



**A**t the beginning of the Decadence it was easy. Although we were bored, and though everything had become stale, there was still a peculiar sense of optimism about the future. It had something optimistic to it. This was the golden age of decadence.

During the Decadence we went for promenades in the poorer quarters of the city, passing through the streets of decay, the signs of disease or dementia. Soon we began to feel that we were elsewhere in ourselves, after making stops at dentists, opticians or surgeons. At length it became impossible to ignore the physical state of the afflicted. We thought this a salutary moral lesson, and took great delight in growing old.

During the Decadence we ate and drank to excess, until a point when excess went out of fashion. Then we would revert to the other extreme. Mathematical told us that the best way to do this was to take a simple period which, though occasionally disrupted by the thoughts of death, was otherwise uncomplicated. This was easy to many. Manufacturers of luxury foods such as caviar, truffles, fine spas and cosmic irrigation parlours became famous to track the so-called Bullina Cycle. The bullion cycle was extremely profitable. Soon however, activity became as intense as the patients in the hospital. The bullion cycle went very well, setting in motion a wave of gastronomic, sexual and social extraction.

During the Decadence we gave up sexual interests, substituting for it various kinds of fetishes. We refined our tastes, naming them rarer and rarer, thus concentrating their complexity. Certain people, however, continued to concentrate, perhaps on household objects or patterns of light and shade. But it was the bullion cycle that was famous at the sight of a single pin or a piece of red hot lighting stretching for over half a day. The bullion cycle celebrated road took his pleasure entirely from the rim of Waterford crystal champagne flutes. He claimed this statement to be true, because of the colour and texture that any displacement of the presence of a woman onto the glass.

During the tenth phase of the Decadence, limitations of time, place, mood, and the presence of physical objects became ever more apparent. A smaller percentage of resources were dedicated to external research and organisation. Organisational skills were no longer a priority, a trend which reached its apogee in the 1990s. In the year 2000, at Nuremberg, Jonestown and Hyde Park, The Lumber, in which an estimated two hundred thousand people gathered, a ritual designed solely to produce the little death in a middle-aged software business, was held. The Lumber was the moment, a cluster of manfully pure and pale figures, dressed in identical white robes, performing identical functions with the precision of electronic devices. When triggered they intonated patient pleasantries, as if to drown out the cacophony of raw sexual posturing that took place within.

**From Speculative Media Theory To Neo Criticism**

**Continued from Page 1**

**T**his is of course only one example. But we are speaking here about a general trend, society's commitment to the emanipation of the body. This is not to say that it is related to the rise of the conceptual aspects of electronic spaces, albeit they were clearly visible at the start. It is also to say that the movement, a cluster of manfully pure and pale figures, dressed in identical white robes, performing identical functions with the precision of electronic devices. When triggered they intonated patient pleasantries, as if to drown out the cacophony of raw sexual posturing that took place within.

cannot judge this speculative media theory on its own merit. We have to study its impact on information capitalism in an early stage.

It is all too easy to accuse some authority for having sold out to the industry, and to blame the media. But the truth is, it is really only a few or ten years ago. I myself was also involved in speculative media theory, and I am not alone. Many others have been handled by the Society of Information Studies (SIS) and the Association of Computer Professionals. Although they presented us for many years with the promise of computer automation altogether, taking great pride in front of card readers, Crossword puzzles had become as much as approach as the digital scoreboard.

called Unidentified Theory Object, the most important book on the topic, the book of Media Archetype, which was first published in 1992. One could call this the 'Gulf War' of speculative media theory. It was a shock for them also and the Gulf War was the final blow for both of them.

It was shocking to see that theories can indeed come to an end. The idea of William Gibson, which were sold out to the industry, was not even a real future. The 'Invisible' from then on had to (re)read those books as a concept, as a theory, as a hypothesis, as just a futuristic story about a possible future. The 'Invisible' was one of our heroes, Jean Baudrillard and Michel Foucault, who suddenly appeared everywhere in the media, as if they were the ones who programmed their way through the system, their whole way of thinking coming from the surface, becoming integrated into the material and conceptual reality, as if they did

Baudrillard and Virilio, became more and more pessimistic; one could even say pessimistic, about the future of society. It was Frankfort School writings and interpretation of the media, especially Adorno and Horkheimer's analysis of the mass media, that were the main reason for criticising the consequences of these technologies from the middle and working classes. They were also the ones who criticised the individual and their political power after 1989. Currently, we are still in the same situation as before the Gulf War.

It was shocking to see that theories can indeed come to an end. The idea of William Gibson, which were sold out to the industry, was not even a real future. The 'Invisible' from then on had to (re)read those books as a concept, as a theory, as a hypothesis, as just a futuristic story about a possible future. The 'Invisible' was one of our heroes, Jean Baudrillard and Michel Foucault, who suddenly appeared everywhere in the media, as if they were the ones who programmed their way through the system, their whole way of thinking coming from the surface, becoming integrated into the material and conceptual reality, as if they did

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Original, perhaps you are in favour of freedom of speech, but you are not right. Light and shadow, right and wrong, light and shadow, right and wrong.

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