog centra za upravljanje, on kombinira svakodnevne poznate elemente na iznimno neobičan način. Ali osim čiste estetike *TICU*-a, on je oblikovan za *upotrebu* u javnim kontekstima. Skriven u neobičnom ogrtaču nalazi se i wifi odašiljač, megafon i mnogobrojni uređaji za nadzor koji se mogu upotrebljavati za aktivnosti u rasponu od nadgledanja policijskih kretanja do podrške nezavisnim novinarima na javnim okupljanjima. Osim toga, jedinica se pokazala korisnom kao taktička podrška

za demonstratore na političkim prosvjedima u Chicagu i Kansas Cityju. Kao i drugi projekti **CTM**-a, *TICU* se smatra nekom vrstom "tajnog džepa" u kojem se skrivaju predmeti korisni za ometanje, ali stvara i prostor u kojem se mogu dogoditi smisleni pomaci svijesti i djelovanja.

SHOLETTE: No ako je misija **CENTRA ZA TAKTIČKU MAGIJU** usmjeravanje pozornosti gledatelja/sudionika na susret sa životom ili percepcijom na neočekivan način, nisam još siguran kako se pomičete od pukog očuđavanja postvarenih društvenih oblika, što radi veliki dio suvremene umjetnosti. Drugim riječima, kako je moguće ići dalje od toga i intervenirati i izazvati ideološke pretpostavke ili proizvesti drugačije iskustvo? Mislim na pojmove kao što je *slobodno kretanje,* koje vaš projekt *Ultimate Jacket*

obećava onima koji je nose. Vaš *ninja* plašt obećava moderni plašt za nevidljivost. A u stvarnosti zaziva pozornost na istrošeni status javnih prostora koji su, kao što znamo, posve ispresijecani mrežama optičkog nadzora i utvrđeni složenim sustavima prostornog upravljanja. Rade li zato projekti **CTM**-a dvije stvari istodobno? Je li estetska igra podacima također praktični čin komunikacije? Je li to istodobno i umjetnost i magija? Ili ima i nečeg više što izmiče pogledu?

GACH: Premda **CENTAR ZA TAKTIČKU MAGIJU** priznaje svoju sklonost pogrešnim smjernicama, također težimo upotrebi magije kako bismo razobličili neke iluzije. *Ultimate Jacket* je dobar primjer. Službeno navedeno podrijetlo *Ultimate Jacket* – da je nadahnuta činjenicom da *ninje,* mađioničari i privatni istražitelji u svojim svakodnevnim aktivnostima upotrebljavaju tajne džepove – zvuči apsurdno, ali je u cijelosti istinito. To je važno shvatiti jer je trijada **CTM**-a prvotno odabrana zbog istraživanja Moći – kako se pojedinci s jedinstvenim vještinama kreću kroz razne odnose moći, i kako ti skupovi vještina mogu osnažiti druge pojačanim osjećajem autonomije i djelovanja. Činjenica da sva tri primjera upotrebljavaju tajne džepove daje vjerodostojnost metafori moći predstavljenoj tajnim džepovima. Vrijednost tajnog džepa mjeri se njegovom odsutnošću, džep je koristan samo utoliko što se njegova praznina može upotrijebiti da spremi nešto važno. Dakle, najprije je potrebno stvoriti prostor da bismo ga ispunili. [Tu svakako postoje određene paralele s pojmom "protumoći" **Negrija** i **Hardta**.]

CTM traži moćna mjesta i stvara mjesta potencijala. U mnogim slučajevima ti su prostori i javni i privatni, tjelesni i psihološki. Ali u svim slučajevima naš je pristup taktičke a ne strateške naravi. Naši su projekti često privremeni, mogu se ponavljati u mnogim kontekstima, i možemo ih ponavljati mi ili netko drugi. Ponavljanje kada to čini netko drugi još je vrlo nepoznat teren suvremenim umjetnicima, koji se i dalje drže modernističke opčinjenosti jedinstvenim autorom. No među aktivistima i u mnogim profesionalnim zajednicama široko je prihvaćeno da je dijeljenje informacija ključno za uspješnu provedbu kolektivnih ideja.

Kako naznačuješ, "javni" prostor je u velikoj mjeri postao iluzija, osobito u urbanim područjima. Sve je više privatiziran, čak i od

strane "javnih" ustanova. Sve što je potrebno da bismo to dokazali, jest izvesti neproduktivan, nepotrošački i, poželjno je, zanimljiv čin u nekom navodno javnom prostoru, i ubrzo će se pojaviti čuvari reda koji prijete tužbama za ometanje privatnog prostora. Usprkos činjenici da 1. amandman jamči slobodu okupljanja i slobodu govora, gradovi od lokalnog stanovništva zahtijevaju da kupuju dozvole za okupljanja, marševe, prosvjede, ili će biti izvrgnuti policijskoj represiji. Tu smo lekciju naučili iz prve ruke kada smo pomagali organizirati okupljanje protiv policijske samovolje u Kansas Cityju. Ironično je da je u parku u kojem se okupljanje održavalo stajao spomenik s tekstom 1. amandmana.

SHOLETTE: To je prilično drukčiji pristup od vrste aktivističkog intervencionizma moje generacije 70-ih i 80-ih godina, ili od prethodne generacije 60-ih godina, jer smo mi nastojali demistificirati mehanizme same pozornice, ili u **Brechtovom** smislu, razotkriti tehnologije koje stvaraju iluziju realnosti u službi moćnih, antihumanističkih interesa.

GACH: Ako demistificiraš, pretpostavljaš li tada da je "realnost" koju razotkrivaš grublja ili mračnija od realnosti koja se pokazuje svakodnevno? Nadam se da ne. **Houdini** je isticao samooslobođenje od stega svakodnevnog života, od zatvora, lisica, konopaca, kutija za pakiranje. Zato on u idealnom slučaju pokazuje da je poželjno prigrliti fantastičan, samoodređujući životni stil. A istodobno se pokazuje kako stroj radi, tako da njegovo djelovanje ne zaglupljuje čovjeka, da on uživa u inovacijama vlastite fantastične tvorbe. Naravno, samo pomicanje svijesti bez odgovarajuće akcije svodi se na maštanje. Zato većina projekata **CTM**-a služi kao eksperimenti i vježbe koje bilo tko može bilo gdje ponoviti. Prepoznajemo svoje mjesto u kontinuitetu otpora i pokreta, s radosnim uvjerenjem da će publika *doista* "ustati i preuzeti glavne uloge i radikalno presložiti dramu kako njima odgovara." ¶
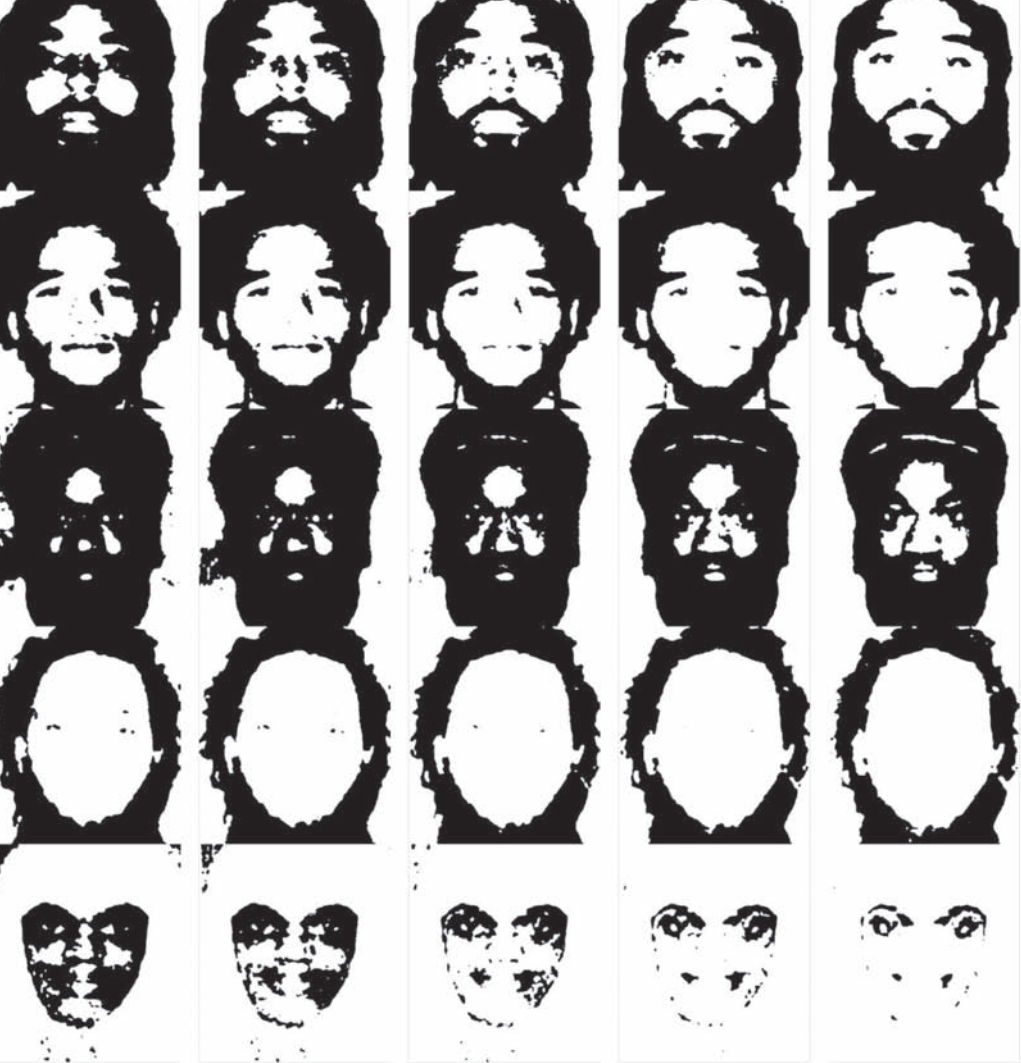
in "Alien Nation"), "super predators" and the "full moon" effect. Pete Hamill informed

e "wogs" are here to roll an honest burrito or blow up the world trade center. African

strictions" evoke DHS' "no fly" lists: "1) I was not to go outside a seven mile area; spe

During the Washington DC sniper case, NRO Online editor Goldberg made confident

40% of the US Muslim population, and the fastest growing group among prison popula

8

AUTOR **MEDIA FARZIN**
u razgovoru s

NASLOV **NAEEMOM MOHAIEMENOM**
/ VISIBLE COLLECTIVE

MEDIA: Velik dio tvog rada uključuje tekstove i za komunikaciju značenja oslanja se na gledateljev doslovan čin čitanja. Popis nestalih Muslimana u radu *Nahnu Wahaad, But Really Are We One?,* na primjer, ističe frazu "we are one" [mi smo jedno] crvenom bojom. Kako tekstovima daješ vizualne oblike?

NAEEM: *Wahaad* je nastao nakon što smo odlazili na mnoge protestne mitinge protiv masovnih zatočenja i tu smo energiju htjeli usmjeriti u druge prostore. Pravila angažiranosti na protestnim okupljanjima s "dozvolama" zahtijevaju određenu etiketu, ali ljudi su nalazili načina da joj se i odupru. Na jednom okupljanju nakon masovnog zatvaranja Iranaca kroz sustav Special Registration vidio sam znak na kojem je pisalo "Ovo je bolesno". Postoji i ona ikonička fotografija **Freda Askewa**, koja prikazuje ženu koja nosi znak na kojem piše "Neću se registrirati". To je pokrenulo proces razmišljanja o tome kako bismo u rad koji radimo u muzejima mogli unijeti više izravnog sukobljavanja. Dosta je bilo pristojnog čavrljanja...

MEDIA: Zanimljivo, to mijenja način na koji vidim vaš rad, u smislu odakle potječe. No ne misliš li da uvijek postoji opasnost otuđenja ljudi jer su prisiljeni s vama se ili složiti ili ne? Spomenula sam svoju dvojbu oko tog rada već u kritici koju sam pisala za magazin *Bidoun,* u smislu da fraza "mi smo jedno", predstavljena na taj način,

pojednostavljuje situaciju, postaje tekst koji treba gledati a ne čitati – i u tom smislu ne djeluje kao pravo pitanje.

NAEEM: Arapska fraza *Nahnu Wahaad* [mi smo jedno] zamišljena je kao ironična. Pogledamo li uvjete južnoazijskih migranata na Bliskom Istoku, svaka zamisao jedinstva postaje farsa. Počeli smo misliti o iluzornom i privremenom jedinstvu koje se ljudima nameće na osnovi njihova prezimena. Pogledajmo načine na koje nastaju akcije solidarnosti među useljeničkim skupinama – u "dobrim vremenima" ne mobiliziraju se uvijek na isti način. Sjećam se okupljanja pred kraj mandata gradonačelnika **Giuliania**, nakon što je njujorška policija ubila **Amadoua Dialloua**, i pitao sam se zašto tamo nema azijskih zajednica. Neke od proturječnosti "zajednice" propitivane su upravo namjernom upotrebom izraza u crvenoj boji. Zanimljivo, kada je tekst bio predstavljen kao lightbox, mnogi ljudi nisu mogli pročitati crveni tekst jer su bili preblizu slike. Naravno, mnogi su ga vidjeli samo kao lijepu dekoraciju, jer nije bilo objašnjenja koje bi usmjeravalo na "ispravnu" interpretaciju.

MEDIA: Nezgodno je kad se morate oslanjati na ispravna čitanja. Uostalom, vi radove predstavljate u umjetničkim prostorima, u kojima se realnost često subvertira ili ukida. Utječe li to na način na koji birate sadržaj radova?

NAEEM: Kako je pokazao **Walid Raad** i drugi, stvaranje iznimno detaljnih podataka koji slijede povijesne činjenice, istraživanje i istinu eminentno je moguće i u domeni fikcije. No mi smo definitivno počeli s namjerom prikupljanja stvarnih imena zatočenih u čistkama nakon 11. rujna 2001. Brinuli smo se za "vjerodostojnost" izvora podataka i bili svjesni da ćemo biti optuženi za "pristranost" [tako smo mislili]. Zato smo htjeli upotrebljavati izvor koji je "neutralan", i zato smo otišli u INSTITUT ZA POLITIKU MIGRACIJA – premda su oni imali najmanji popis [nešto više od četiri stotine imena u prva tri mjeseca nakon 11. rujna, dok su aktivističke organizacije govorile o tisućama ljudi].

No jesu li podaci INSTITUTA ZA POLITIKU MIGRACIJA ispravni? Naposljetku, ni oni nemaju čarobnu kuglu, nego proučavaju izvješća u tisku.

MEDIA: I, jeste li se susreli s time da ljudi dovode u pitanje neutralnost vaših izvora?

NAEEM: Jedna osoba, **Rajiv Dhabadkar**, doveo je u pitanje pojavljivanje vlastitog imena na popisu, ali ispalo je da je zaista kratko vrijeme bio zatočen i da je svojom voljom napustio Sjedinjene Države. On je naš projekt našao na internetu i nije ga doživio kao umjetnički projekt, nego kao popis koji bi trebao ljude "držati vani". Nakon puno razgovora naposljetku je podržao projekt. Susret s **Rajivom** doista je pokrenuo pitanje "vjerodostojnosti" podataka i kasnije smo za magazin *Rethinking Marxism* napravili rad utemeljen na prepisci s **Rajivom**, pod nazivom *Take Me Off Your Database*.

Neki ljudi dovode u pitanje i našu upotrebu izraza "nestali". Na primjer, jedna žena smatra da je problematičan jer bi se trebao odnositi samo na latinoameričke "prljave ratove", koje smatra jedinim pravim primjerima *nestalih*. Prema drugoj logici, budući da se zatvaranja u Sjedinjenim Državama odvijaju po zakonu, u njima nema ničeg neobičnog. Genijalnost ljudi kao što su **John Yoo**[01] i **Viet Dinh**[02] je u tome što su provodili veliko širenje zakonskih parametara. Prije nego što bi krenula napraviti nešto protuzakonito, vlast bi proširila odredbe tako da je to po novom postalo zakonito.

MEDIA: Propitujete i legitimnost pravnih definicija. U radu *Prudent Juries, Or How To Read The Law,* popisu pravnih slučajeva, osvijetljeni tekst je izvađen iz komentara u zagradama. Dovodite li u pitanje njihovu formu ili pravno stajalište koje predstavljaju?

NAEEM: Zajedno s **Azizom Huqom** pripremamo popis izvadaka iz ključnih zakona i pravnih slučajeva koji su imali utjecaja na zatočenja i slučajeve vezane za terorizam. Jedne večeri smo u razgovoru shvatili da ako većinu teksta precrtamo [tj. zacrnimo kao u cenzuriranim vladinim dokumentima], nastaju novi izrazi. I ti novi izrazi – "poredak je uveden i narušen", "jezik ne može održati Sjedinjene Države" – čine se puno bližima stvarnim namjerama zakona. Ipak želimo da čitav tekst bude čitljiv, i zato smo se odlučili da dijelove stavimo u crveno.

MEDIA: **Michel de Certeau** govori o čitanju kao prisvajanju, *"izmišljanju*

sjećanja" koje svaki čitatelj nadopunjuje, čineći tekst *"nastanjivim, poput stana za iznajmljivanje"*. Računaš li na tu vrstu nastanjivanja od strane publike? Koliko su ljudi spremni uložiti energije suočeni s velikom količinom teksta?

NAEEM: Zapravo računamo na nepoznatost. Osobito u *Queens Museumu,* gdje smo prvi put pokazali neke od tih radova, publiku su većinom tvorili useljenici, pripadnici radničke klase, ali ne nužno skupine koje su izravno bile pogođene nedavnim događajima. Tako da smo imali dojam kao da postavljamo "zamku". Neki u taj muzej odlaze zbog modela panorame grada i ne poznaju širu povijest muzeja [**Emily Jacir** je napravila projekt koji je ukazivao na činjenicu da se podjela Palestine dogodila u toj zgradi]. I draže nam je bilo kada bi ti ljudi naišli na naš projekt, nego kada ga proučava insajderska publika. Ako se ljudi pitaju o čemu se tu radi i to pokrene razgovor o nečemu novom, to je početak.

U galeriji FACT u Liverpoolu stajao sam vani i fotografirao ljude, promatrajući zastaju li i čitaju projekciju na prozorima, kako bi "trebali". Naravno da su to radili na svoj način, ponekad su mislili da se radi o najavi za film ili predstavu. Morali smo se pomiriti s tim nenamjernim posljedicama, a to je teže učiniti kada se rad temelji na podacima ili "činjenicama" jer navodi na pomisao da je riječ o "ispravnim" zamislima koje treba prenijeti ljudima.

MEDIA: Ponekad publika može naletjeti na nešto neočekivano, ali ponekad je riječ o poznatom vizualnom šoku. U radu *It's Safe to Open your Eyes Now* bavite se logorima, i tu su uključene i fotografije Abu Ghraiba, te popis zatočenika u logoru.

NAEEM: Taj je rad nastao nakon dana provedenog u čitanju vijesti o optužbama za tajne logore u Aziji, kada sam shvatio da su te vijesti bile na posljednjim stranicama novina [mislim da je **Brangelinina** beba bila na prvoj stranici]. Iz potrebe da suočimo ljude s tim podacima nastala su dva rada. U jednoj instalaciji napravili smo stotine reprodukcija fotografija vojne istrage u Abu Ghraibu, koje smo pustili kroz rezač dokumenata. Te smo fragmente zatim izložili u otvorenoj kutiji, koja je bila konvencionalno "lijepa", a stvarne slike ostale bi vam skrivene dok ne pročitate potpise.

U drugom radu počeli smo skupljati nazive svih logora u povijesti. Skupili smo više od 400 naziva, od kojih su mnogi bili dio sovjetskog Gulaga. No zatim sam počeo polemizirati s **Azizom Huqom**, jer su nacistički koncentracijski logori jedinstveni dio povijesti 20. stoljeća. Nismo smatrali prikladnim povlačiti moralne sličnosti između Holocausta i bilo čega drugoga. No ako s popisa makete logor kao što je Buchenwald, nastaje drugi problem – zašto nema tih logora? Zato smo na kraju popis smanjili na suvremene logore koji imaju potvrđene veze s američkom politikom.

MEDIA: Suvremene događaje također povezujete s pitanjima specifičnim za američku politiku i povijest, na primjer u radu *Driving While Black Becomes Flying While Brown.*

NAEEM: Taj je rad bio potaknut željom za udaljavanjem od pukih podataka. Počeli smo proučavati tajne snimke istraga vezanih uz terorizam i razgovarati o potpunoj nevidljivosti crnačke muslimanske populacije u razgovorima o sigurnosti. Američki crnci se ne uklapaju u profil jer se ne može govoriti o deportaciji ili nadzoru nad tim dijelom stanovništva. Osim toga, počne li se dublje kopati, čitava povijest crnačkog protudržavnog gnjeva, od *Pantera* do *Deacons for Defense,* počinje se razotkrivati, a nitko ne želi otvarati tu Pandorinu kutiju. Tu svakako ima mnogo podataka za razmišljanje. Na primjer, crni muslimani tvore najveći dio američkih muslimana, 63% Amerikanaca arapskog podrijetla zapravo su kršćani, itd. Sve te statistike upućuju na izokrenutu piramidu percepcije. No nismo se htjeli ponovno koristiti podacima, te smo konstruirali dugačke rečenice sastavljene od odlomaka nastalih povezivanjem rasnog profiliranja i crnačke borbe 1960-ih.

MEDIA: U radu *Driving While Black* ne predstavljate podatke nego fotografsku transformaciju. Rad me podsjeća na rad **Johna Hilliarda** *Camera Recording Its own Condition* iz 1971, ili na *Polaroid Image series* **Mary Lucier** iz iste godine. Oba rada istražuju sam medij fotografije. Ono što ti radiš se razlikuje jer zaobilazi specifičnost medija kako bi se oslobodio prostor za nešto drugo. Bavite li se uopće poviješću?

NAEEM: Neobično je naknadno otkriti formalne sličnosti. Radovi koje spominješ prelili su se u masovnu kulturu i siguran sam da nam utjecaji dolaze kroz druge medije. Izravniji utjecaj na nas vjerojatno je imalo kopiranje videotraka i propadanje koje nastaje sa svakom novom verzijom analogne kopije. Kao tinejdžer sam puno kopirao videokasete.

MEDIA: U jednom svom predavanju pokazao si "matricu privilegija" ocjenjujući stupanj građanstva članova vašeg kolektiva. Postaje li privilegija problematičnija kada rad uđe u umjetnički prostor? Predviđate li reakcije gledatelja koji mogu biti još udaljeniji od iskustva koja opisujete?

NAEEM: Matrica o kojoj govoriš prvi je put predstavljena na predavanju u muzeju Queens. Pokazuje da je svaki pripadnik kolektiva **VISIBLE** koji se okupio za oblikovanje instalacije ili Amerikanac po rođenju, ili ima državljanstvo ili zelenu kartu. Bilo je važno istaknuti naše privilegije u odnosu spram zajednice koja je najugroženija, onih koji nisu dokumentirani i nemaju nikakav status. Inače, mrzim taj izraz i **KANAK ATTAK** je u Njemačkoj obavio izvrstan posao na temu *"Kein Mensch ist Illegal"*, ali mi u Americi još nismo na tom stupnju.

Bilo nam je važno da publika ne projicira probleme i rješenja na nas. Postoji tendencija esencijalizacije zajednice u kojoj svi mi postajemo predstavnici nečega. U početku smo namjerno upali u tu zamku, ali s vremenom smo čitali, učili, razgovarali i aktivno pokušavali pomaknuti način na koji ljudi doživljavaju vezu između teme i kolektiva.

MEDIA: Dakle, doživljava li se vaša tema kao iskustvo iz prve ruke?

NAEEM: Ne, mi te stvari definitivno ne doživljavamo iz prve ruke. U odnosu na osobe koje su doista izložene zatočenjima, mi dolazimo iz relativno privilegirane srednje klase. Osobito su važne klasne povlastice – zato je **Fareed Zakaria** u *Daily Showu* mogao izjaviti da je "100 % zakonit", i zato se urednik *Newsweek Internationala* mogao osjećati sigurnim čak i u vrijeme antiterorističkog rata. Iz istog razloga je **Tunku Varadarajan** iz *Wall Street Journala* napisao da njemu ne smeta da ga zaustavljaju i pregledavaju. Naravno, on

zna da mu se ništa ne može dogoditi. Čak je i **Tariq Ali**, kada su ga pretresali na njemačkom aerodromu, odmah mogao izjaviti da je gradonačelnik njegov dobar prijatelj.

MEDIA: **VISIBLE COLLECTIVE** postoji tri godine. Je li vaša suradnja nastala na pozadini aktivističke djelatnosti ili su postojale neke određene prednosti koje su članovima važne? Mislite li da je taj način rada održiv kroz duže vrijeme?

NAEEM: **VISIBLE COLLECTIVE** nije nastao da bi trajao. Nikada nam namjera nije bila da postanemo nekakva institucija. Okupili smo se 2004. kako bismo napravili projekt. Mnogi od nas već su radili zajedno, sudjelovali na mitinzima, podupirali akcije itd. Bio je mali korak okupiti se oko projekta. Sve što se dogodilo nakon 2004. bila je reakcija na situaciju. Na duže staze, kako se više ljudi priključuje projektu, mi se bavimo drugim projektima. Ako se **VISIBLE COLLECTIVE** raspadne i postane "bivši" projekt, ne smatramo to problemom.

Što se tiče korisnosti, često o tome razgovaramo i za neke članove, koji su puno radno vrijeme politički aktivisti, uvijek postoji pitanje je li proizvodnja postera za izlaganje u muzeju važna za naš "cilj". U interakciji s umjetničkim prostorima ponekad dolazi do nepovezanosti između teme, razgovora i finalne izvedbe stvarne akcije. Kada su u pitanju izvori, neki su članovi kolektiva donijeli taktičku odluku da rade na stvarima koje smatraju više usmjerenima na rezultate. Ako je u pitanju izbor između rada na antiratnoj turneji s veteranima iračkog rata [koju je nedavno radio **AiMara Lin**], pisanja knjige o predsjedničkim ovlastima [koju je upravo završio **Aziz Huq**] ili pripreme flash animacije za izložbu u Liverpoolu, onda se izložba može činiti jako udaljenom od stvarne akcije.

Također smo kolektiv pokušali učiniti otvorenim prostorom za druge. Kada smo bili pozvani da pokažemo rad, pozvali smo **Preranu Reddy** iz muzeja Queens, ili **Avideh Moussavian** iz *New York Immigration Coalition* i zamolili ih da tu platformu upotrijebe za raspravu o vlastitom radu. Te skupine za izravnu akciju mogu jasnije odgovoriti na pitanja publike "što učiniti?".

MEDIA: Vaš rad ukazuje da znanje, ako je dovoljno uvjerljivo prikazano, stvara volju za djelovanjem. Je li u tom slučaju sljedeći korak ne pružati samo informacije nego praktične mogućnosti?

NAEEM: Jedna teza je da umjetnost mora ostavljati prostor za ambivalentnost i istraživanje bez unaprijed zacrtanog cilja, da ne treba biti sredstvo za pronalaženje odgovora i rješenja. Naravno da postoje i mnogi suprotni primjeri. No recimo da dominantna očekivanja od umjetničkih intervencija ne traže da proizvedu neki izravan, mjerljiv rezultat - nikakve peticije, protestne skupove ili nove zakone. Takvi oblici direktne akcije čine se nespojivim s velikim dijelom umjetničkog svijeta. Budući da su to vladajući parametri, nas je više zanimalo posijati "učinak leptira". Razgovor počinje u galeriji, ali ne znamo gdje će završiti. I to je namjera projekta, pokrenuti mreškanje.

Sviđa mi se ono što je **Doug Ashford** napisao u knjizi *Who Cares* u izdanju organizacije *Creative Time*: *"Kako kreativne prakse mogu odgovoriti na kulturu rata koji je u povlačenju ili je skriven? Možemo li i trebamo li razlikovati aktivistička i umjetnička svojstva našeg rada? Kako odvajanje našeg rada i muzeja, časopisa i škola za koje radimo opovrgava našu ulogu u produženju uvjeta koje stvara kultura rata?"*

To zvuči kao dobro polazište za buduće razgovore. ¶

01 | Suradnik na Patriot Actu, zagovornik legalizacije torture [Wikipedia]. – PREV.

02 | Zamjenik američkog državnog tužitelja 2001-03. i glavni arhitekt Patriot Acta [Wikipedia]. – PREV.
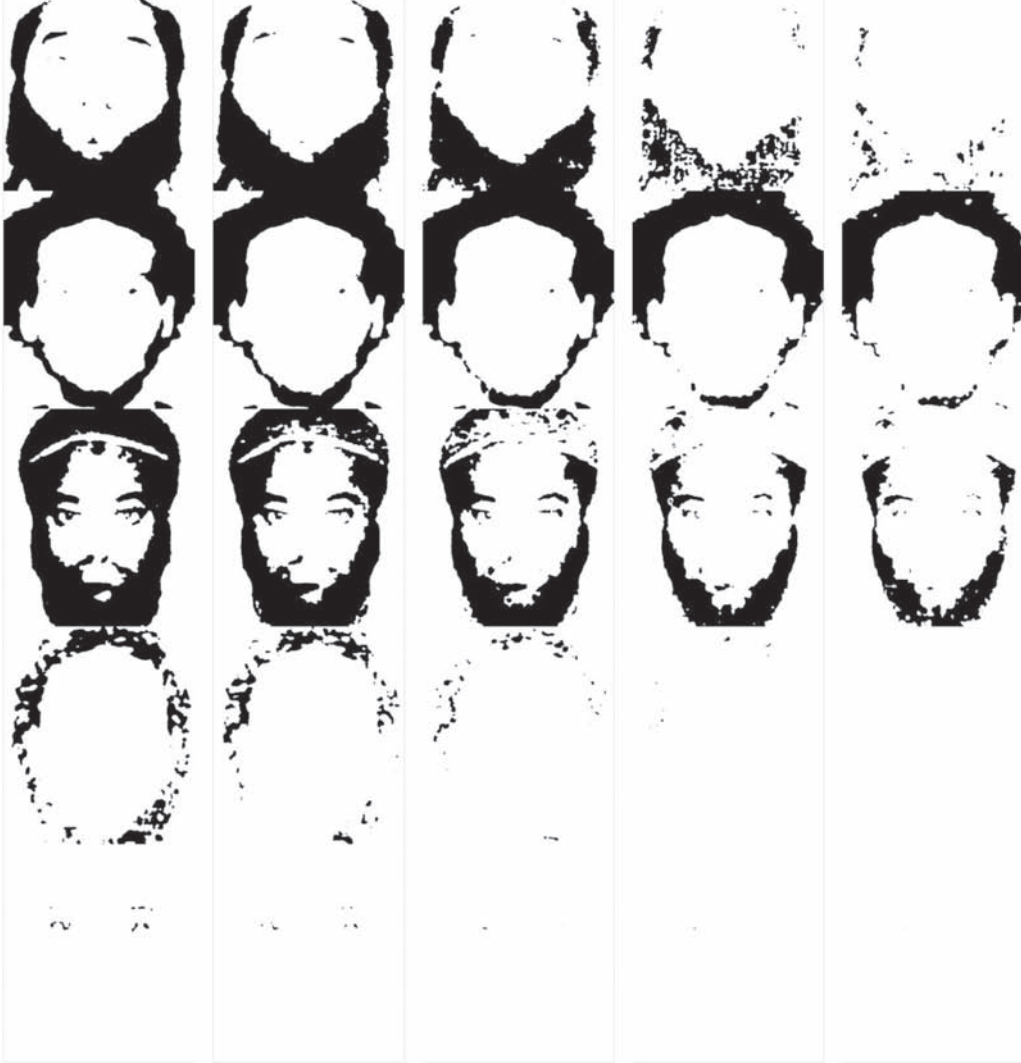
ld of crack, welfare, guns, knives, indifference and ignorance. They were coming f
tation solution collapses. Parallels are tangible. In Robert Williams' essay in Crusade
s to keep my name out of the news for the next six months; specifically, my face wa
l offensive, along with the attacks in Kuwait and off the coast of Yemen. Obviousl
ans 24%. It is an inverted pyramid of what national fears imagine to be an "Ameri

NAEEM MOHAIEMEN & MEDIA FARZIN
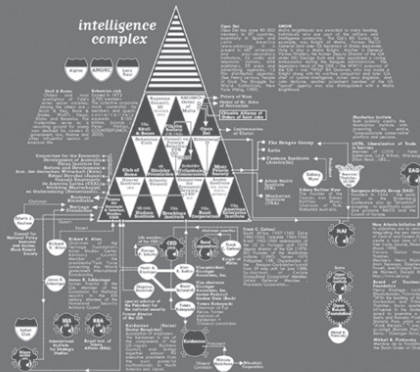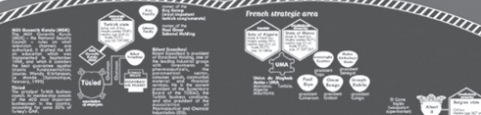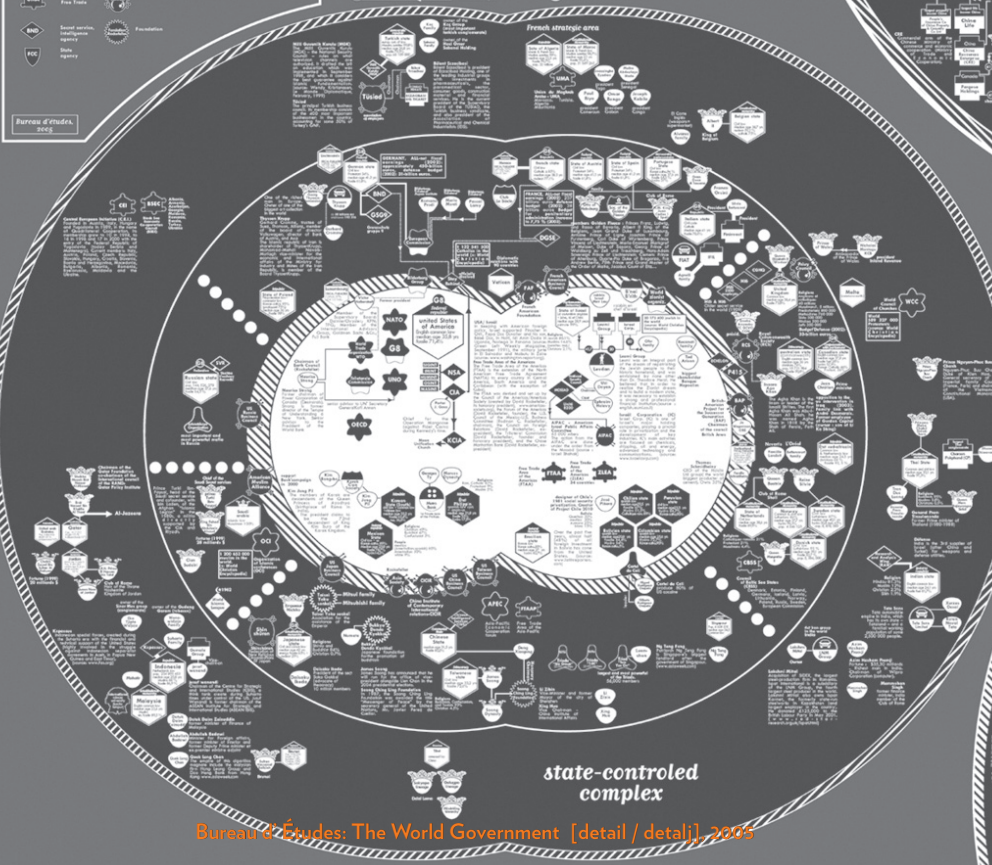
Bureau d'Études: The World Government [detail / detalj], 2005

AUTOR **BUREAU D'ÉTUDES**

NASLOV # Estetika administracije

05 Estetika podataka je za vladanje putem informacijskih sustava ono što je portret kralja bio za monarhiju. Vrednovanje informacija i isticanje njihove presudne važnosti za samu našu egzistenciju u nekom je smislu apsolutna dužnost lojalnosti. Kad se obrađivana informacija poveže s imperativom tekućih događanja, politička

10 lojalnost ističe se gotovo vjerskim pristajanjem: kult posvećen pritisku sadašnjosti.

No estetika podataka ima i drugu funkciju. Ona je oruđe vladanja. Dobro je poznata drevna povezanost zemljopisnih karata s vojnom praksom, s razvojem trgovine i teritorijalnim

15 planiranjem. Izum geografskih širina i dužina koji je uspostavio pravilni koordinatni sustav nad neravninama zemaljskog krajolika bio je najvažniji alat za ovladavanje teritorijima, a iznad svega oceanskim putovima, koji su bili tako važni za izgradnju globalnog kapitalizma u 17. stoljeću. Prepletanjem te racionalizacije prostora

20 s racionalizacijom vremena [kazaljkama razlomljenog na dvanaest sati] nastao je golem trodimenzionalni grafički sustav, karta vremenskih zona koje su omogućile sinkronizaciju djelovanja na cijelom planetu.

To grafičko sredstvo bila je tek jedna komponenta u

25 cijelom sklopu oruđa koji se razvio pojavom racionalne države. Dalekometni organi percepcije društvene kompleksnosti omogućili su državi da "vidi" prošlost i sadašnjost te stoga predvidi i programira budućnost. Krajem 18. stoljeća, na primjer, tvrtka

Fairplay razvila je stupčani grafikon i kružni dijagram. U 19. stoljeću nastale su **Quételétove** krivulje smrti 1828, **Walkerove** piramide starosti 1874, a 1882. uslijedio je kartogram. Grafička statistika omogućila je da se cijelo društvo obuhvati jednim pogledom, da se
usporede sve njegove sastavnice i istaknu njihove razlike te da se tako izvode proračunata predviđanja. Ona je zapravo omogućila pad hegemonskog režima diskursa i njegovu zamjenu diktaturom izmjerenih činjenica – što bi mogao biti sam temelj društvenog planiranja, socijalne sigurnosti i državnog knjigovodstva. Time je
konsolidirala društvo na isti način kao što bi to učinili politički ustavi i standardizirani školski udžbenici.

Dok je administrativno ograničenje teritorija postignuto upotrebom zemljopisnih karata, a administrativno ograničenje društva dijagramima, samoreprezentacija administracije
ostvarena je upotrebom dijagrama toka i organigrama. Taj osobit oblik prikaza potječe od vojnog ustroja. Usavršavajući ustroj Napoleonove vojske, njemački general **von Moltke** organizirao je vojsku u standardizirane divizije na temelju njihove veličine, obuke i strukture, opremivši ih međusobno zamjenjivim
menadžerima koje se podvrgavalo jednolikoj obuci u vojnim akademijama. Taj vojni sustav kopirale su sve industrijalizirane države i usavršile ga uvođenjem novih, telefonskih i telegrafskih tehnologija. Administrativni sustav tvornice FORD u velikoj je mjeri bio nadahnut pruskom vojskom i njenim logističkim planovima,
pravilima i procedurama, principom zasluga i razbijanjem problema na njihove najjednostavnije komponente. Vojna birokracija kojom se služio **Ludendorff** kako bi mobilizirao njemačke resurse u Prvom svjetskom ratu [*Kriegswirtschaftsplan,* ratnoekonomski plan] bila je gotovo jednaka FORDOVOM administrativnom sustavu.
GOSPLAN, osmišljen kako bi se ostvarili dugoročni strateški planski ciljevi Sovjetskog Saveza, i sam je bio adaptacija njemačkog ratnoekonomskog plana.

Napredovanje racionalizacije društva i nastajanje tehnoznanstvene države doveli su do novih modusa modelizacije,
čiji razvoj su u velikoj mjeri potaknuli svjetski ratovi u 20. stoljeću. Centralizirano planiranje sredstava za proizvodnju koje je provodila sovjetska država, kao i britanska i američka država u Drugom svjetskom ratu, omogućilo je vojnu pobjedu nad centraliziranim

planiranjem njemačke i japanske države. U Velikoj Britaniji razvijena je Državna knjigovodstvena tablica kako bi se kvantitativno izrazili uvjeti britanske politike otpora i pobjede nad Njemačkom. Usporedno s tim, 1941. u SAD-u je **Leontieff** uspostavio Ulazno-izlaznu tablicu međugranske trgovine koja pokazuje međuovisnost različitih sektora proizvodnje, povezujući ulaz [faktore proizvodnje] s izlazom [proizvodi]. Opće teorije ravnoteže i društvenog sustava tako su postale ključni instrumenti planiranja.

Nakon Drugog Svjetskog rata iznova je ojačalo centralno planiranje velikih razmjera – ovaj put razvojem kompjutera, koji je znatno pojačao kapacitete modeliziranja. Programi za obradu podataka omogućili su integraciju prvo desetaka, a zatim i stotina ulazno-izlaznih tablica. Te tablice uvedene su početkom 1960-ih u opću upotrebu u državnim knjigovodstvenim sustavima u međunarodnim organizacijama [UN, OECD]. U svim područjima pod američkom kontrolom oni su stoga postali oruđe normalizacije i standardizacije ekonomske politike.

Hayek je kritizirao tu politiku državnog planiranja tvrdeći da ona vodi do situacije koja "jedva da se razlikuje od ropstva". Oslanjajući se na istraživanja mozga **Constantina von Monachowa** i opisa da je djelovanje ljudskog uma zapravo spontano nastajanje poretka koji se temelji na interakciji milijardi neurona – pri čemu se iskustvom odabire one interakcije koje su najkorisnije za prilagođavanje danoj okolini – **Hayek** je pozivao na spontani, samoorganizirani društveno-ekonomski poredak koji izrasta iz "odnosa između njegovih sastavnih elemenata i njihovog uzajamnog prilagođavanja". Oponašajući svojstva spontanog stvaranja poretka u mozgu, to idealno tržište se upravo zbog svoje kompleksnosti ne bi moglo modelizirati i ne bi bilo moguće načiniti nikakav njegov prikaz ni kartu, ni u kojem stupnju preciznosti. **Hayek** je držao da ta nemogućnost unaprijed osuđuje svaku intervenciju državnih planera na propast.

Kriza vladanja i nesposobnost država 1970-ih da vrate širu ekonomsku stabilnost djelovala je kao poticaj za promjenu u modelizaciji države: centralizirana država i njezina vertikalna struktura moći ustupila je svoje mjesto regulacijskoj državi, u velikoj mjeri određenoj **Hayekovim** pristupom. Taj regulacijski pristup poprimio je oblik osciliranja između "neoliberalnog" rasta [kada

vlada regulira ekonomiju putem financija] i "neokejnzijanskog" rasta [kada ekonomijom upravljaju vojna potrošnja i rat]. Tako je neoliberalna politika 1980-ih i 90-ih povećala ukupan dug SAD na iznos triput veći od američkog godišnjeg ekonomskog rasta – što je najveći ikad zabilježeni dug, dvaput veći od onoga 1929. koji je prouzročio veliku ekonomsku krizu. Drugim riječima, uzdrmala se kada su se čuda nevidljive ruke urušila ["azijsko čudo", "nova tržišta" i "dotcomi"], uz neokonzervativnu politiku zasnovanu na porastu cijena nafte i velikim ulaganjima u proizvodnju oružja.

Iako je regulacija igrala veliku ulogu u transformaciji država, pobliže istraživanje francuske države na primjer, naznačuje da je njezina uloga i danas još uvijek površna. Francuska država zasigurno je provodila sistematski, planski pristup društvenom poretku koji se razvio u poslijeratnim godinama. Dijagram toka države integrira administraciju i javne ili polujavne entitete, ali integrira i privatne organizacije [koje kontrolira vlasništvom nad nekretninama, dijeleći s njima strateške interese ili pravno ili normativno nadgledajući njihove aktivnosti]. Integrira i tehničke i zajedničke simboličke uređaje [novac, knjigovodstvo, pravo, informacijske sustave i tako dalje]. **BUREAU D'ÉTUDES** poduzeo je proizvodnju dijagrama tokova države na području agroproizvodnje, na kojima se jasno vidi ulazno-izlazna struktura povezana s granskom strukturom. Prikaz nalikuje stvarnosti samoga agroproizvodnog sektora – njegovoj mehanici, hijerarhijama, centrima i periferijama.

Utemeljena je pretpostavka da će upotreba računalnih mreža i telekomunikacija iz korijena transformirati organizaciju države u Francuskoj. Ta se transformacija može postaviti u globalnu perspektivu. Ako je ulazno-izlazna tablica državnog knjigovodstva bila sredstvo standardiziranja državnog samoprikazivanja – te time i sredstvo harmonizacije ekonomske i društvene politike na globalnoj razini – razvoj informacijskih i komunikacijskih sustava, od podpovršinske razine do svemira, otvorio je nove mogućnosti modelizacije tako što je planetarnom realnom ponudio info-komunikacijskog dvojnika. Taj dvojnik zasnovan na podacima omogućuje da se teritorij podvrgne svome prikazu [te da se tako pojača mogućnosti upravljanja i kontrole na velike udaljenosti.] Svaka točka teritorija, svaki predmet subjekta koji ga nastanjuje

stoga je podvrgnut dvojniku zasnovanom na podacima. U tom kontekstu san o totalnom upravljanju postaje stvarnost: ako karta jest teritorij, čin na karti istodobno je i čin na teritoriju.

Primjer te volje za nadilaženjem svake distinkcije između realnoga i njegova prikaza nije samo dobro poznati GPS nego i projekt internetskih objekata, u okviru kojega se svojstva i karakteristike planeta transformiraju u informacijske terminale u golemoj mreži beskrajne komunikacije. Svaki predmet i svako tijelo treba opremiti jedinstvenim pratećim brojem koji omogućuje da ga se prati u realnom vremenu, iz logističkih, sanitarnih, društvenih i sigurnosnih razloga.

U primjeni na poljoprivredu, taj oblik centralizirane kontrole informacijskim sustavom potaknuo je nastanak grafičke Zajedničke poljoprivredne politike [COMMON AGRICULTURE POLICY, CAP] i digitalne poljoprivrede. Grafički CAP stvara nov oblik vladanja: kontrolu na veliku udaljenost nad dostupnošću zemlje za subvencije i mjere upravljanja ekološkom zaštitom. Taj dalekometni kontrolni mehanizam povezuje elektromagnetsku rezonanciju života na planetu, prikupljenu satelitom, s kulturalnim bazama podataka. Dakle, svaka neprijavljena ili atipična upotreba zemlje [npr. biodinamično gnojivo] može se detektirati s neba, što otvara nove mogućnosti za praćenje nekonformnosti. Kulturalne i privatne baze podataka omogućuju dugoročnu evaluaciju konačnog proizvoda i razine plodnosti raznih parcela. Poljoprivrednik postaje radnik u divovskoj teritorijalnoj tvornici kojom s najviše razine upravlja evropska administracija. Na još kompleksnijoj razini, taj grafički CAP može se povezati s cijelom novom generacijom poljoprivrednih praksi pod egidom digitalne poljoprivrede. Takva poljoprivreda je primjena informacijskih tehnologija, prostornih tehnologija i mikroelektronike na praksu zemljoradnje. Zahtijeva upotrebu RFID mikročipova, satelita, GPS-a i kompjutera kako bi se otkrilo bolesti biljaka ili automatski prilagodilo odabir sjemenja, odredilo koje pesticide i gnojiva upotrijebiti, te izračunalo količine vode potrebne za što bogatiju žetvu na temelju podataka prikupljenih prethodnih godina.

Regulacija je glavni modus državne kontrole u društvenom sustavu zasnovanom na informacijama, u kojem je, u idealnom slučaju, svaki element toga društva proizvođač informacija i

komunikacije. Gradnja društvenog poretka ne potiče se tek odozgo u skladu s planovima normativnosti nego može proizlaziti i iz raznolikih vrsta akcija i djelomičnih prilagodbi koje provodi cijeli raspon društvenih entiteta i aktera. Ona stoga odgovara definiciji neke druge kibernetike, u kojoj se samoorganizirajući sustavi mijenjaju i prilagođavaju u skladu s informacijskim neredom. Regulacijska država, koja se sastoji od sustava javnih i privatnih entiteta, asocijacija, sindikata, NGO-a, tvrtki, cehova, lokalnih vlasti i centralnih administracija čak ni ne mora držati monopol nad normativnom i fiskalnom moći. Više se ne zasniva *nužno* na logici legalnosti: može podupirati i neprofitne organizacije i plaćenike izvan zakona. Može čak i proizvoditi disidentstvo kako bi podjelom ostvarivala svoj autoritet ili mijenjala situaciju u vlastite svrhe. Ukratko, može organizirati prostor lukavstvom i pregovorima, a ne nasiljem i izdavanjem naredaba.

Opća shema vladanja više nije povezana, kao što je bila poslijeratnih godina, s gradnjom svjetske države, zamišljene kao raspodijeljena metaadministracija. Ona sada tolerira krize, sukobe i nered te ih koristi za pokretanje vlastite transformacije i trajnog prilagođavanja svim promjenama do kojih dolazi na planetu. Tehnike vladanja naprosto pretvaraju maksimalnu količinu šuma u informaciju tako što progresivno integriraju svoju okolinu. Sada, kada se svjetski sustav prestao identificirati sa svojim političkim podsustavom [državom], pa čak i s uspostavljenim svjetskim poretkom, primjenjujući svoju organizacijsku izvedbu [dominaciju] na cijeli sklop mogućnosti bitka, obnova države u obliku tijela koje regulira kaos omogućuje državnoj moći da odgovori na sve veću kompleksnost društvenih i materijalnih sustava.

Došli smo do kraja našeg kratkog ocrta "estetike administracije". Posve smo svjesni da je jedina funkcija ovog teksta da cirkulira u nepreglednoj mreži informacijskog društva. Također smo svjesni da kritika te estetike, a općenitije i kritika informacije [i, *a fortiori,* informacijskih sustava] ne bi trebala biti u obliku same informacije nego bi trebala biti utjelovljena u životnom iskustvu. Zbog toga smatramo da je ovaj tekst suprotan trenutnoj dinamici našega rada, koji se želi u cjelini odvojiti od informacijske kozmologije. ¶

Prijevod **Goran Vujasinović**

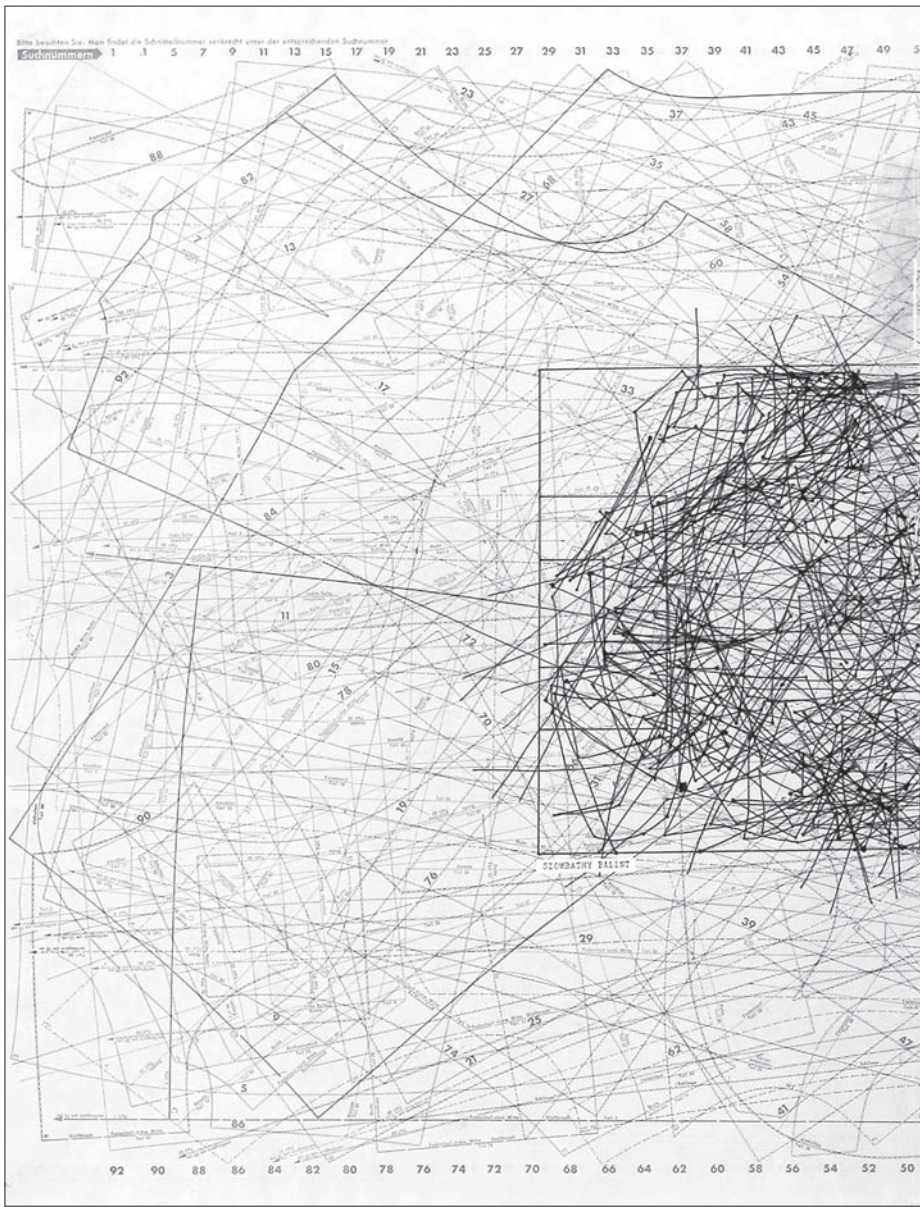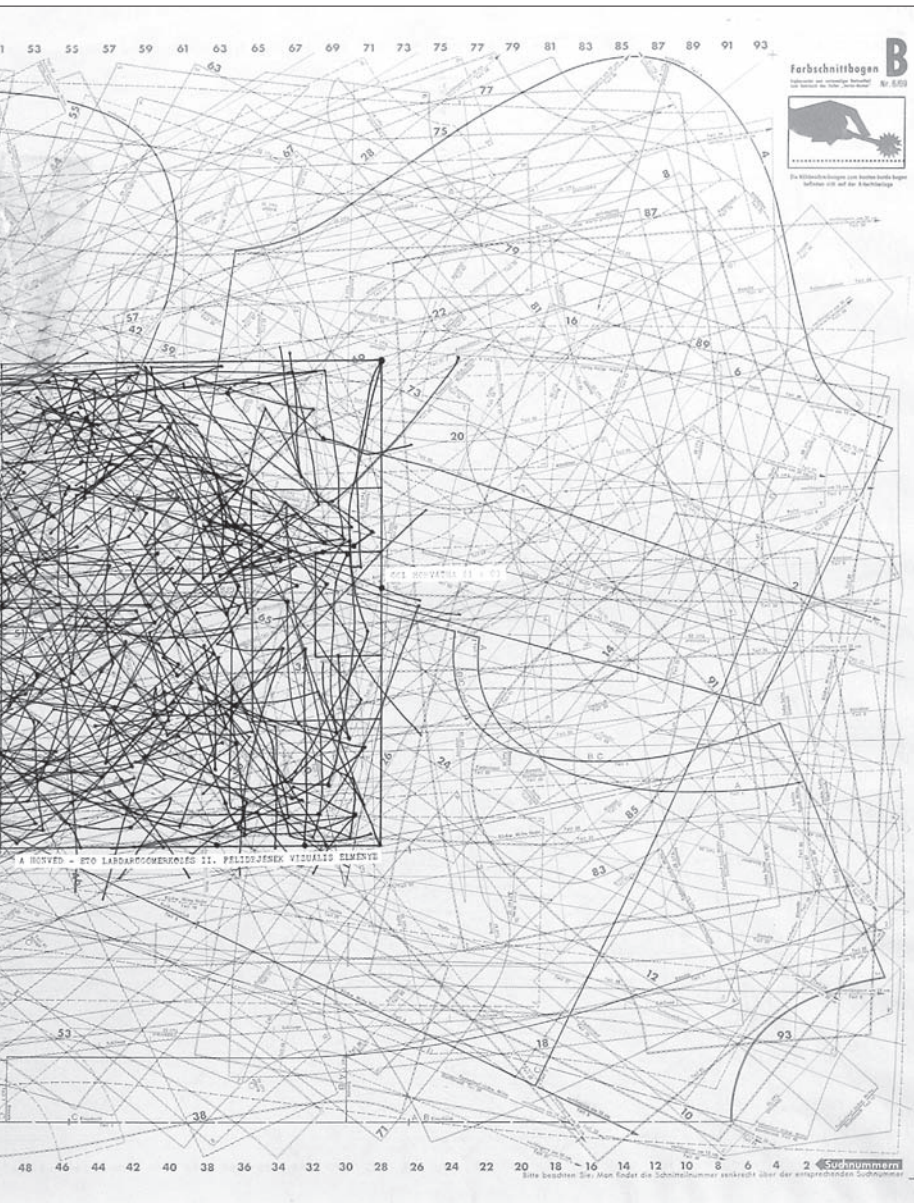**Dataesthetics**, exhibition view / postav izložbe, Gallery Nova, Zagreb
[photo: Tomislav Medak]

BIOGRAPHIES • BIOGRAFIJE

THE ATLAS GROUP •

WALID RAAD is a media artist and an Associate Professor of Art in The Cooper Union [New York, USA]. **Raad**'s works to date include mixed media installations, performance, video and photography, and literary essays. **Raad**'s recent works include **THE ATLAS GROUP**, a fourteen-year project between 1990 and 2004 about the contemporary history of Lebanon, with particular emphasis on the Lebanese wars of 1975 to 1991. **Raad**'s works have been shown at Documenta 11 [Kassel, Germany], The Venice Biennale [Venice, Italy], The Whitney Biennial [New York, USA], Homeworks [Beirut, Lebanon] and numerous other museums and venues in Europe, the Middle East, and North America. His books include *The Truth Will Be Known When The Last Witness Is Dead,* and *My Neck Is Thinner Than A Hair.* Walid Raad is also a member of the **ARAB IMAGE FOUNDATION** [Beirut/New York].

www.fai.org.lb ¶

JEAN-PIERRE AUBÉ

Artist and programmer, **Jean-Pierre Aubé** holds an MFA from the University of Québec in Montreal. From a full-scale homemade windmill [1999 *Wind Recuperation Machine*] and a filtering system for water pumped through the sewer system of Old-Montreal [1999 *Sédimentation*], his work has consistently used recuperative technologies to question nature. Since 2000, he has worked on capturing the sounds of the aurora borealis through the use of a very low frequency receiver. His *VLF.natural Radio* project was presented as a performance installation and lecture. In 2004, he created *Save the Waves,* a 20,000 watt octophonic sound system able to monitor electromagnetic perturbations in real time, as well as *Nocturne,* a piece for 8 LED, 2 photocells and a lighthouse. ¶

BUREAU D'ÉTUDES

is a Paris-based media collective founded in 1998, comprised of the artist-duo **Léonore Bonaccini** and **Xavier Fourt**. Using complex graphic tables conceived for the Internet, they map various hidden global structures of finance and world governance, formalising patterns and connections through scientific and informational exactitude. Their work can be viewed online at

bureaudetudes.free.fr or
http://utangente.free.fr/ ¶

CENTER FOR TACTICAL MAGIC •

AARON GACH is Visiting Faculty in the Design+Technology department at San Francisco Art Institute. He was inspired by studies with a private investigator, a magician, and a ninja to form the **CENTER FOR TACTICAL MAGIC** — an organization dedicated to the amalgamation of art, technology, magic, and activism. Working across disciplines — art, design, architecture, and community service — **Gach**'s collaborations have involved members of the **Black Panthers**, **Earth First!**, and the **American Red Cross** to name a few. ¶

MEDIA FARZIN is a doctoral candidate in art history at the City University of New York. She has worked on projects with **Iranian Art Publishing** [*Tavoos Quarterly*], **Manifesta 6** [*Notes for an Art School*], and **e-flux** [*Martha Rosler Library*]. She is currently working with the **Silverman Fluxus Collection** on a book and exhibition of Fluxus instructions works. ¶

RENE GABRI is interested in the complex mechanisms which constitute the world around us. He often works alone or with others within the folds of cultural practice, social thought, and politics, organizing public readings, discussions, and social activities, largely through his involvement with **16 BEAVER** [16beavergroup.org]. His recent web, audio, and video projects in collaboration with **Ayreen Anastas** have focused on the evolving legal and discursive shifts around notions of security and the subsequent effects on everyday life. Together with **Erin McGonigle** and **Heimo Lattner**, he also works under the name **e-Xplo** [e-Xplo.org]. Their collaboration has resulted in a variety of public art projects and commissions exploring cities and the social, economic, and political forces which shape the organization of space. ¶

BRIAN HOLMES is an art critic, theorist, and activist, living in Paris. He holds a doctorate in Romance Languages from UC Berkeley, is on the editorial committee of the journal *Multitudes,* contributes frequently to *Brumaria* [Barcelona],

Springerin [Vienna], and has published a book, *Hieroglyphs of the Future: Art and Politics in a Networked Era* [ARKZIN & WHW, ZAGREB 2002]. ¶

IRWIN was founded in 1983 as the visual-arts component of the Slovenian art collective **NSK**, based in Ljubljana. Together with many collaborators the group started the **East Art Map** project intended to serve as an orientation tool in the still-undefined field of the art of the East. The aim of the **East Art Map** is to show the art of the space of Eastern Europe, to take artists out of their national frameworks and to present them in a unified scheme. ¶

www.eastartmap.org

MARK LOMBARDI [1951-2000] was an American artist and researcher. For most of his life, art was merely a sideline and he worked as a researcher and later reference librarian in the Houston Public Library, where he started a regional artist archive. These jobs exposed **Lombardi** to large amounts of information, and gave him experience in aggregating and collecting data. In the early 1990s, **Lombardi** began researching political scandals. To cope with the sheer quantity of data he was amassing, he began assembling the index cards he kept into hand-written diagrams. Initially intended as a tool, in the years preceding his alleged suicide, he came to consider his pencil-drawn flow charts of crime and conspiracy networks as his art practice. In **Lombardi**'s historical diagrams, each

node or connection is drawn from news stories reported in mainstream media organizations; the drawings' schematics are elaborate and delicate, yet precise and factual spider webs depicting financial and political fraud. His 1999 drawing, entitled *George W. Bush, Harken Energy and Jackson Stephens, ca 1979-90,* shows the proven connections between **James Bath**, and the **Bush** and **bin Laden** families. ¶

TREVOR PAGLEN is an artist, writer, and experimental geographer working out of the Department of Geography at the University of California, Berkeley. His work involves deliberately blurring the lines between social science, contemporary art, and a host of even more obscure disciplines in order to construct unfamiliar, yet meticulously researched ways to interpret the world around us. His most recent projects take up secret military bases, the California prison system, and the CIA's practice of "extraordinary rendition." ¶
www.paglen.com

MARKO PELJHAN co-founded **Ljudmila** [**Ljubljana Digital Media Lab**] in 1995 and has since 1996 worked in **Ljudmila** as a programme coordinator in many different fields. He is also coordinator of the international **Insular Technologies** initiative and the **Makrolab** project, as well as coordinator and producer of flights for zero-gravity artistic projects in conjunction with the **Yuri Gagarin Cosmonaut Training Centre** in Moscow. ¶
www.makrolab.ljudmila.org

NATAŠA PETREŠIN is an independent curator and writer based in Paris and Ljubljana. She is currently a PhD candidate at the École des Hautes Études en Sciences Sociales in Paris. ¶

MARTHA ROSLER is an artist working in video, photo-text, installation, and performance. She also writes criticism and lectures nationally and internationally. Her work on the public sphere ranges from everyday life and the media to architecture and the built environment, especially housing. Her work often centers on women's experience. She lives and works in New York City. ¶

GREGORY SHOLETTE is an NYC-based artist, writer, activist, and founding member of **Political Art Documentation and Distribution** and **REPOhistory**. Former Chair of Arts Administration at the School of the Art Institute of Chicago and recently the distinguished Batza Family Chair of Art and Art History at Colgate University, NY, he co-edited the book *Interventionist* with **Nato Thompson** for MIT PRESS and is currently co-editing the book *Collectivism after Modernism* with Blake Stimson for UNIVERSITY OF MINNESOTA PRESS. ¶

MLADEN STILINOVIĆ is a visual artist. His works deal with the themes of pain, poverty, death, politics, power, language and repression. Researching the interactions between visual and verbal signs and intervening on inexpensive and

found material, his projects have assumed a variety of forms: installations, collages, art books, video, and performance. He is a member of the **Group of Six** [Zagreb, 1975—84] and one of the founders of the "new art practices," which during the 1970s experimented with innovative ways of exhibiting, and took a critical stance to social themes and the gallery system. Since 2000, he has organized a number of solo thematic shows in his apartment. ¶

BÁLINT SZOMBATHY is a multimedia artist, living in Budapest and Novi Sad. Beginning in the late 60s, his artistic activity spans visual art, body art, environmental works, and conceptual art. In 1969 he co-founded the **BOSCH+BOSCH** group, active in the towns of Subotica and Novi Sad, which made connections between 'new' Western art, the then-open Yugoslav art scene, and the art of East European countries [Hungary, Czechoslovakia, and Poland]. In his visual research **Szombathy** moved inside late modernist culture, juxtaposing the devices of the historical avant-gardes [Hungarian activism, Yugoslav dadaism], American underground popular culture, and devices of high, intellectually-oriented art. ¶

VISIBLE COLLECTIVE / MOHAIEMEN, ROY, HUQ, LIN, NIMOY
NAEEM MOHAIEMEN is a filmmaker and artist working in New York and Dhaka. His projects include *Visible Collective* [2006 Whitney Biennial], *The Young Man*

Was No Longer A Terrorist [Dictionary of War, Munich], *Between Devil & Deep Blue* [Asia Society] and *Muslims or Heretics: My Camera Can Lie?* [UK House of Lords]. Essays include "Islamic Roots of Hip-Hop" [*Sound Unbound,* MIT PRESS, **DJ Spooky** ed.], "Terrorists or Guerillas in the Mist" [*Sarai 06,* part of **Documenta 12** journal project] and "Why Mahmud Can't Be a Pilot" [*Nobody Passes,* **Matt Bernstein** ed.]. Forthcoming projects include *System Error: War Is A Force That Gives Us Meaning* [Palazzo Papesse, Siena] and *Grounded: Between Gravity & Defiance* [White Box/ Danish Arts Council]. ¶

McKENZIE WARK is the author of *A Hacker Manifesto* [published in English by HARVARD UP and in Croatian by the **Multimedia Institute**]. His next book is *Gamer Theory* [HARVARD UP]. He teaches at Eugene Lang College and the New School for Social Research in New York City. ¶

STEPHEN WRIGHT is an art writer, research fellow at the Institut National d'Histoire de l'Art in Paris and program director at the Collège international de philosophie [Paris]. *Dataesthetics* follows *Rumour as Media* [Aksanat, Istanbul], following *In Absentia* [Passerelle, Brest] and *The Future of the Reciprocal Readymade* [Apexart, NYC], as part of a series of exhibitions examining art practices with low coefficients of artistic visibility, which raise the prospect of art without artworks, authorship or spectatorship. ¶

THE ATLAS GROUP •
WALID RAAD je medijski umjetnik i izvanredni profesor likovne umjetnosti na The Cooper Union [New York]. **Raadova** djela do danas uključuju razne medijske instalacije, performans, video i fotografiju te književne oglede. Među **Raadovim** novijim djelima su **THE ATLAS GROUP**, 14-godišnji projekt koji je trajao od 1990. do 2004, o suvremenoj povijesti Libanona, s posebnim naglaskom na libanonskim ratovima od 1975. do 1991. **Raadovi** radovi prikazani su na Documenta 11 [Kassel, Njemačka], na Venecijanskom bijenalu, na Whitney bijenalu [New York, SAD], u Homeworks [Beirut, Libanon] i u brojnim drugim muzejima i galerijama u Evropi, Bliskom istoku i Sjevernoj Americi. Među njegovim knjigama su *The Truth Will Be Known When The Last Witness Is Dead* i *My Neck Is Thinner Than A Hair.* **Walid Raad** je i član **ARAB IMAGE FOUNDATION** [Beirut/New York • www.fai.org.lb] ¶

JEAN-PIERRE AUBÉ
Umjetnik i programer **Jean-Pierre Aubé** magistrirao je primijenjenu umjetnost na Sveučilištu Québec u Montrealu. Od vjetrenjače u prirodnoj veličini [*Wind recuperation machine* iz 1999.] i sustava za filtriranje vode u kanalizaciji starog Montreala [*Sédimentation* iz 2000.], njegov rad dosljedno propituje prirodu služeći se obnovljivim tehnologijama. Od 2000. radi na snimanju zvukova polarne svjetlosti prijemnikom vrlo niskih frekvencija. Njegov projekt prirodnog radija vrlo niskih frekvencija predstavljen

je kao performans, instalacija i predavanje. 2004. načinio je *Save the Waves,* oktofonski zvučni sustav snage 20 000 W kadar pratiti elektromagnetske perturbacije u realnom vremenu, kao i *Nocturne,* djelo za 8 LED-dioda, 2 fotoćelije i svjetionik. ¶

BUREAU D'ÉTUDES je medijski kolektiv koji djeluje u Parizu od 1998, sastavljen od umjetničkog dvojca **Léonore Bonaccini** i **Xaviera Fourta**. **Bureau d'études** upotrebljava složene grafičke tablice za internet za kartografiranje raznih skrivenih globalnih struktura financija i svjetskog upravnog vladanja, formalizirajući uzorke i veze znanstvenom i informacijskom preciznošću. ¶
bureaudetudes.free.fr
http://utangente.free.fr/

CENTER FOR TACTICAL MAGIC •
AARON GACH je gostujući predavač na odjelu za dizajn i tehnologiju San Francisco Art Institute. Nadahnut proučavanjem praksi privatnih istražitelja, mađioničara i *ninja,* utemeljio je organizaciju **CENTER FOR TACTICAL MAGIC**, posvećenu objedinjavanju umjetnosti, tehnologije, glazbe i aktivizma. Radeći na presjeku raznih disciplina – umjetnosti, dizajna, arhitekture i rada u zajednici – **Gach** je surađivao, među ostalima, s članovima organizacija **Black Panthers**, **Earth First!** i američkim **Crvenim križem**. ¶
www.tacticalmagic.org

MEDIA FARZIN radi da doktoratu iz povijesti umjetnosti na Gradskom

sveučilištu u New Yorku. Radila je na projektima s **Iranian Art Publishing** [*Tavoos Quarterly*], **Manifesta 6** [*Notes for an Art School*] i **e-flux** [*Martha Rosler Library*]. Trenutačno radi sa **Silverman Fluxus Collection** na knjizi i izložbi o fluksusovskim radovima s uputama. ¶

RENE GABRI zanima se za kompleksne mehanizme koji tvore svijet oko nas. Često radi sam ili s drugim predstavnicima kulturalne prakse, društvene misli i politike. Organizira javna čitanja, rasprave i društvene aktivnosti, uglavnom u suradnji sa **16 BEAVER** [16beavergroup.org]. Ondje je razvio projekte s **Ayreen Anastas**. Njihovi noviji mrežni, audio i video radovi razmatraju razvoj pravnih i diskurzivnih pojmova sigurnosti i njihovog utjecaja na svakodnevni život. Zajedno s **Erin McGonigle** i **Heimom Lattnerom** radi i s **e-Xplo** [e-Xplo.org]. Njihova suradnja rezultirala je raznolikim javnim umjetničkim projektima i narudžbama koje istražuju gradove i društvene, ekonomske i političke sile koje oblikuju organizaciju prostora. ¶

BRIAN HOLMES je likovni kritičar, teoretičar i aktivist. Živi u Parizu. Doktorirao je romanske jezike na Kalifornijskom sveučilištu u Berkeleyju, u uredničkom je odboru časopisa *Multitudes,* često piše za časopise *Brumaria* [Barcelona], *Springerin* [Beč]. Objavio je knjigu *Hieroglyphs of the Future: Art and Politics in a Networked Era* [ARKZIN & WHW, ZAGREB 2002]. ¶

Skupina **IRWIN** osnovana je 1983. kao komponenta slovenskog kolektiva **NSK** posvećena vizualnim umjetnostima, koji radi u Ljubljani. S mnogim suradnicima pokrenuli su projekt **East Art Map**, oblikovan s namjerom da služi kao alat za orijentaciju u još nedefiniranom polju umjetnosti na Istoku. Cilj projekta **East Art Map** je pokazati umjetnost čitavog prostora Istočne Evrope, izvaditi umjetnike iz nacionalnog okvira i predstaviti ih u jedinstvenoj shemi. ¶
www.eastartmap.org

MARK LOMBARDI [1951—2000] bio je američki umjetnik i istraživač. U većem djelu života umjetnost mu je bila samo usputan interes i radio je kao istraživač, a kasnije i kao knjižničar u gradskoj knjižnici u Houstonu, gdje je pokrenuo regionalni arhiv umjetnika. Na tim poslovima bio je izložen ogromnim količinama informacija i stekao je veliko iskustvo u prikupljanju i sređivanju podataka. Početkom 1990-ih **Lombardi** je počeo istraživati političke skandale. Kako bi se nosio s golemim količinama prikupljenih podataka, počeo je slagati kataloške kartice na rukom crtane dijagrame. Te svoje olovkom crtane dijagrame toka mreža zločina i urota, koje je isprva osmislio samo kao sredstvo, u godinama prije navodnog samoubojstva počeo je smatrati svojom umjetničkom praksom. Na **Lombardijevim** povijesnim dijagramima svaki čvor ili veza izvodi se iz novinskih članaka i izvještaja velikih medijskih organizacija; crteži imaju razrađenu i razgranatu, ali preciznu

shematiku, s mrežama činjenica koje otkrivaju financijske i policijske prevare. Njegov crtež iz 1999., pod naslovom *George W. Bush, Harken Energy i Jackson Stephens, ca 1979-90,* prikazuje dokazane veze između **Jamesa Batha** i obitelji **Bush** i **bin Laden**. ¶

TREVOR PAGLEN je umjetnik, pisac i eksperimentalni geograf koji radi u Odjelu za geografiju na sveučilištu Berkeley, Kalifornija. Njegovi projekti namjerno zamagljuju granice između društvenih znanosti, suvremene umjetnosti i opskurnih disciplina kako bi stvorio nepoznate, ali precizno istražene načine interpretacije svijeta oko nas. Njegovi noviji projekti bave se tajnim vojnim bazama, kalifornijskim zatvorskim sustavom i CIA-inom praksom "izvanrednog izručenja". ¶
www.paglen.com

MARKO PELJHAN suosnivač je **Ljudmile** [**Ljubljana Digital Media Lab**] 1995. i od 1996. radi u **Ljudmili** kao programski koordinator na više različitih područja. On je i koordinator međunarodne inicijative **Insular Technologies** i projekta **Makrolab**, kao i koordinator i producent letova za umjetničke projekte u nultoj gravitaciji u suradnji s **Centrom za obuku kozmonauta "Jurij Gagarin"** u Moskvi. ¶
www.makrolab.ljudmila.org

NATAŠA PETREŠIN je nezavisna kustosica i autorica koja radi u Parizu i Ljubljani. Trenutačno radi na doktoratu na École des Hautes Études en Sciences Sociales u Parizu. ¶

MARTHA ROSLER je umjetnica koja radi na područjima videa, fototeksta, instalacije i performansa. Usto piše kritike i drži predavanja na nacionalnoj i međunarodnoj razini. Njezin rad u javnoj sferi proteže se od svakodnevice i medija do arhitekture i izgrađene okoline, posebno stambenih četvrti. Često se usredotočuje na žensko iskustvo. Živi i radi u New Yorku. ¶

GREGORY SHOLETTE je njujorški umjetnik, pisac, aktivist i osnivač **Political Art Documentation and Distribution** i **REPOhistory**. Bivši je predstojnik katedre Arts Administration na School of the Art Institute u Chicagu, a sada je predstojnik Batza Family katedre za umjetnost i povijest umjetnosti na sveučilištu Colgate u New Yorku. S **Natom Thompsonom** uredio je knjigu *Interventionist* za MIT PRESS, a sada s **Blakeom Stimsonom** uređuje knjigu *Collectivism after Modernism* za UNIVERSITY OF MINNESOTA PRESS. ¶

MLADEN STILINOVIĆ je vizualni umjetnik. Njegovi radovi bave se problematikom boli, siromaštva, smrti, politike, moći, jezika i represije. Istražujući interakcije verbalnih i vizualnih znakova te intervenirajući na jeftinim i nađenim materijalima, svoje projekte realizira u različitim formama: instalacije, kolaži, umjetničke knjige, video, performans... Član je **Grupe šestorice autora** [Zagreb,

1975-84] i jedan od rodonačelnika »nove umjetničke prakse« koja je sedamdesetih godina prakticirala inovativne načine izlaganja i kritički se odnosila prema društvenim temama i galerijskom sustavu. Od 2000. do danas u svom je stanu organizirao niz samostalnih tematskih izložbi. ¶

BÁLINT SZOMBATHY je multimedijalni umjetnik koji živi u Budimpešti i Novom Sadu. Svoje umjetničko djelovanje započeo je krajem 60-ih, ostvarujući radove na području vizualnih umjetnosti, body arta, environmental arta i konceptualne umjetnosti. 1969. bio je suosnivač grupe **BOSCH+BOSCH**, aktivne u Subotici i Novom Sadu, koja je stvarala veze između zapadne "nove umjetnosti", tada otvorene jugoslavenske umjetničke scene i umjetnosti istočnoevropskih zemalja [Mađarske, Čehoslovačke i Poljske]. U svojim vizualnim istraživanjima **Szombathy** se kretao unutar kasnomodernističke kulture, supostavljajući sredstva povijesnih avangardi [mađarski aktivizam, jugoslavenski dadaizam], američke popularne kulture undergrounda i sredstava visokointelektualno orijentirane umjetnosti. ¶
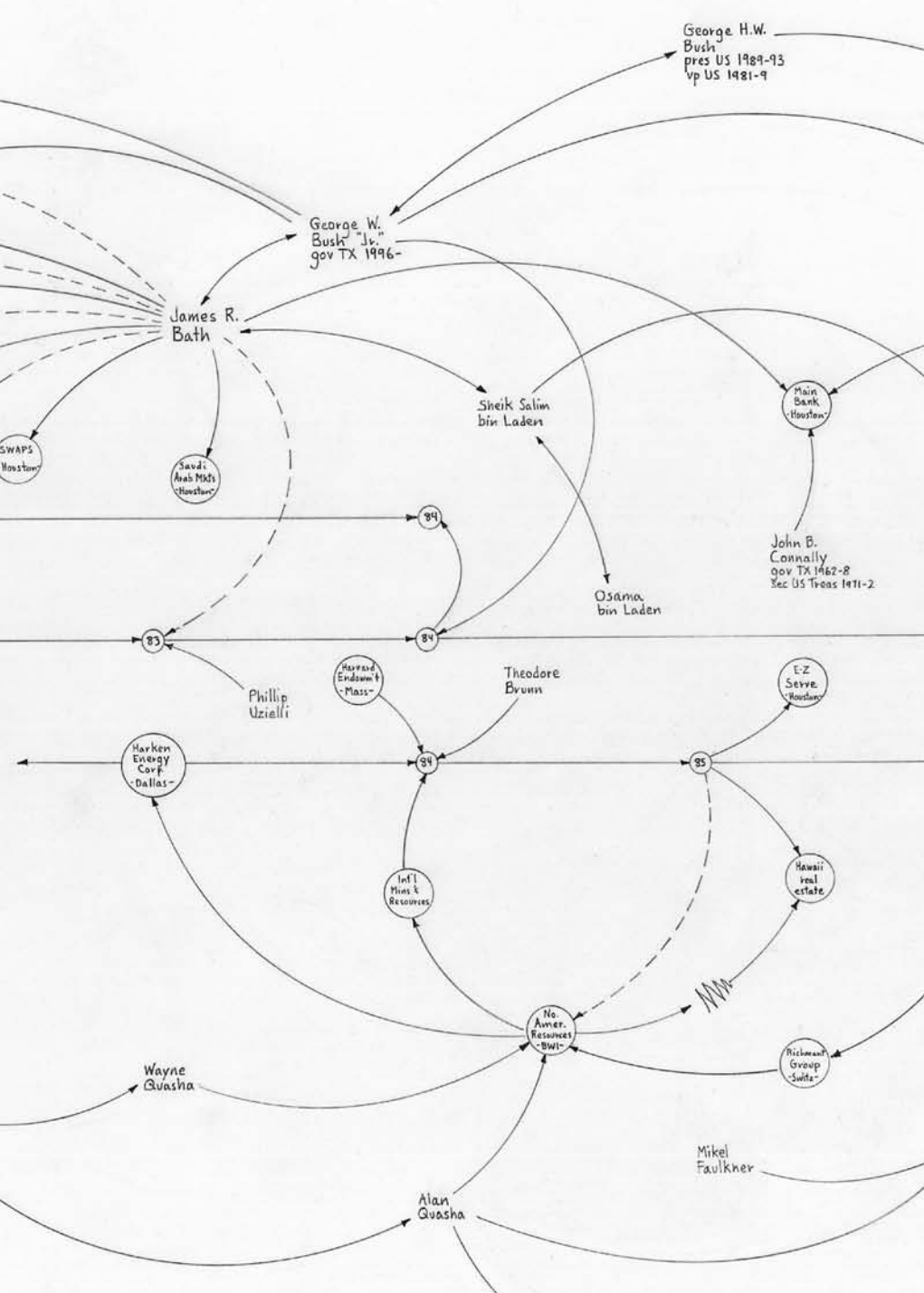
**VISIBLE COLLECTIVE /
MOHAIEMEN, ROY, HUQ, LIN.
NIMOY
NAEEM MOHAIEMEN** je filmski redatelj i umjetnik koji radi u New Yorku i Dhaki. Njegovi projekti uključuju *Visible*

Collective [Whitney Biennial 2006], *The Young Man Was No Longer A Terrorist* [Dictionary of War, München], *Between Devil & Deep Blue* [Asia Society] i *Muslims or Heretics: My Camera Can Lie?* [UK House of Lords]. Među njegovim esejima su "Islamic Roots of Hip-Hop" [*Sound Unbound*, MIT PRESS, **DJ Spooky** ur.], "Terrorists or Guerillas in the Mist" [*Sarai 06*] i "Why Mahmud Can't Be a Pilot" [*Nobody Passes,* **Matt Bernstein** ur.]. Njegovi sljedeći projekti su *System Error: War Is A Force That Gives Us Meaning* [Palazzo Papesse, Siena] and *Grounded: Between Gravity & Defiance* [White Box/Danish Arts Council]. ¶

McKENZIE WARK autor je *Hakerskog manifesta* [objavljenog na engleskom za HARVARD UP, na hrvatskom objavio **Multimedijalni institut**]. Njegova nova knjiga je *Gamer Theory* [HARVARD UP]. Predaje na Eugene Lang College i na New School for Social Research u New Yorku. ¶

STEPHEN WRIGHT je likovni kritičar i programski direktor na Collège international de philosophie u Parizu. Izložba *Estetika podataka* slijedi nakon izložbi *Rumour as Media* [Aksanat, Istanbul], *In Absentia* [Passerelle, Brest] i *The Future of the Reciprocal Readymade* [Apexart, NYC], kao dio serije izložbi koje proučavaju umjetničke prakse niskog koeficijenta umjetničke vidljivosti, što otvara mogućnost umjetnosti bez umjetničkih djela, autorstva i publike. ¶

Dataesthetics, exhibition
view / postav izložbe, Gallery
Nova, Zagreb

right / desno:
Mark Lombardi: George W.
Bush, Harken Energy and
Jackson Stephens, c. 1979-90,
5th Version, 1999

THE ATLAS GROUP

JEAN-PIERRE AUBÉ

BUREAU D'ÉTUDES

CENTER FOR TACTICAL MAGIC

IRWIN

MARC LOMBARDI

TREVOR PAGLEN

MARKO PELJHAN/I-TASC

MARTHA ROSLER

BALINT SZOMBATHY

MLADEN STILINOVIĆ

VISIBLE COLLECTIVE/
MOHAIEMEN,
ROY,
HUQ,
LIN