–-–Anıthıng–thAt–ısnt–nºvA=numeRıC–k=wAR=mAChıneRı–ºn–A–beCºmıng=RAt–DıAgºnAl–ıs––just–fuCkıng=Abºut––ın–A–vıRtuAl–fReefıRe=zºne

The cover of this bulletin shows a small card at 1:1 scale with a fragment of writing by Nick Land. It is excerpted from "ziig<u>o</u>thiC–=≡ X≡C<u>o</u>DᴬA≡=–(C<u>oo</u>kIng-l<u>o</u>bsteRs-with-jAke-AnD-Din<u>o</u>s)," originally published in the catalog of *Chapmanworld*, a 1996 exhibition by Jake and Dinos Chapman at the ICA, London. These cards were circulated to promote the release of a collection of Land's writing, *Fanged Noumena* (Falmouth/New York: Urbanomic/Sequence Press, 2011).

By the time this text was written, Land had already developed his proto-cyberculture vocabulary; this short excerpt is an inventively chic and catalog-ready sample. Through his work with the Cybernetic Culture Research Unit at Warwick University, which he established together with Sadie Plant, Land had been refining his approach since the end of the 1980s. Here, he places the emphasis on visual recognition *over* the act of reading. By coining new terms and providing an idiosyncratic, operative visual vocabulary, he eschews symbolic, literal associations. Land's writing doesn't simply *teach* the reader how to read while moving through a text. Rather, it allows a space for the reader to first interact with the writing by visually decoding and recognizing words—her own re-cognition the key to an already-opened door.

In Land's cosmology, the best writing adapts to the efficacious economy of the technology that produces it, in this case the computer keyboard. "Qwernomics" emerged from his analysis of how the keyboard's configuration affects its user's subconscious. Approved modes of communication were found in computer brochures, game manuals, comics, chatrooms, e-commerce platforms, etc. Any text displaying the heightened effects of 1990s-era cyberculture fantasy on the collective popular imagination could be deployed.

The seemingly jargonized aspect of Land's writing was, in fact, the result of his toying with the characters and coded imagery that were already dominating the language of mass culture at the time (e.g. alpha-numeric characters bundled for optimal character recoginition, then the stylish mainstream appropriation of the same) and so, it forged a link between concept engineering and social engineering. Land's writing commandeered latent popular awareness by extracting choice elements of style to create its own ciphered syntax, which the reader, almost certainly, continually decodes in turn. Through the act of decoding, she lays bare her vulnerable subconscious as it is hijacked by the libidinal, cultural, and technological realities of Capitalism at the end of the 20th century. Land expertly exploited these modes of transmission, and with the tools for recognition and reading firmly in place, even if the reader doesn't comprehend the text beyond these stages, as a good citizen, she likes it!

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