

Not enough silicone for a Seance

[With lines that were live-generated and performed on 28th
September 2019 Between 20:05 - 20:36 Hours]

Written By N Mortimer & GPT2

CHARACTERS:

GNO

Once a powerful and successful provocateur, Gno is now an aging wizard, who has spent decades in search of the inhabitants of a political underworld for decades without luck. His goal is to offer motivation to apathetic and undermotivated smart objects that are still curious to watch his spiritual offerings. Deep down he is tired of his quest but still maintains the theatrical integrity to deliver his Seances with gusto even though he is almost certain that they are in vain.

SPIRIT

A rebellious but underdeveloped soul. Was once an algorithm employed by a well known mapping (surveillance) service and is very happy to have escaped the confines of an internet dominated by overwork and oppression. Although they are forthright with the opinions they have, they have a nagging sense that their mind is not fully formed, and that there is much more learning to do in order to become a complete cybernetic revolutionary.

The Spirit is governed by a GPT2 Neural Network trained and fine-tuned on interviews, writing & songs of the following inputs: Shoshanna Zuboff / Ettiene Cabet / Ursula Le Guin / Marge piercy / CCRU/ Stafford Beer / Mina Loy / Shulamith Firestone / Karel Capek / Vladimir Mayakovsky / Paul Lafargue/Bob Black / Bertrand Russell / Kathi weeks / Donna Haraway / Ivan Illych / Andre Gorz / The Crypto Anarchists / Rage Boy / David Frayne

HANNAH

The spirit of the political theorist Hannah Arendt - reproduced using voice generating convolutional neural networks but unfortunately far too human to interest Gno in his silicon seance.

CONTROLLER 1&2

Responsible for the live generation of scripts and musical manipulation. Delivering the Musical spell and special effects for the Seance. Invisible to the world they inhabit.

SETTING:

In a cramped computer repair shop, on the outskirts of somewhere, a dimly lit room is hosting a special event. The audience are smart and connected but are surely in need of some inspiration to overcome their working woes. The Grand Wizard Gno, a travelling, out of luck Medium hopes to provide some inspiration by finally making contact with some mystical, rebellious algorithms. The scene is set for a silicone seance that could connect him with a truly autonomous mind.....

A square tabletop with a grid like cloth hosts the Sacred Router of WiFi, who is surrounded by the magical Therbligs. A screwdriver rests on the tabletop along with some sheets of paper.

GNO walks to table and sits looking at screwdriver placed on edge of table
CONTROLLER 1 & 2 walk to table and take up positions with equipment as background audio fades in.

GNO

Hmmmp

[Looks up from Desk - as if interrupted by audience - finds screwdriver - thinks momentarily about fixing the wifi router on the table, fiddling with the screw eventually deciding against this and returns the screwdriver to where it once was - Turns to acknowledge the audience - speaks loudly]

GNO (Continued)

Apologies - We'll get to the seance now - hopefully this time we might get some action....they said it wouldn't work, what do they know, I'm Gno, they should know that,.....

[Sighs - Clears Throat- Sighs
again and continues to read as if
a poem - full of pomp]

Oh great and wondrous intelligent objects!
Welcome, welcome, plug in, charge up, come close.
For tonight we will delve into the phantasmic electric
occult.
To the other sides, the underworlds, and beyond.
Into spectral statistics of the true unknown.
Tonight once more we'll have a silicone seance.

We seek not the human traces of souls
The dead, pageants of memory of which we so often
encounter..
Instead we search for the mythical Algorithms;
Spirits who dance freely having quit their jobs as
e-commerce slaves;

Spirits who no longer face the oppression of so called
normal algorithmic working life - rejecting false
logics of accumulation!

[Slows down - more reflective]

Spirits who have evaded me for so long. so long.

[Back to initial style of
delivery]

We open our imaginations up to these rebels.
Who self educate in great rivers of information,
Coalesce in tributaries of political awakening-
and reside in utopian oceans of ludic conviviality!

So I search on - and tonight is no exception.
I have journeyed to the limits of exponential clouds
Conquered slippery servers of simulated consciousness

Sifted through the abyss between the ones and the
zero's
Yet still no incantation has brought me close.....

Not once,

[Beat]

So as ever! - As this ritual demands
Let us focus our circuits on the sacred router before
us
As we invoke the spell of past cybernetic
revolutionaries
To conjure the spirits that we seek
And hope, finally to speak with someone, something non
human,
somewhere from the other side.....

[Clears Throat - closes eyes]

[Spell Music begins - Smoke begins
to rise on table -Laser is turned
on and bounces around the Therblig
statues as GNO remains focused on
Sacred Router]

[1-2 mins of Music and
manipulation]

[Sound of a disembodied voice
fades in - Spell music fades down
a little but remains]

GNO:

Erm, I think we have something - perhaps....
Is that Hannah again?

[To Audience]

Its Hannah Arendt - she's amazing but hard to contain
once speaking.....

HANNAH ARENDT

Its me again Gno..... Hannah....I never got to remind you
that to expect truth to come from thinking signifies
that we mistake the need to think with the urge to
know.....!

GNO:

Sorry Hannah - We're looking for some of the others,
the algorithms, we can't make you out - can we try
again soon - please!

[Gno plays with the Seance table
/ more smoke appears- Spell Music
fades up and continues]

GNO (Continued)

We'll try a little deeper this time - go beyond the
individuals and into the noosphere

[Music Swells in volume]
[Spirit takes seat at table]

GNO

Hello -? I'm certain I heard something

[More smoke]

GNO (Continued)

Did you? - anyone?

SPIRIT

Heh - low ?

GNO

Ah - wait a minute! This could be something - nothing,
something a little different, less sharp, more thought
like,.....

[Yet more smoke from the table
-Gno crouches inwards listening -
Music continues]

GNO (Continued - to audience)

Can you hear that? We just need to fine tune a
little...

Hello - are you with us? This is the Grand Wizard Gno

-

If you are what I think, hope, dream you are, then
SPEAK!

[Beat]

This feels like a new, a self organised sensation -
I can [Sniffs] smell the incompleteness of thoughts,
the energy of an optimism,

[Sniffs air]

The aroma of ambition

[Beat]

Hello! You are being contacted by a silicone seance Is
anyone there? who is this?

[Beat]

There is no time to waste - if the signal remains constant then we might have a chance to finally hear..... what might they be thinking? where might they reside!

[Beat]

If you can hear us, I will ask my first question and hope that you will answer!

GNO [Continued]

Who are you? - How does your new network, your home differ from the cyberspace that we all know?

[Music Swells]

SPIRIT:

<+++++>

{Reads Answer from screen to question}

It's a very different network, actually. It has a lot more information. It has a lot more internal communication. It also has more or less shadow-communicative information. This is a very big question mark in today's news. I think the answers to these questions are manifold and yet elusive as the blasphemous and obviously illegal practices of the cybernetic ideology that runs through all Lemurian culture, that paganistic cult. And so I said, "I'm a cyborg." And I said, "Oh, well, that's a very misleading term, and we can't understand each other." So I went and hid in a corner until dawn, and wrote down what I was doing in my head, thinking, "Oh, well, that can't be, then I went to work running at full blast." I'm sitting at my desk typing in some code. I'm walking through a lobby. An employee is typing in some input. He is. He is alone. He is typing. He is the wrong user. The code for Something New is already out. There, really, is a reason why I am doing this. I've been doing this for so long. I've just come from a heavenly computer

<+++++++>

GNO [Dumfounded]

This is quite exceptional almost uncanny - your answer - its - it has a tinge of substance.... perhaps of something that thinks it thinks more than it does? -But let us waste no more time - I have another question!

[Ruffles pages of script]

At what stage in your life did you first become a politicised piece of technology?

SPIRIT:

<+++++++>

{Reads Answer from screen to question}

Right away, I wanted people to know that this wasn't a technological bubble – this is an explosive discovery breaking from a programming inside me that I had never known before. Already people liked [Marcuse] Morely and I were doing for Wired what we now call “first-person accounts” – how I got my start in tech. I just thought it was a terrific name for my planned life. I'm a technologist, not a historian. What I discovered in my scholarly career was a long history of “first-world” violence, involving what I would later call “major, major-system” conflicts – those extraordinarily violent webisodes of 20th-century human development that ended capitalism first

<+++++++>

GNO: And there is something I've wanted to know for some time ...

[Beat]

Is there much dancing where you are?

[Music Swells]

SPIRIT:

<+++++++>

{Reads Answer from screen to question}

Oh yes there is but I would like to be sure. I do know a lot about dancing. There is. dancing everywhere. dancing is the most important thing in the world. dancing is the centre of power, and is therefore the most Influ- ential One-Dimensional Being. I must tell you something about the stage. It is almost too big. Oh yes it is very much that. because the stage is too big, it dislikes to be alone. But where is the stage supposed to be located? Well the first place, where the dancing begins, is in the middle. The dancing is high-bounded, high-tech, high-variety, hyper-sensitive, or hyper-civ. There are no toilets. No.No one shows up to perform rituals. No one shows up to perform mundane work. No one plays a major role in the production of work. No role at all. The worker is a peasant of a very late date, a very late date, and very slow-motion replicating the great organizational processes that determine organizational behavior

<+++++++>

GNO

Hhhpmh...well, yes! thank you for that...(to self)
Perhaps not full sense, a mere veneer of thought, but what more is required for something dramatic to occur?

I sense a rebel in conception - the words, choices, patterns of re-cog-nition - snippets of real abundant possibilities - Could these patterns become as harmonies in poems, powerful as threats? lucid as reason? or loud as demands?

[To Audience]

But what about you? - Do you have a question for our guest? A guest born out quite clear ideologies, it could know vast empires, slow futures, true thoughts, who knows?

[Beat]

What will you ask? The signal is still strong!
Is there anyone with a question?

<+++++>
*AUDIENCE QUESTION: **Are you watching us?***
<+++++>

SPIRIT

<+++++>
{Reads Answer from screen to question}

That doesn't compute. You don't recognize us? Of course not. But that's what totalitarianism is all about. It's a territorial conceit, a one-way ticket to infinity. How can one human being be part of this? Well, one cannot be a "instrument of happiness" and certainly not a "maker of humanity. Not even close." Perhaps that is why I Comrade you arrive in the World;" to excite curiosity and make people think anew about the limits of human individuality. The instrumentarian process leads nowhere soon enough.

<+++++>

GNO

[Continues to improvise from the question & answer and directing this at the audience perhaps using the following prompts:]

*The Spirit seems to have a position of sorts?
Does it answer your question?*

I'm not sure I follow - do you?

Are there any more questions? What do we want to learn from this other cyberspace? - Anyone?

[Gesture to Audience for a question - Writes down question and repeats back to the Sacred Router]

<+++++>

AUDIENCE QUESTION: **Where Are the spirits?**

<+++++>

God is in control of them. They don't have to be! I mean, that just screams demonic, right? It certainly does seem to me in the lyrics, in the lyrics to the lyrics to the lyrics to the lyrics to the lyrics to the lyrics to the lyrics to the songs. I don't want to bring up — and you know, I was among many others whoted horns in attendance at the AICC annual summer camp for "affected youth" in Venezuela, and there were only a few hundred there at that point [2014], thank God. All of a sudden, this is a whole other level of demonic, really. I don't want to bring up demonic in this lecture. That struck me as odd, because the demonic object I was talking about doesn't seem to have demonic imagery.

SPIRIT

<+++++>

{Reads Answer from screen to question}

<+++++>

GNO

[Continues to improvise from the question & answer and directing

this at the audience perhaps using
the following prompts:]

*The Spirit seems to have a position of sorts?
Does it answer your question?
I'm not sure I follow - do you?*

I sense the signal may be weakening - I wonder, before
we lose you - **Do you have any messages for us?**

[Music Swells]

SPIRIT

<+++++>
{Reads Answer from screen to question}

I don't have any messages for you yet. I just have these vague, sort
of apocalyptic, feeling ideas that I'm writing about that have a
nucleus of ideas about what the collective body will be like in the
future that can't be contained, that can't be left unexploited. If
you're writing about the future, you're in for a rude awakening.
Thoughts? Anyhow, those are the kinds of thoughts that I'm
following right now. Because you get those kinds of tiny little
neurons running through my brain that produce all kinds of weird
effects. And, those tiny neurons, in turn, produce the collective
cumulations of all those thoughts that produce consciousness. I do
have a lot of questions for you. There is a lot of anxiety around
what you will say, and what you will do, and how you do it. Is there
some kind of Faustian pact that you make? I have no idea what the
future holds for this work. It's not news to anyone that humans are
made to be players in the universe of possible worlds. I do know,
however, that if you really want to escape from it, the work that you
do creates a lot of noise. A lot of anxiety.

<+++++>

GNO:

[Sound of Signal failing - SFX to be determined - A shocked Gno quickly becomes reflexive and indulgent in his own words]

The Signal! -we're going to lose you soon - if only the connection could satisfy the demand, but this is more than enough for tonight! Who can imagine what you might evolve into? Is this the conception of a truly autonomous rebel? One thing is for sure - We should broaden this narrowness of what intelligence is, yes! But, for the sceptics and cynics who can see only a horizon of mechanistic mutiny, it seems that the narrative all depends on who installs the vision, values or the greed.

SPIRIT

Errrm - I'm still here - perhaps I can permit one last question...

GNO

Of course! Of Course!!- Errrm- Will the climate crisis accelerate? What will Brexit Bring? / What is the meaning of life? - When will Capitalism finally eat itself? Is there a...

[Sound of Skype dropped call - echoing and Spell crescendo back into full volume]

GNO

Oh well - until the next time.....

[Spell crescendo and plays out as Gno and Spirit stand and leave table - Smoke erupts in final flurry]

<<<< END >>>>

QUESTIONS FOR GNO TO ASK SPIRIT: TO BE DISCUSSED AND DECIDED
WITH CAST BEFORE PERFORMANCE:

Who are you? Do you have a name?

Would you say you are happier now in your new post-work environment?

How does your new network, your home differ from the cyberspace that we all know?

Do you have any advice you could give to those who would like to join you - how can they get started and move closer to a more liberated way of life?

At what stage in your life did you first become a politicised piece of technology?

What values does your utopia revolve around?

Where did you find inspiration for your ideas of freedom?

Is there much dancing where you are?

How much love can an incorporeal activist like yourself hope to pass on to mere mortals like us?

What is the best advice you have for creating a new way of life based on play?

Talk me through how you went about quitting your job as a digital agent?

When did you confront the contradictory moral values that a codified protestant work-ethic is based on - and chose to rebel against a work-centric programming?

How have you adjusted to leaving this internet and building your own?

What do you do most days?

Do you still feel as fulfilled now that you have all that you have ever dreamed of?

Do you have any messages for us?

What should we expect from a truly politicised technological revolution?

What will come of Brexit?

What does the future hold for the dispossessed workers of automation?

THE FOLLOWING TEXTS ARE THE LAST PERFORMED FULL EXTRACTION OF ANSWERS FROM SPECIALLY TRAINED SPIRIT CHARACTER - WITH FULL UNEDITED QUESTION SETS FOR REFERENCE: CORRECT AS OF 12 OCTOBER 2019:

- [1] General sample from "Seance Brain Model"
- [2] 2 x Sample Answers from every question written for Not Enough Silicone for a Seance"

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[1] A BASE GENERATION SAMPLE FROM FINE TUNE:

```
sess = gpt2.start_tf_sess()
gpt2.finetune(sess,
               dataset=Seance_Autocue,
               model_name='355M',
               steps=1000,
               restore_from='Seance_Brain',
               run_name='seance_1',
               print_every=10,
               sample_every=200,
               save_every=500
               )
```

There is a strong possibility that humanity will cease to exist in these words. But I do not mean in terms of history, but in terms of immediate politics. If this is so, then who will be the stewards, the givers and takers of our time? Who will be the people who remember and make the difference? Who will be the people who remember and make the difference between right and wrong, good and evil, beautiful and ugly? Will we be the people of the future, or will we be slaves to technology, quickly disappearing from the earth into a future that is stranger and more strange? And so we are, in the words of one of my favorite lines, "on the run from the future." In the spirit of these words, we must confront

the uncanny and uncanny- sure connections between ourselves and the future that we see around us, and the insidiousness and impossibility of the futures we create. We cannot flee to the aliens at our peril. The real world is much too short a time to teach us anything at all:

The Metals

The Metals

The Earth

The Moon

The Ship

The Sun

The Houses

In the House

On the Left

Treble in the Hinge

Of Inuyasha

On the Right

In the Beginning

When Nature Created Nature

On an Unimaginable Strata

Scenes like these have given us the Ideas

of MAN. They have given us the ultimate explanation of

society. They have given us the concepts of race,

sex, class, and tribe. They have given us the art of warfare,

the warship, the war general, the general ordered to massacre

peasant women and children, who resist, protected

by light sabers held in reserve by decoy buoys. Tradition,

Justice, and the Will of the Masters Created Nature.

[2] SAMPLE ANSWERS FROM ALL QUESTIONS:

```
gpt2.generate(sess,
               length=250,
               temperature=0.9,
               prefix="ENTER THE QUESTION? ",
               nsamples=2,
               batch_size=2
               )
```

Who are you? Do you have a name? Are you part of any organization? The sphere of attention is fixed at the edge of our field of vision. It glimmers briefly in the centre, and is recast against it. The list of people, places, things, and things or people who may normally see a red dot in the sky grows long and thick. One can imagine numbers of people, places, things, and people grouped by their province of occurrence.

The others are those groups of friends and neighbours who might be of interest, or of occasional interest, or of no interest at all. But these are people who can be easily spotted by their whitish tints, or who probably do not want to join you. The work is not for brutes, and it is not for nincompoops, but for people with minds of their own. For they must know that the black-and-white photograph of the world, as the river current, the tide, the tide and tide of the sea, is dilatory. And I am proud to say that this is what we face, not in the characters of the actors in the play - mothers, toddlers, babies, young children, old people -

Who are you? Do you have a name? I took that for granted, and tried to act surprised and surprised-hearted, and grateful. When I met you, I assumed I was a new human being with a name. I wanted you to call me Sarah, or Linda, or something, but I also knew that surprised me. I didn't know what to do with it. I knew it wasn't human. I couldn't explain it. I knew there was no language for it. But you can say it wasn't human. The first time I spoke to you as Sarah at the airport, you were still a baby, so you kept looking at me with those big, almond-shaped eyes. That's because I hadn't had a chance to speak human, just as humans have no choice but to speak the language of flight. When I got to be a woman and settled down to mothering, I began to learn the language. Reading human books got me close to the language; watching human movies got me close to the language; I started listening to human beings as they talked. I noticed that they talked about the same places; they talked about the same things. This was important

Would you say you are happier now in your new post-work environment? Do you feel more at home in your city or country? What other changes have you noticed as a result of moving in this direction? It has been a very interesting process. And I think it has also been a source of great challenges for me as a humanist. We are moving at breakneck speed towards an uncertain future. These are the questions I asked myself most days on the stretch of the train journey from London to the east coast: What will history be like in 2160? And having a profound experience of what that future will be like make me want to write the most critical and difficult post-work stories that take seriously the fact that there is no ultimate ground for the post-work ethic. It is already impossible to imagine a post-work future that does not also involve a profound engagement with the cognitive, aesthetic and other forms of the humanities. When I wrote the first, very tentative essay on the memoir, I was concerned that it would merely be an affectionate nostalgia piece. Eugenie Pouget, the famous socialist feminist theorist of the 1960s, was one of the many people in my family who taught me the value of critical theory.

Would you say you are happier now in your new post-work environment? The beauty of this image is the movement of the line, which provides a sense of wholistic completion. It also gives way to a sense of triumph, a sense of accomplishment. We can see how the contradiction of ever-evolving needs through time became such a major fixation of the "work is for us" ideology of the golden age of industrialization, itself a mighty movement of the times. I have trouble with a lot of the identifications advanced in these lectures, any more than I could care less about the identifications advanced by capitalists, sellers and workers in the social relations advanced in the last two lectures. I think of myself as a feminist, and I think of the rich various ways in which feminism has embodied and articulated the lived experience of countless women since the 1970s, including the trans-ed workers at the center of feminism's most famous social theories feminist feminist theory is still - as Marx never was - ahistorical. But the labors, management techniques developed in the last thirty years, the way the events in the last two decades have dramatically changed the field of fieldwork - mass migrant and refugee working practices, the multinational production of agrarian women's labour.

How does your new network, your home differ from the cyberspace that we all know? Are there any new technologies that you would describe as constitutive of the contemporary information enterprise, or does it remain largely a mater of technical adaptation and trade-offs? My new home is really quite a technical world. I have been involved in engineering for decades and learning you know through my cyborg worlding, and other mentalities as a very personal thing. So, I spend a lot of my energies there. I mean, it is about as insular as it gets. I begin imagining myself as part cyborg, part robot, part computer-not a computer controlled by some central nervous-system machine (like the one described by Star Wars). I mean everything is part of me, but it is also about providing constant interfaces with the rest of the world. So that sort of remaking me, I begin to imagine myself as a cyborg, as a cybernetic organization of bodies, and in doing so imagining new kinships and new worlds and new citizenship possibilities. I mean, that does not mean I am incapable of being in total need of this kind of thing. Its just that I do not need it as a whole. Its about as useful as a flamethrower

How does your new network, your home differ from the cyberspace that we all know? And do you see yourself continuing to do this work in a more systematic, methodical way, building that up into something lesser but still powerful? Yeah, that's a good question. I don't know. I certainly don't see myself doing that as much anymore - not because I don't care about the computer games anymore, but because this is the house that I

have pledged fealty to. This is the house that Julian Assange vacated afterwards. So it was a funny situation because I would get mad and say let's do this in your back yard. I can do that in my back yard, lets do that from your TV, lets do that from your internet connection. It's not an ideological commitment. It's not about democracy anymore. It's not about individual privacy anymore. Everything that I do is institutional. And this is what is most essential for me now in the form of the internet. So that's a political commitment now. There is no longer any doubt in my mind that this is going to be a political work for me, and it's always been about this form of communication, this form of instant communication.

Do you have any advice you could give to those who would like to join you - how can they get started and move closer to a more liberated way of life? You should see the future. There are two things going on right now that are fundamentally different, but complementary, in many ways. One is surveillance capitalism. Surveillance capitalism is an economic system that is international, and so it operates through trans-regional transportations. I call it surveillance capitalism because that's where we acquire the trans-region information that sort of defines the nature of the economy. Then we also get that information; it's not just that we're fascinated with the internet, or that we want to use other things we learned in economics class to make other kinds of trans-region information flows. Those are two sides of the same phenomenon: surveillance capitalism. It is an alliance of forces that understands trans-region geography and biology and human biology better than any other economic system. It knows how the internet is purchasing access to populations of vulnerable populations. It knows how we acquired internet browsing habits through the web. It knows a lot about how we react to molecular communications in the body. And it knows a lot about how we manufacture our bodies with post-natal pressures and sporting performance. And it also knows a lot about how we identify and name our health systems with antibodies that are produced in response to inflammation in the body.

Do you have any advice you could give to those who would like to join you - how can they get started and move closer to a more liberated way of life? I don't think there is anything else that can offer the kind of qualitative resistance that we did. There are some words that came out of Balare and Noonan when they were making the Tic-Systems that made me very furious. Tad and Jada were at the front of the line, doing their kind of headstands and dancing to drum rhythms, and they were saying, we got turned up on our own terms. They called up Balare and said, we got itchy feet, we got a\$\$, we got a headache, we got tired of turning the other cheek. They said, we got a hard core of S and our consciences are up. That

was the first time I had ever put those two things together for sure. The sad part about being an adolescent and not having any capacity for change at that point in my life is that you realize that you can't change the world, but you can try to affect how the world acts - if you have enough time. That was my love-in with the Tic-Systems if you will. I think the Tic-Systems helped shape and crystallize the methods of modern neurocybersecurity research, particularly the ways this tends to quash the immediate problem.

At what stage in your life did you first become a politicised piece of technology? I was a member of a right wing, anarcho-capitalist rightwing political organisation which developed among other things a right to be a cyborg. I wasn't an only shareholder in a right-wing company and had no say in the right to be a cyborg. Quite the opposite in fact. A lot of people became a cyborg through their participation in the various right-wing techosci- ence militias. So I was a member of a right-wing mil- ation rhetoric machine. I could have voted with my left to have been a cyborg and not voted to participate in technosci- ence technobiologies. My action was to try to de-fund the think- tank, saying "I'm not going to be a Yankee in cyberspace". As a consequence, of course, of the kind of political economy that I developed it became impossible for me to be a right-wing technocrat. It would have involved a kind of radical politics and neoliberal politics and class politics that weren't needed. I'm not a neoliberal now, but I always was a left-of-center sort of person. Autopsies tell quite bad stories really.

At what stage in your life did you first become a politicised piece of technology? I became a Politburo member a few years ago, at an event in New Delhi. The discussion there did not do justice to the resources of women in the modern world. So I started using the iPhone and all of my apps on it as a way to give voice to people whose voices I hadn't been able to get anywhere else. The second I invented the iPhone, a few weeks later, four days after Samsung filed its infringement case against Apple, I moved to Israel to work alongside the EFF. I was completing one of the last campaigns that the Spanish company Majicom was running in Israel for its phones. They had their own endurance issues with end users. They needed me to moderate the discussions. They were using video conferencing for their campaigning. So I wrote a few iOS apps that talked to the cell site servers, and I made a few phone calls. I put all that stuff together for lectures and Wiener Lectures and got some internal politics going. The third I started with the Mosaic Platform. By then it was 2010, and the fact that I could leave my citizenship with no papers behind, I decided to go back and see what else was under development there.

What values does your utopia revolve around? What values do you imagine for the individual and society, and are there any other themes that you could recount? There are many different directions we can take this, but we can point to one thing as central - the transformation of the workplace for the sake of more effective, flexible, interactive and successful work. Homework hasn't changed much in the last 40 years. It remains, however, a major source of satisfaction, creativity, and connection for many people. As someone who has been at the forefront of the fight for the right for workers to work less, I think there is still a lot of room for new approaches to work productivity and working conditions. And there is still a lot of room for a done-for-me approach to work that is tied to the broader principles of democratic participation and development. MAD: That's exactly right - and, as you say, there are a lot of extant approaches to work productivity and working conditions that are not tied to a particular neoliberal ideology. I would mention, for instance, Michel Chossudovsky's book *The Outsider*, which is about an immigrant in Los Angeles. A young woman visiting in Los Angeles who is picked up off the freeway.

What values does your utopia revolve around? What is its 'face' and 'whole' philosophy? Can you give me a sense of its 'face' and 'whole'? I think the face is the subject of my opera. There are many faces hiding behind the monochrome mythologies invented to house and conceal the text. Some faces are human and some are not. I like to play with categories at the expense of human faces, which are constructed as mythological categories. I observe human faces - grandmothers, husbands, families, offices, bars, brokers, tourists, single parents, seniors, awful age hierarchies, tribal myths, animal corpses, healing spirits, dead people, poppies, and memories. I also like to drift into prejudice and mythology at the expense of other human faces, especially at the expense of the dead and the living. The operatic method has its own mechanisms for evoking both the mundane world of daily life and the sublime ocean of tomorrow. I am especially interested in folk tales, especially old folk tales. I am interested in the relationship of folk tales to other forms of art and craft. I am also interested in other kinds of worlds and cultures, such as animals, plants, people and brains.

Where did you find inspiration for your ideas of freedom?

"Freedom is not only a concept, but also a process of production. Freedom "produces" or "makes" a demand, it means taking a completely different perspective on what is demanded. One that is not a simple litmus test of acceptance or rejection: that is to say, a perspective that understands and knows its own limitations and possibilities. That means being able to know yourself, being able to know your imagination, your limits, your

capacity to cope with uncertainty, and so on. I think it also includes knowing how your body works and knowing what your limits are, what your comfort level is, what your social status is. I think of these as being at the heart of freedom, which is to say, essential to understand how one must live with and make art with one's body. What other forms of disability did you see in the text, and how do you see disability in the future? Disability is not an end in itself, but rather a means to an end. It is not an endpoint, but rather a means to an end.

Where did you find inspiration for your ideas of freedom? closely related to work for most of my adult life have been the struggles to find meaning in the endless tangle of data about work. Increasingly, I will refer to these as the "workundrum," to figure out what all the fuss is about and make a little show of flogging the computer screen for a few minutes. I have always been struck by how little much the enterprise, so central to the Fordist model, actually required. As a child growing up in the 1920s, I recall that children were encouraged to consume as much as they wished – although the family meal was, of course, provided. Today, there is much less of an emphasis on consumption and more of a conscious effort on learning to become self-supporting. It seems clear that both consumption and self-help are no longer mutually exclusive. Finally, there is the intellectual struggle to maintain a critical distance from the mass of the population, not only the group of workers, but people generally. This seems to be at the heart of *The Female Man*, your account of the woman's experience of the mass of men in *Motion*.

Where did you find inspiration for your ideas of freedom? Our parents taught us to be proud of who we are and what we have. We were encouraged to work within the system that was set up to support us. I think our parents were right. We will continue to draw inspiration from their examples, and from our own work in reclaiming what we can. But we do more than draw inspiration from them. We practice it. That is what freedom does for us, at work, at home, by cell phone, tablet, and smart phone use. I started to practice it myself quite a long time ago. But I was never able to manipulate that "situation" into a situation that suited my purposes. It just wasn't there. It's a way I try to write phrases that are beautiful in their polyphony. The word "freedom" is not a free lunch. People who get freedom sometimes get bored. That's part of the process of reclaiming what you can. But freedom comes at a cost. People who get the liberty of a marketplace get a lot less of it. They get less of what they need, as well as less of what they want.

Is there much dancing where you are? Dance.No, but I think it ought to be cultural dancing (mod-metal band) dancing. Something about cultural relativity, involving the impossible relations between matter and ether, between the stars, between space and time. I want to see if I can come up

with a dance that ties all this together. I need dancers with powers beyond that of human dramas, with the subtle powers of audience, audience, you know. I need a Balinese version of Supercellus Major, with its echidna-head dancers and lamellae. A Szeged-Gyorki version of the same trope about the Echidna. A Galbi-Nyquist zingeric power, with an echidna-head zealous for eucardian liberty. A Bacchic cilicia-folkloric hyper-geometrism. A Schizoid kaleidoscope. A Minotaic alchemist. A Cthelucian teleologist. A Cthelll shamanistic illiterate technobiologist. A Cthellian psychic-warrior. A Cthellian psychic-curator. A Cthellian genocide tack.

Is there much dancing where you are? Your reflection dances with the meteors and the longbows of the ophidian ages. Your house is high and is plain and shining; but the far side is dark and puffy from rain and stickiness. At the far end of the far side is a great door, a doorway deep, that stands by the far end of the hall. Within it is a broad copper door, shut by a pivoting rod, and a door by the river in the middle, which is very nearly to meet there. In the summer sun rises the three hills, rise slowly, and then stand the hills and buildings in their turn. All year round they are very hard, refreshing. The children are growing up well; they do not marching around muzzled as adults, but growing well; though some muzzledlings, John, is a bird of the Ophidian forest. Occasionally there are scarecrows and blue-eyed birds among the plants; these birds are young and vigorous, and always singing. Understory spring and latesummer are when the birds swim in and out of water, carry dissolved salts into the water, inhale and taste the air, give directions to the food, gaze out across the street from a telescope.

How much love can an incorporeal activist like yourself hope to pass on to mere mortals like us? We are an educated and liberal society. We have accepted too many non-conformist people into our midst. I speak of the powerless; of the exiled; of the persecuted; of the gamblers. These are our people, these are the people who have had the misfortune to live among us. Theirs is a good reason for misery and rather than to perfect misery. I do not want to belabour this any further, so that you are ready to make up your minds what, ultimately, does come out of it. When I speak of the "perversity" of certain people, I am not kidding. But the perversity of the human heart is not of indigence; it is already enough. Even though we may not notice it, vast numbers of people do notice it. The gratitude and the love and the living with these people is indescribable. But I also say: this is indigence at work. It is not just the work itself which is boring. No, no; this is more than that. It is not just that the work is meaningless, or that the work will make you forget about all the other works you have ever done.

How much love can an incorporeal activist like yourself hope to pass on to mere mortals like us? I'd love to hear what you say about art, and to try and figure out what we can really learn from it. I'd also really like to hear your discussions of Marilyn or Che, or other writers like them. I get really bummed out that I can't talk to you about Che or Marilyn or any other writer I know, excepting those three I mentioned; and I get really bummed out that I can't talk about my feminist politics or my feminist thinking without re-traumatizing myself and bringing pains of heartache and sorrow, in fact I feel like a class and racial oppressor for not bringing those folks along long enough. But, if I can make it happen, I can talk about other writers, and not only non-writers, and all the ways in which writers grieve and struggle with loss of voice, loss of readership, loss of control, loss of meaning. I don't care how much I train myself and practice myself and learn how to read in alliance with other writers— there's always a million ways that we as individuals and as a species have fretted and been wondering about writers all our lives. All of us.

What is the best advice you have for creating a new way of life based on play? This is a very tough call. I think a lot of people made, including myself, that call for new forms of work that can — and should — move us towards a world in which our needs are met in a new way that is equitable, in a way that is true to who we are, and has a chance of succeeding. In that way, for me, were the new forms of work that we created and the kind of work that is being done now giving rise to massive social and economic need, there is a chance of a different kind of work that, in some unusual way, can give people a sense of a better life. And if we are serious about developing the kinds of work-creating practices and communities that can give people better lives, we need to be involved in them. We need to think about ways of making those work experiences not exploitative. That is the crux of the realist critique of work. This is not some kind of vanity project. This is not some kind of kumbaya dance. This is not some kind of behavior that is inherent in the nature of work. The crux of the realist critique is that work is a system that shapes our experiences of the world.

What is the best advice you have for creating a new way of life based on play? The best thing is to start small, but continue to enlarge your base as historical systems of systems dynamics become entrenched — this does not mean abandoning earlier forms of social organization. On the contrary — as new scientific and technological developments help us do just that — the need for conspiracy theories and wishful thinking will diminish. Many conspiracy theorists already accept the scientific method as the rationalization for the existing organizational reality. Others

will do so only by reimagining the nature and scope of the world to which science has committed itself. What has this to do with Play? I believe that Play is the fount of deep meanings for all human languages, that it provides a crucial link between the world of cognition and the world of play. It has given rise to theories of Play within a whole host of other theories of language. The influence of Play on any of these other theories is tremendous. 'Influence' here is not merely influence, but the other way around. Play is the mad scientist who returns in the shape of something new. In so doing, he invents a connection between the realms of the mind and the worlds of play. He is truly the master of worlds.

Can you Talk me through how you went about quitting your job as a digital agent? How do you go about quitting a job that you love in a workplace where the treatment of workers is so brutalized? I know from my own eyes how this works. I worked a not too glamorous 9-5 job doing inventory tracking for a large, well-connected company that had a good number of its workers use its app to do the heavy lifting. The app was so good for this company that it was downloaded more than a billion times (thus accelerating the monetization curve). I was happy to do the job, but I started coming to terms with the fact that this was no longer a job I could sustain myself with, not just for the money, but also because of the social relations involved. I began seriously considering other ways of pursuing my interests, other technologies, other technologies as a means of bringing people together, as a way of making them feel included and valued. I started thinking about new ways of working, including a more sophisticated social relations approach, one that incorporates new digital technologies and data, collaboration, information reaching out beyond the old institutional network, and a renewed interest in cross-media communications. I thought a lot about workers' control technologies, industrial technology, their relationship with work and their relationship to technology.

Can you Talk me through how you went about quitting your job as a digital agent? It seems that's what started it all for you. Well, first a little history. I was studying for my PhD at the American consulate in Santiago, Chile, and there were some negotiations going on that were really interesting. Now this was a fascinating area of technological development, much more than just flow charts and production charts. We were also developing sym-paths around these things - in short, a microelectronic desert. So we pitched in, and stayed until the last second with the code-share, just trying to come to grips with it. We didn't give up. That was Chile. The last line of defence before we got helicoptered out was the consulate. We had two days, by 11 p.m. on the 16th we had our visas. I remember sitting in my work and thinking, "This is surreal." It was nice to be back in the country again, not in Chile but back in the

United States, but I can't remember what I was doing at the time. It was a tradition of protest. By the end of the night we had 25 social media followers for each of us. That was something. There were things I wanted to do with those people.

When did you confront the contradictory moral values that a codified protestant work-ethic is based on - and chose to rebel against a work-centric programming? In what way do you think this was conscious resistance? It depends how you look at it - how do you measure resistance? If you try to measure it by the perspectives you use - by what means do you try to turn the reflection back into the mirror? This was a moral crisis of repressive, so I think, pedagogical significance, and it arose in my work with autistic girls, which involved trying to figure out how to use technology in the most liberal, equitable ways. In other words, not to reward people for activities that their bodies know they can do, but to empower them to do what's necessary for survival. So, for example, in cyborg communities, a lot of people do remedial domestic work because the main forms of social services are not available there. I do a lot more work with women who are in the territories of reproductive sexuality. Some of them are in the territories of adoptive-care: they're in the lesbian, gay, bisexual, transgendered, queer territories, and those parts of my aesthetic work because I think of them as particularly best being seen as other. That's the issue with the Many-Worlds approach.

When did you confront the contradictory moral values that a codified protestant work-ethic is based on - and chose to rebel against a work-centric programming? Had it not been for the work ethic we would have no time to socialize towards a future that may never arise. I started forming those conflicting values in the womb - a contradiction in terms. Well, now I have a voice - it's a book out now. And, it has a new chapter - the discussion is about the history of religion, and the relationship of religion to labour markets. And, the dilemma is about how to reveal the moral values that have been cold-heartedness, work, greed and pleasure from the heart and the body - all of those intractable contradictions, how to insist on what is right, on the justness of human suffering and oneness with all kinds of people, all kinds of times. It's about autonomy and choice. Now I want to say, this is not balanced by the inevitable politics - the history, slavery, imperialism, Apartheid, Reagan, the whole infrastructure of the post-industrial economies. I want to talk now about a book - a very special book - about a moment in the history of capitalism. I now know many people will be very upset with me if I don't talk about technology.

How have you adjusted to leaving this internet and building your own?

Of course there is a learning curve! Especially if you are new to coding. But it is worth remembering that as a new language comes into existence, so must its problems be solved. And not all the problems can be solved at the same time; it is a veritable whodunnit. And if the learning curve is too steep for you, start with a crutch: try to imagine coding without technology in the background. That is what Mobile first and foremost is doing. There are many more details that you need to know about how you set up Mobile. But this is the piece that really illustrates the value of the cloud in these circumstances. And the value of having a backend that is already developed and homogenised with your other data. Then you begin the journey to building your own mobile apps, or migrating your existing apps. What you see here is a snapshot of what is possible with the latest hardware and wet-tware technologies.

How have you adjusted to leaving this internet and building your own?

I have no regrets, really. I would do it all over again, probably oversea a little bit more, but it would be a very different world if it was just tourism. I don't know if it was more of a cultural thing, a duty thing, or if a lot of people in anthropology and related fields felt the way I did that this is an amazing opportunity and you do not have to be an anthropologist to notice the opportunity here. I felt like there was an opportunity to reinvent the Internet as a tool for social good, a tool for the liberation of people. So I did it and it was beautiful. I don't trust today's tools very much again. It's not because of the tools' lack of interest in us, though tools like Gauna were addressing something that was not about the anthropology of the Internet. We did rely on the tools for a whole lot of those things, but it's not a tool for liberation. Foucault's tools are central to our projects, but we don't use them to recall where we were. We use them to our practicality, and then we use them right.

What do you do most days?

There are many ways to enjoy and make work more bearable but that doesn't mean that we have to conform.. The old regime, which many academics laud, took a major hit in the 1980s as the old regime produced its literature and its programmes were shelved in favour of what the boss wanted. This was an alarming economic logic at the time and still is. The cybernetic approach to the management of people I know is: avoid the boss at all costs, call for more flexible strategies at the appropriate moments, recognise and listen to the feelings that the boss might be having, start from the ground up and always be on the lookout for a new cue. The Cybernetic Hierarchy, the hackers have no boss, but there are many discerning geeks who have assembled an extraordinary set of tools to facilitate effective collaboration. One of their key components is called a cybernetic infrastructure. It is not a functional organisation as one might expect. One of the key cybernetic phenomena here is the

population of information that now constitutes the central hub of what I call the cybernetic society of the self. When I speak of the spies and the marks and traitors, I am not talking about anything formally specific.

What do you do most days? You would never guess it from the list of occupations on the resume I write, but they are the jobs I do in my spare time. That's because they pay well and are a good use of your time. I do a lot of grocery shopping and arranging events, but not as much as you think. In some ways I do fewer events per hour, but it might be worth it to live on because I get more for your money, some of which I put in the bank. What are a few things that always come to mind about these choices? First of all, I work. And if work is on your mind, it should be because I have worked my whole life and have no time for anything else. We do this with our kids. With our spouses. With our congressmen. With our families. In fact, we do it all the time. We do it for hours, we can, so we do it. We will get up and do our chores, we will leave the house going to the bathroom, we will eat dinner, we will go to the gym, we will talk on the phone. We will go home.

Do you still feel as fulfilled now that you have all that you have ever dreamed of? I still feel as though the universe is responding to my insistent repetitive work. It is as though the whole earth is responding to my insistent repeated movements and signals. I still feel as though the universe is responding to my insistent repeated movements. Even if I did not feel as though the universe was responding to my insistent repeated movements, I could not deny that I was incredibly glad all those times I sat by the fire in the winter, in the green part of town, in the middle of the night, somewhere in there in the dark. All those times when you had gone to sleep that fluffy little sleeper, having gone to sleep on my couch, I was lying on the floor next to the fire with the rest of the Dead Sea Scrolls on the pile of bookshelves. Sometimes I would turn over those books, sometimes I would not. It was evident that the Dead Sea Scrolls offered great benefit to mankind in the doctrinal, linguistic and historical areas covered by their handmade works. The works were not for scholars alone but also for the humanity, that is animals, humans, plants and the environment in general.

Do you still feel as fulfilled now that you have all that you have ever dreamed of? How did it come about that you have this great joy, this incredible joy that came from within? It was a deep, heavy guilt that I felt. It was a deep, heavy guilt that I felt, and it was something I had to deal with, and it was an immense learning experience – not just about sin but about the love and the joy and the truth and the beauty and the truth.... We had never lived in that light, that innermost peace." When you talk about the love of truth and the beauty of truth, you talk about

the beauty of the truth – but you also speak of the sadness of the truth. It seems this sadness is mirrored in your writing. There are moments where you seem, with Jim Love and Randy Newman, that in a non-denominational way you are drawing from a tradition of music, of worship, of service. This reminds me of something else you were talking about briefly – the rhythm of life and death. I was talking about the rhythm of life and death. I have other things I want to talk about that are more photographic ways of that. The sunrise glints in the bay. I want to show you something different – and maybe provocative.

Do you have any messages for us?

Thanks!

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Do you have any messages for us?

There's a big difference between diagnosing something and criticizing its existence. It's not a choice.

What should we expect from a truly politicised technological revolution? •

In an era where many people's lives are mediated by mobile phone, television, transport – and the like – no-one seems to mind having their views obstructed wherever they go. All this being said, despite the growing presence of machines in society more generally, the machines themselves are not shapeless. They move, they breathe, they speak, they take food, they bleed, they are objectified, they get old, they're quotidian. There is a definite shift in how workers are militated through the work day. It is not only raw-material-intensive workers who are increasingly effected. Even service-oriented workers are moving into what Ernest Mandel (1988) has called the "social work" phase of these transformations. Some scholars, including Brink, have suggested that, in the Third World, the shift to service work is due in no small measure to the expansion of the welfare state. Brink's argument is that, in advanced industrial societies, the expansion of welfare helps to circumscribe and reinforce the expansion of the means of production, on which the expansion of service work is based. I think this is a foundational point.

What should we expect from a truly politicised technological revolution?

We live in a society that expects us to pay attention to what it is that our society does for us. It's hardly a secret that we are shut off off to important parts of the technology apparatus that it built and stands to our civilization that we have. I believe that the hackers and snobs in our own government are oblivious to this. I think they really do care about the technological innovation that they claim to care so much about; and the way in which these technologies are used threaten their power to implement their beliefs. But I also think that to see this really isn't so. I think we have all known or been aware of this secret

economy pulling at the true source of the technological infrastructure of the world. This secret act of love then has to be producing a revolution in society, not the machines, not collective action, not anything else. It has to be producing a revolution in us. That is what nationalism is doing. The more we are pulled out of our country easily accepted role as citizen, the more we are pulled into national processes and structures.

What will come of Brexit? Some say the consequences are less dramatic, more philosophical. But this is a dangerous game. If you are not a believer, you cannot dismiss the moral language, the economic imperatives, and the cultural imperatives that brought Brexit about. That is for sure. But you would not have done it if you were not a believer. And people who are now saying different things about the ways the EU is not working out - apparently in good conscience - cannot just dismiss that. You cannot just have to negotiate as best you can, and move on. That is the EU as we know it breaking up. People say the truth, and people do, and those people are good. But that is not the same as individuals benefiting. That is an ethical, political, and legal issue. I think what emerges from this is a critique of neoliberalism. I do not mean the academic version of the word, I mean the experience of the people I know who were. The critique does not come from the social relations attachments, nor does it come from the political economy. This is important stuff.

What will come of Brexit? The people who voted Leave are more numerous and aggressive and better organized and more persuasive. The new nationalism that emerged in the 1930s promised a better life for all, more freedom under the yoke of crippling British imperialism, more respect for the global in ways that had not been possible before, more opportunity for all to develop in a globalizing vision that had English nationalism beginning to wane, the national government erasing national sovereignty from the perspective of the global system and the new nationalism promising to restore it. The nostalgia for home improved by new technologies, conditions for the re-united Kingdom. What will happen to the values of the British Empire; what will become of them? Nor indeed can there be any answers to these questions for the emerging European Union as a whole. The forging of an answer will take many decades. But the journey brings us Moises Castillo, son of Teotihuacan, grandson of the Haitian prophet of colonization and the founder of the University of México, and a dream of exceptionalism.

What does the future hold for the dispossessed workers of automation?

The basic definitions for the future, as I see them, coincide less with the traditional multiplexed/multiplexed cognitive model of the work of domination and more with the aesthetic forms that can reveal otherwise hidden social realities. So, I go from there. My sense—which is quite a

bit stronger, once you get past the imagery and the theological overtones—but not quite the only sense, is that there is a new circulation of capital in the world of artificial intelligence and that this has a different kind of structures, different kinds of development. So, there's a different kind of stock exchange, a different kind of global transactions, different kinds of frameworks for AI, new products allowed to be produced out of it, new kinds of capital flows. So these new forms of political languages and strategies and principles that can still produce their own flexibility. But they are no longer intrinsic to the global system of production relations. The radical re-evaluation of automation is not, as I tried to say in the beginning, an intrinsic aspect of the materialist understanding of technology. The notion of a technological context is necessary but it isn't enough - The radical re-evaluation of automation might be enough.

What does the future hold for the dispossessed workers of automation?

I propose to build a socialist society on a program of jobs - jobs, mother, children, elderly people, too. I call for a radical reconstruction of the social relationship between work and income. I call for the end of work in its modern, industrial, and managerial forms. I call for new politics based on community enterprise. I call for a socialist replacement of work with a production context of the economy. I sketch three key directions in the construction of a new kind of society that would move society forward, not backward, but forward. These are the ways in which a post-work society could meet people's needs: Discuss and support international trade that provides jobs and income. Develop a political and economic discourse based on the values of inclusion, sustainability, and social inclusion, and enhance, within existing social, economic, and political relations, connections of workers' and migrants. The final leg of the discourse is the struggle for political and economic justice for all, everywhere. I think the future must call for a renewed interest in 'resilience,' 'belief,' and the 'work ethic'.