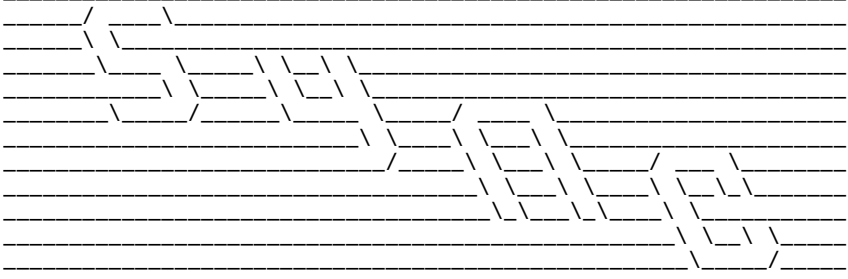
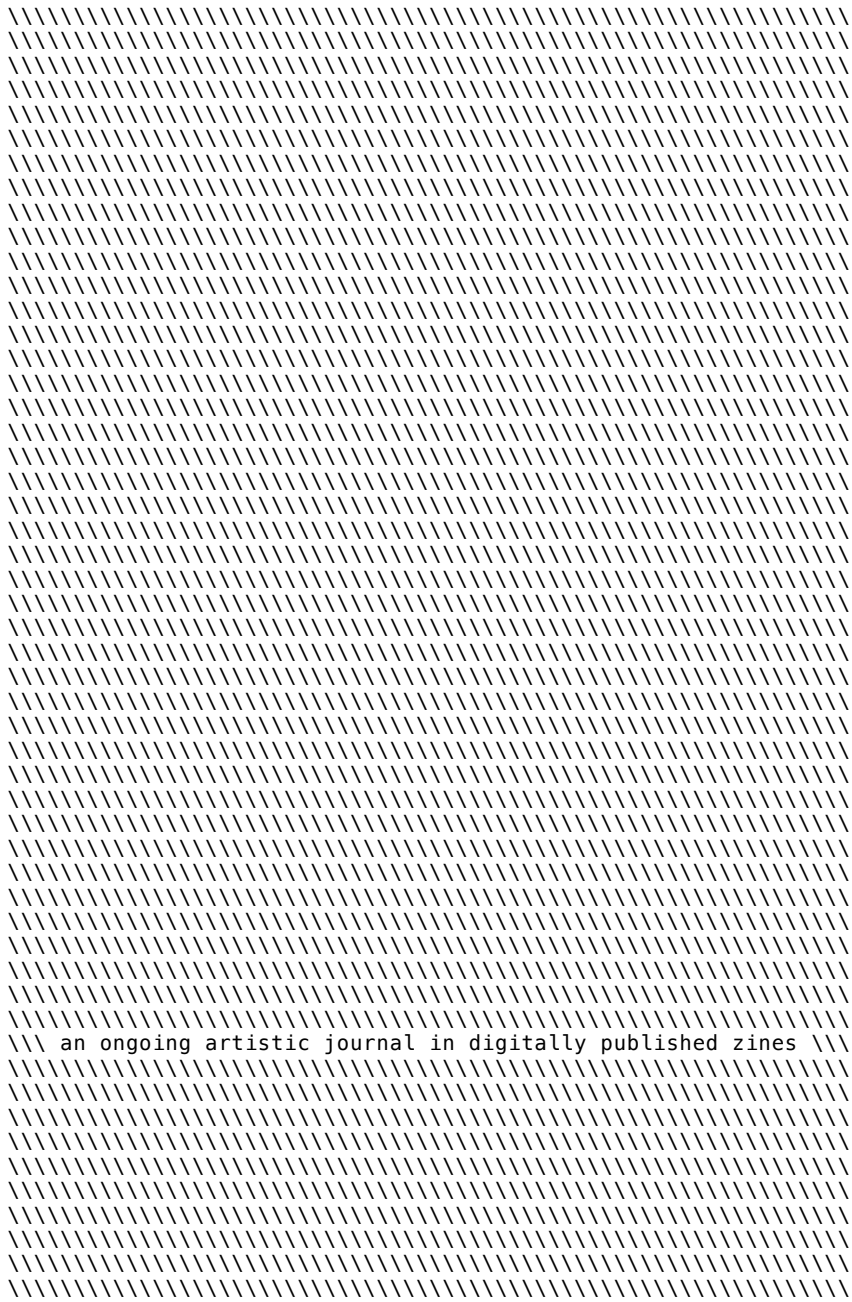


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\\ an ongoing artistic journal in digitally published zines \\

pages

Niedergang der Nationalstaaten außerhalb Europas. Um eine angemessene Diskussion über Ethnofuturismen führen zu können, ist auch eine umfassendere Diagnose globaler kapitalistischer Strukturen nötig.

Bei den hier interessierenden Ethnofuturismen geht es jedenfalls nicht darum, eine angebliche "Natur" einzelner Ethnien in der Zukunft zu erhalten. Die Frage lautet eher, wie ethnische Formationen selbst Veränderungen und Modalitäten der gesellschaftlichen, politischen und kulturellen Artenbildung in der Zukunft durchmachen, während diese Zukunft weiterhin von den Gespenstern ihrer vergangenen Formationen bedroht wird. So verstanden verweisen Ethnofuturismen sowohl auf die globalen Kreisläufe der Mobilität und auf Ab- oder Verschiebungen, die im immer stärker in den Beziehungen im Kontext des globalen Südens auftauchen, und sie verweisen auf die sich gerade vollziehenden geo- und chronopolitischen Rekonfigurationen. Dabei darf nicht übersehen werden, dass die futuristische Etnwicklung außerhalb des Westens und im globalen Süden sowie in den früheren Peripherien auch dort zu neo-kolonialistischen Tendenzen führen kann. Dies ist ein weiterer Grund, durch die Verwicklungen und Vermischungen von vielfältigen ethnischen, zeitlichen, vernakulären und technologischen Kulturen zu navigieren, um nach Beleben für sowohl gemeinsame als auch widerstreigende Zukünfte zu suchen.

Die in diesem Band präsentierten Ethnofuturismen beschreiben Auswege aus dem Entweder/Oder von Multikulturalismus oder Ethnopluralismus. Gesucht ist eine Vision der Zukunft, die zwischen der Auflösung aller Unterschiede einerseits und der genau entgegengesetzten Ideologie einer Bewahrung ursprünglicher Identitäten andererseits liegt. Der ethnienlosen oder gar

(5) Damage to communication can reduce the power output or cause short circuiting in direct-current motors: Loosen or remove commutator holding rings. Sprinkle carbon, graphite, or metal dust on commutators. Put a little grease or oil at the contact points of commutators. Where commutator bars are close together bridge the gaps between the, with metal dust, or sawtooth their edges with a chisel so that the teeth on adjoining bars meet or nearly meet and current can pass from one to the other.

(6) Put a piece of finely grained emery paper half the size of a postage stamp in a place where it will wear away rotating brushes. The emery paper—and the motor—will be destroyed in the resulting fire.

(7) Sprinkle carbon, graphite or metal dust on slip-rings so that the current will leak or short circuits will occur. When a motor is idle, nick the slip-rings with a chisel.

(8) Cause motor stoppage or inefficiency by applying dust mixed with grease to the face of the armature so that it will not make proper contact.

(9) To overheat electric motors, mix sand with heavy grease and smear it between the stator and rotor, or wedge thin metal pieces between them. To prevent the efficient generation of current, put floor sweepings, oil, tar, or paint between them.

(10) In motors using three-phase current, deeply nick one of the lead-in wires with a knife or file when the machine is at rest, or replace one of the three fuses with a blown out fuse. In the first case, the motor will stop after running awhile, and in the second, it will not start.

(f) Transformers

(1) Transformers of the oil-filled type can be put out of commission if you pour water, salt

active imagining on the part of the reader. Not one to passively succumb to the aura of the book, Emerson believes that the written word should serve as a stimulus to action, prompting the reader to project into and beyond the text in order to extend a line of questioning. The mutability of words and meaning allows for such projection to occur, so that a classical text, for example, may find resonance with a 21st century reader despite disparate historical and socio-cultural contexts.

Reading is thus the means by which the individual may come to live and embody all of history, creating a space where personal biography finds empathy in collective human experience across the ages. It is the closest thing we have to a time machine, the vehicle by which we are able to commute across historical time and geographic space, affording us a glimpse into the ideas and experiences of others, and in so doing expand our own thinking.

If reading is a form of expansive time travel, it was fuelled by the fifteenth century invention of the printing press and the evolution of moveable type, which enabled the global exchange of ideas and information on an unprecedented scale. The transition from manual copying to the mechanized reproduction of images and texts revolutionized the way in which information was produced and distributed, and laid the foundations for the democratization of knowledge and the radical expansion of social literacy. While print's historical alignment with the multiple has contributed to its side-lined status in a contemporary art context (technological ghettoism, if you will), it is precisely its mimetic capacity that continues to make it one of the most adaptable and innovative creative technologies.

Print represents far more than a singular technological invention or a set of skills to be acquired; it is an evolving techno-cultural system incorporating aesthetic and con-

RIOT PRIME

The shape of the double riot is clear enough. One riot arises from youth discovering that the routes that once promised a minimally secure formal integration into the economy are now foreclosed. The other arises from racialized surplus populations and the violent state management thereof. The holders of empty promissory notes, and the holders of nothing at all. When this contemporary pairing is recognized, the two sides are purported to be in opposition, the abjection of one betraying the relative privilege of this other. This is itself a one-sided understanding of crisis and its populations, of the modes and temporalities through which exclusion unfolds. The task is not to discover new sociological categories that can supersede the stale classifications of a previous era, replacing one reified set of actors with another. Rather, it is to bring forward the real movement within which these social categories develop, change, elaborate themselves internally and in relation to other social forces. The Oakland encampment, which briefly named itself the Oakland Commune, might be understood as an impossible attempt to synthesize the two constituencies of the double riot—and as a lived instance of these populations' increasingly shared terrain of struggle, their unfinished motion toward each other.

The camp's composition was its strength and weakness: the basis of its militancy and the terms of its unsustainable class alliance between the excluded and foreclosed. The camp composition captures "a central contradiction embedded in contemporary manifestations of tent city ... between the abjection of the refugee camp and the activism of the political camp" as Sasha X names matters.³ This description, however, misses the ongoing subsumption of "the political camp" within political-economic conditions.

³ Sasha X, "Occupy Nothing: Utopia, History, and the Common Abject," *Meditations* 28: 1, Fall 2014, 62.

of a logically coherent system always contains one root-level instance that cannot itself be contained by that account. Hofstadter's antithesis the usefully couches the debate in terms of "the letter of the law" versus "the spirit of the law," a familiar antinomy that posits an absolute deference to a set of set rules against a consistent yet fluid set of principles. Our prevailing legal system is, of course, based on both: judges base their decisions on firmly established precedent, but also map uncharted territory by bringing the full range of their experience to bear on specific cases "in a remarkably fluid way." In this manner, the law itself adapts.

Hofstadter argues that an accordingly *spirited* conception of type design would therefore renounce Knuth's ur-A-FORM in a favor of a yet-higher-level abstraction, an ur-A-ESSENCE; the fundamental difference being that Hofstadter's notion of "intelligence" extends beyond a Platonic shape, allowing for the concept of *what constitutes an A* to change too-beyond what we can reasonably conceive of this possibly being in the future. Each new instance of an A adds to our general understanding of this idea (and ideal), which is necessarily assembled backwards over time.

Hofstadter includes this illustration of two letters vying for the same "typographic niche," to make himself clear:

```
kelp kelp kelp
kelp help help
kelp kelp help help
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pages remains irresistible to readers young and old. When we can examine a book that we do not own, unrushed in a comfortable chair, we do. It is no wonder that the number of independent bookstores has grown steadily over the last five years. Even Bezos is opening stores in physical locations across the US, stocked with hard- and softcover books that appeal to the specific likes of the neighborhoods where they are located. Though, from the pictures I have seen online of the local Amazon bookstores, they offer little competition to the social experience of going to Ulises and its like. Despite their warm wood interiors, they look corporate.

Like Ulises Carrión, who was born twenty years before Bezos, the Amazon founder's modus operandi is not to destroy, but to build, and any destruction Bezos causes is just a collateral cost of progress. Old-style bookstore chains fell as Bezos barreled past them to create, communicate, and distribute a complete culture, just as voracious reader Carrión destroyed his personal book collection on his way to understanding the high arts as just a part of culture. Entrepreneurs make strange bedfellows. When Papa Bronson Ingram died in 1995, John R. assumed membership on the Board of Directors of Ingram Micro, among other new responsibilities. The generational transition is discussed in an article about the Ingram clan and their businesses in Bloomberg News—without mentioning the Amazon connection:

Distribution has become far more competitive and innovative in recent years with the rise of super retailers and new shopping venues such as the internet. No one has mastered the nuances better than the Ingrams, whose relentless perfectionism has allowed them to dominate almost every niche they occupy. Ingram Micro Inc. is the largest distributor of microcomputer products, with a 28% share of the U.S. market; Ingram Book Group handles about two-thirds of the books

ULISES CARRIÓN 70|71

bible to completing tax statements. At each new threshold, heresy and fraud are opened up as possibilities, but at the same time are forced to operate on one more terrain at once. Microsoft Office slots into the all-you'll-ever-need-for-the-home-office shelf in the software supermarket, with all the placing that only those who own the store can manage. There are bound to be some scintillating demographics on exactly who uses the software and how tucked into the data-storage of some go-gotten demigod somewhere on a Seattle corridor: figures laying out exactly how Microsoft projects future patterns of work and use for their software, what tools will be needed to meet the challenges of a new era of productivity or something. But these aren't the clues we have to go on. What we do have to help discover what kind of user the program presents. Since its early versions, Word has swollen like a drowned and drifting cow. The menu-bar has stretched to twelve items, the number of toolbars to eighteen. Don a white coat, open a calculator, multiply these two figures, then cube them, and you get a scientific idea of the extent of the domain which Word now covers. According to James Gleick, features are included in Word with "little more purpose than to persuade the trade press to add one more 'Yes' to the feature-comparison charts that always accompany word-processor roundups."⁴ With its roots in Taylorism, where work is divided up into discrete measured tasks carried out by a single operative, the user or worker or soldier appears to Computer-Human Interface design only as a subsystem whose efficiency and therefore profitability can be increased by better-designed tools. Whilst, according to John Hewitt, "the disappearance of the worker has, in fact, been an aspect of most design theory since Morris, " what this means contemporarily is that the disappearance of the worker is best achieved by the direct subsumption of all their potentiality within the apparatus of work.

The volume of features in Word is often represented as a disastrous excess, but this is excess fitted up as standard. What draws users to the site of their own special disappearance is possibly even the contrary drive for the disappearance of work in autonomous

Das Bild ist recht gut, es gibt einzelne Verschmutzungen und die Kontraste sind nicht immer scharf genug, es gibt aber satte Farben, und auch bei Nachtszenen sind Details zu erkennen. Beim Ton kommen die Stimmen klar und deutlich herüber, die Musikspur leiert allerdings ein wenig, besonders beim Vorspann. Es geht frei nach dem Roman von Bulwer-Lytton um eine Liebesgeschichte zwischen dem römischen Centurio Glaucus und der Christin Elena, im Buch heißt die Dame Jone und ist eine Griechin. Der böartige Isispriester Arbaces versucht mit allen Mitteln Macht und Reichtum zu bekommen, unterstützt wird er von Elenas Stiefmutter Julia. Die Intrigen und Schwierigkeiten werden durch den Ausbruch des Vesuv beseitigt. Der beste hier ist auf jeden Fall Fernando Rey, denn ich glaube ihm seine Böartigkeit und Skrupellosigkeit. Steve Reeves macht seine Sache ordentlich, und Christine Kaufmann ist sehr nett anzusehen (das war die Zeit lange bevor sie Herrn Kalkofe zu Glanzleistungen brachte). Den größten Raum nimmt der mehr an dem Roman orientierte Stummfilm von 1913 ein. Der ist wohl eher etwas für Spezialisten. Die Darsteller entsprechen nicht dem heutigen Geschmack, für mich wirken sie alle zu alt für die Rollen. Was mich besonders stört, ist die Musik, einem Klavierschüler, der sehr auf Etüden steht, wird sie aber sicher gefallen. Weiterhin gibt es Biographien des Regisseurs und der Hauptdarsteller, 2 interessante Dokumentationen über den Vesuv und andere Vulkane, eine Bildergalerie, verschiedene Trailer und einen Stadtführer für Pompeji. Der Höhepunkt allerdings ist ein Tiramisu-Rezept - ich habe keine Ahnung, was das hier soll!

David Senior and Sarah Hamerman: Screen life and shelf life

term is really useful as an inclusive term for projects like posters, ephemera, sound (LP, cassette, CD, DVD, USB), magazines, et al. In our digital spheres, what would we exclude from this category of 'publications'? A legion of new forms can be considered as 'artists' publications' and it becomes an immense chore to try and name these categories. Social media sites like Twitter, Tumblr, Instagram, Facebook, Yelp, Vine are all populated with artists' interventions. Other categories are slightly more conventional settings, such as artists' websites, digital journals and book publishers as well as digital archives that reproduce and circulate discrete image, sound, video and text files.

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