

**Free
WiFi**

Free WiFi

01

Dexter Murray

Contents		
Prologue		7
Something Physical		8
The 'Cloud'		16
Fear, Love & The Network		20
	Zygmunt Bauman & Peter Haffner	
Free WiFi		24
Bench Theory		30
	Manuel Bürger & Thomas Jeppe	
Pause		36
Mask		42
Lost in Translation		54
Time for a Change		62
Memory		82
The Unlimited, The Photograph		86
216 Web Safe Colours		90
\$9.60 in Printing		98
I'm not a Robot		112
Darwin among the Machines		118
MGS2		126
Cleverbot		130
Second Hand Wisdom		136
Lost and Found		142
How to Create a new Identity		148
	The Walking Glitch	
Works Cited		154
Bibliography		156
Image List		158

'Free WiFi' is a speculative exploration into the digital space, how we experience it, occupy it and what we know about it. In the words of Marshall McLuhan this project 'looks around' at contemporary existence - Questioning, critiquing, considering and observing. 'Free WiFi' is a commentary on our relationship between the physical and digital and the public and private in our constantly connected, digitally driven world.

It is seemingly unavoidable to be digital and perhaps it is ironic to present these digital ideas physically? However, existing as a physical object gives the book a permanence and the published ideas remain unchanged as time passes. Diaristic in nature the writings are not final; they are open for discussion and/or development. Creating consideration and a space to ponder. There is a sense of comfort, irony, and uncertainty in presenting something incomplete in a bound and finished publication.

As I worked through this project I had to find a point of completion; there was potential to write infinitely. The future presents time to revisit this project offering an opportunity to revise and present new ideas, exploring and expanding 'Free WiFi'. Consider this as you read.

Something Physical

Let's consider the Internet as something physical, beyond the cables, think of the digital space we interact in as a physical world. Our filter bubble as a country, Websites act as suburbs, Social Media profiles as homes, YouTube as the movies, Kindle as the Library, etc.

Something Physical

As we progress our digital spaces develop, more information of ourselves is revealed and the space learns you. A more personal Internet comes at a cost - everything you see is tailored towards what they think you want to see. These algorithmic representations of us exist as misconceived strings of data, pulled together in a seemingly desperate attempt to make your engagement with the landscape passive and less confronting. There's a strange naivety in interacting inside your bubble; Advertisements are uncomfortably accurate but convenient - Just what you were looking for. Articles, Facebook statuses and Google results match your opinion, or what they think is your opinion. The Internet seems to know exactly what you want. Existing in this sheltered space is comforting, the landscape seems less intimidating and nobody seems to counter your opinion.

HOW CAN THIS BE MONITORED? HOW CAN WE DEVELOP A SENSE OF EMPATHY WITHIN ALGORITHMS?

Being exposed to wider opinions is a way to expand your knowledge, having your viewpoint questioned can seem intimidating but gives you a 'real' experience of the world we exist in. There is conflict and contrasting ideas, all parties thinking they are right - Being exposed to this allows you to question your position, where you stand and why.

Following Debord's theory of the shift from dialogue to monologue (Debord, 1970), we become passive consumers. Engaging with what is placed in front of us and not seeking anymore, with the convenience of this we become lazy. It begins to affect our human relationships (both physical and digital).

Communication becomes easier, faster but more surface level. Moving away from letters and, now even, phone calls to messages, emails - Instantaneous responses are expected. Our grammar, spelling and punctuation become sloppy in the attempt to respond instantly. As Sherry Turkle examines in *Reclaiming Conversation: The Power of Talk in a Digital Age* (2015), Conversation has shifted to communication; being dulled for efficient responses and removing the human emotion. (Turkle, 2015). Exploring how this impacts our physical development Turkle explains the lack of empathy children have developed, the lack of consideration for physical relationships removes the human emotion from our face to face interactions. A strange exclusion is created, Children aren't bullying for the intention of being mean, they just don't think about the other person, it's their normal.

Our digital landscape has become over crowded. A strange contrast of public vs private living. Tools like Instagram & Facebook are used to advertise ourselves, our lifestyle becomes something to show off, a tool to sell. Most of these lifestyles we place ourselves in aren't real, an aestheticised and curated display of how we want to be perceived. Photos are posted with little context, displaying all but representing a contextless existence - We're never sure if the photo was taken just before posting or 2 years ago. Sometimes even where it's taken is a mystery. These ambiguous profiles are something we crave, thousands of followers but no personality. A public seclusion.

Instead of existing in this landscape, letting it naturally develop; we're always pushing, craving more, seeing more, wanting to be more, but learning less. This reduction of interaction to a surface level and convenience of being passive has created a space of unsettling ease.

This isn't a call to remove ourselves from the Internet, instead I believe we need to allow for some natural development of the digital landscape, let it grow out and change around us but let us also have some impact on that growth, you can engage yourself or shelter away. Just consider your actions, learn the space and understand how it learns you. Total offline isn't the answer. I believe we are.



Fig 1.

As the Internet becomes sentient
and existing in a physical space
it also comes closer to an end

Simulation

From Wikipedia, the free encyclopedia

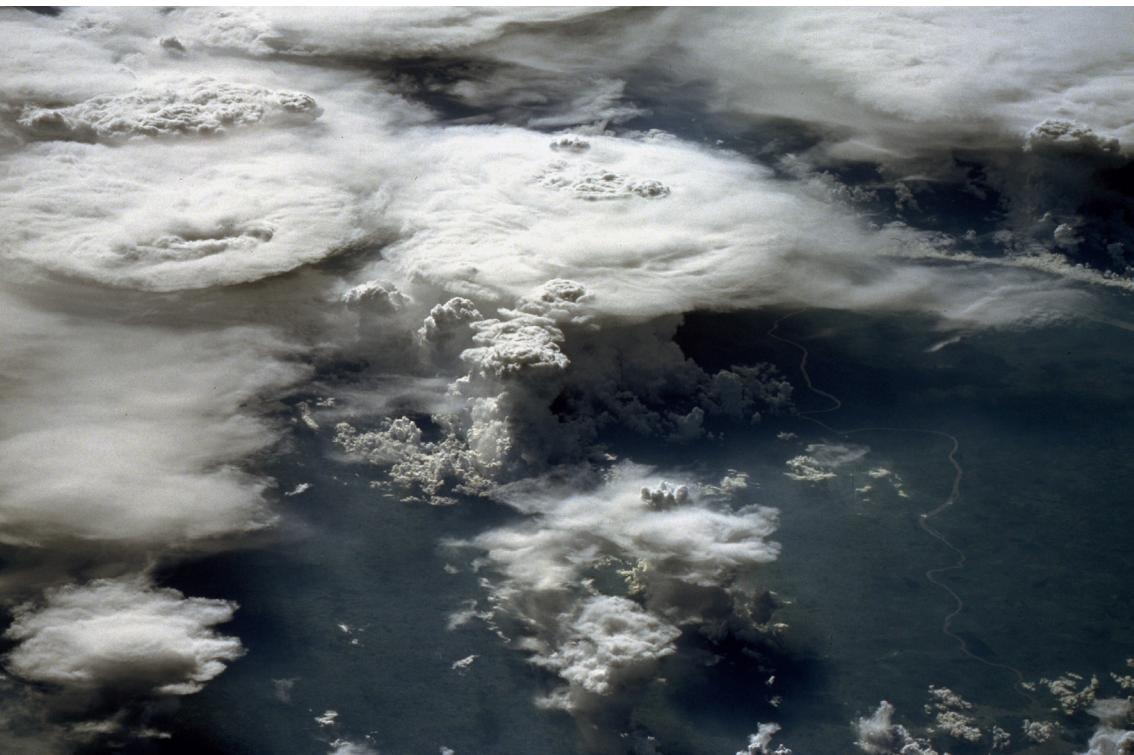
Not to be confused with [Stimulation](#).

What scares me about this digital landscape and the algorithms that dictate your personal space is that our emotions have been reduced to measurable data. These physical feelings now act as statistics. Ads given depending on your mood.

What do computers dream of when they sleep?



The 'Cloud'



The 'Cloud'

Cloud Storage came into existence in the 1980's, we were offered a space to store a small amount of files Online. Anything that could be put into the appropriate file type and size could be stored. It didn't take up any space on your computer, it simply existed in this 'Cloud.' Today, The Cloud is used by almost every web service to host their information. On a smaller scale, we all use the Cloud for storing and transferring out files. If you pay enough, you can store all of your life on these Clouds. At least, the digital fragments of your life.

The data we produce isn't curated, photos, notes, files and memories float in our devices until we need space, dumped in the cloud with a promise to organise folders at a later date. Sort_2018. The weekly declutter. Most of our data is stored without us realising. Seamlessly syncing. Our movements are tracked, even without a connection we become a series of points on a map, dots between cell phone towers. Our routine becomes a series of numbers and we are reduced to data, nestled between the other 1's and 0's.

Our security offerings become stronger, we're offered 2 factor authentication, passwords, facial recognition and fingerprints to protect us, yet our data is stored on shelves, tucked amongst thousands of others private information. Inside a shed in the middle of the city. Why are Data Centres so monumental? High tech, reflective buildings. Does a flash exterior reflect higher security? Are we reassured by the expressive nature of these buildings? The Cloud offers us a service. A convenient way to ignore your data but keep it 'protected.' We assume little responsibility for our information, our personal memories and data. Instead, we pay a monthly bill, alongside rent and power. As we move to an Online society, has the Cloud become a necessity? No longer a privilege, instead a 'utility service' (Taylor, 2018).

Who owns this data? If you were to not pay your subscription most companies will lock your account, you won't be able to access your information until you pay. All of a sudden you've lost access to your own memories. Your private becomes someone's bribe. Who's responsible for your broken data? Our digital files are fragile, they can break and corrupt with no warning - When the only trace of your information is an error message who's fault is it?

Our data doesn't exist physically, right? Wrong. These numbers and letters take up physical space, they use electricity - And lots of it. These data centres, and their backups around the world, are using the same amount of power as a small town (Taylor, 2018). A large percentage

of this is dedicated to systems which lay idle, waiting for a system failure. Keeping the cloud afloat comes at a cost, our constant craving to be up, Online, has built a fear of the down. How are we meant to access our life when the cloud is down? The picturesque cloud, floating above us all - non-existent but available whenever required is a lie. We're never notified of the space we take up, you never see the data centre, just a spinning wheel and a tick. In 2018, The total space data centres took up in 2018 was 1.94 billion square feet (Taylor, 2018). With our access to land shrinking, our digital hoarding begins to occupy a physical space. If we were to move all the data stored on the Cloud (1 Exabyte) to paper it would take over 50,000 trees made into paper and printed (As an approximate: One tree produces around 10,000/20,000 sheets of paper) or over 67 Million iPhones. Should our data come with alerts? Instead of filling up Gigabytes of data we occupy meters or kilometres of data. Store digital and physical items with the same consideration.

Pressing 'delete' on files creates a sense that information has disappeared forever, we don't consider the fragments of our data which float around the Cloud. Incomplete information drifting from server to server. Is it possible to combine all these fragments to create a singular? A virtual being feeding off everyone's fragments.

**HOW CAN WE CREATE EMPATHY IN THE CLOUD?
CAN THESE SERVERS BE PROGRAMMED TO UNDER-
STAND AND SHARE OUR FEELINGS?**

**DO WE HAVE EMPATHY FOR THE CLOUD? DO WE
CONSIDER THE STRESS PUT ON THESE SERVERS?
OR IS BUFFERING, A SLOW LOADING TIME, JUST A
MACHINE NOT DOING ITS JOB?**

Garderobe - A 14th century term for a private, safe space in a castle for your valuables.

We should consider the cloud and our documents like a garderobe. Instead of looking for more space, consume wisely, curate and be responsible for your data.

Garderobe now describes a castle toilet. A more accurate reflection of our Cloud.

A file wasteland. A place to discharge our data into a pit.

Love, Fear & The Network

Sociologist Zygmunt Bauman, 89, discussed technology and reflected on its social and cultural impacts with O32c. What follows is a small section of the Interview.

The Internet has many good things about it. Social networks were successfully used by democracy movements such as Arab Spring. What's the downside?

When it comes to destroying something - toppling a government - it can be useful. The weakness of such movements is that they only have vague plans for the day after. Outraged citizens are virtually all-powerful as a demolition force. They have yet to show that they are equally capable of building up something new.

Technical progress has always lead to a change in society. Today, however, you say it involves more than that. Why?

Because we no longer employ technology to find the appropriate means for our ends, but we instead allow our ends to be determined by the available means of technology. We don't develop technologies to do what we want to be done. We do what is made possible by technology.

But hasn't that always been the case? From the invention of the wheel to the fission of the atom, the technological advances have been used for all manner of purposes, the good as well as the bad.

It's a question of dimension. Of course, technology has always influenced the way we live, and changes have often been met with criticism. This was the case when Gutenberg invented the printing press. Among the educated classes, there was a widely held view that it would lead to moral decay. 'Then everyone

Love, Fear & The Network

would learn to read,' they complained. They were of the opinion that the lower classes should not be educated, because it would spoil their willingness to work.

But that's the case with the Internet. It's given countless millions of people from poor areas of the world access to education that was previously unavailable to them. So why the complaints?

Historically, the development of technology has tended to occur in small steps. There were innovations here and there, but not on a global scale, not with revolutionary impact, and not in a way that changed all of society and its way of life. Innovations were absorbed and adapted and became part of daily life. Today it's different. The changes brought by technology are massive, and they exhibit certain totalitarian tendencies...For the first time, our thinking is threatened by machines.

THE INTERNET IS 30* YEARS OLD IT'S NOT RELEVANT.

*29.59 Years, 10796 Days
(2 October 2018)

25

I was given this feedback as I explained my project. They said my project should aim to consider the future. As an example, they said my project could be targeted towards farmers and selling them drones as a way to track sheep. As a bonus virtual reality could be thrown in so they can experience the drone flight.

I wonder if any farmers will read this.

Free Wifi

'To imagine 'Online' as a place we can go is also to indulge the fantasy that we can simply choose to leave it behind, or refuse to go there. But we are always in the midst of the 'Online' way of being, whether we are looking at a screen or not.'
 (Real Life, 2018)

Free WiFi

As we become always Online, we lose 'connecting' to the Internet, Barriers between offline and Online no longer exist. Ted Hunt explores the idea of creating a more 'physical' barrier to entering the Internet, exploring the Internet as 'the modern equivalent to the living organism of a city' (Hunt, 2016) and aiming to create consideration and ownership over the Internet in the project: 'Design for an Entrance to the Internet.'

ONCE YOU'VE CONNECTED YOURSELF TO THE INTERNET IS THERE A WAY OUT?

As this transition towards total connection enters, people become overwhelmed and, in a state of seeming panic, they drive themselves offline. The total offline is often seen as a time to 'discover' yourself, a time to consider and realise the world around you. Catch your breath. Why do we see being totally offline as a good thing? Total offline could be seen as self sabotage (Mod, 2017), a form of disassociation. Facebook doesn't allow you unfriend large quantities of people at once, they view it as an unhealthy disconnection, potentially disassociating yourself for harmful reasons. Either that, or you're a robot.

The strangest thing about total disconnection is need to post it to everyone, announcing your departure from Instagram or Facebook - Especially when it's only for a week. Most people wouldn't notice if you stopped posting for a week. Content on Instagram is barely interacted with, a quick scroll past and a double tap to like, a comment if you're lucky. Is total offline a trend? A self absorbed plan to see who would 'care' or notice if you left.

DOWNLOADING AN APP TO DELETE ALL YOUR OTHER APPS.

In our present, being Online isn't so much a luxury or escape, instead it's the everyday - How we connect with others, browse, catch up and relax. For many it's empowering and an incredibly helpful resource, so why are we pushing for the 'detox?' Have we come to the realisation that the Internet possess great power for good, but also bad? This connected, worldwide community can be totally isolating. Lurking, stalking and investigating, can we find too much out about our peers? In no way am I denying that the Internet can be harmful (real life can be as well) what I am exploring is this sudden urgency to get offline.

To be 'extremely Online' is to post and to see what has been posted as very important — and it is also to risk misunderstanding what is seen on your screens as too representative of the rest of the world, to think our niches are bigger than they are. For some, the Internet, as a genre, is a low-key lower-case detached ironic nihilism. For others, it follows deep into screen-based communities founded in radical chaos or white supremacy.
(Real Life, 2018)

The short lived freedom of a week or two, and then we 'relapse' - Connected again. Lets not cut ourselves off, cold turkey, it's harmful, it amplifies our addiction and worsens our mental state. Why not practice self control and gain your attention back. Instead of connecting on the bus or train ride use it as a time for a break, turn your phone off when you work and don't reply to that message instantly. Your phone shouldn't be a reward for being off your phone for 2 hours. I'm not preaching the classic 'get off your phone and read a book' but just think about how you use that digital space, monitor and be aware.



Fig 57.

What do we want from the Internet & what does the Internet want from us?

How do we affect the Internet and how does the Internet effect us?

How can we surface the parts of the Internet that we are never shown?

What alternative means can we imagine to organise, access and retrieve information/knowledge/wisdom from the Internet?

How can we become better at choosing what it is we value (based on our human values), rather than just valuing what is chosen for us (based upon what's ruled as best for us).

How can we allow for greater accidental and serendipitous discoveries to inspire curiosity and retain attention beyond mainstream mass personalisation?

Ted Hunts Questions (left) provide a great prompt for considering our use of the Internet, and the Internets use of us. A basis for a 'healthier' Internet. The scans which follow were found shortly after writing 'Free WiFi' and acted as an expansion of ideas surrounding offline & web browsing practice. Originating from Debord's 'théorie de la dérive' which explores naive wandering of a city as a form of discovery and freedom (against the structured format of the white collar) Bürger adapts Debord's theory and encourages 'bench theory.' Letting the city happen around you in a state of leisure. Intrigued by this writing it prompted thinking surrounding the adaption of these theories into the digital space. A form of digital leisure. How can we naively explore and observe the digital space?



BENCH THEORY

Text

Thomas Jeppe & Manuel Bürger

Part anarchist geography, part slacker social science, Guy Debord's "Théorie de la Dérive" advocates the practice of aimless wandering through the city streets. The theory encouraged the discovery of the "psychogeography" of the urban environment, charting fluxes and flows that course through a city at any given time. Debord's dérive – or, "drift" – was an experiential fact-finding mission that also doubled as a tacit protest against white collar living. Unmoored with eyes open, active wandering is a way to mentally escape the A-to-B lifestyle of the city-dwelling automaton.

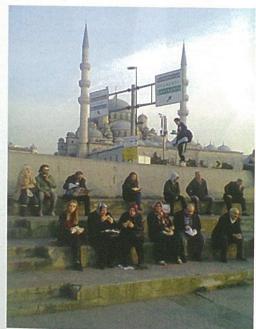


With graphic designer Manuel Bürger, artist Thomas Jeppe has created a find-all-replace rendition of Debord's "Theory de la Dérive" – subbing dérive for bench, and psychogeography for psychosociology. Rather than drifting through urban space, "Bench Theory" advocates the practice of sitting in public for long periods of time – of letting the city wash over you, rather than moving through it. A bench session can take place in any public space where one can sit. It creates social

micro-climates based on chance encounters, where human interaction can occur without the assistance of 3G geolocation. The text is a conceptual supplement to the duo's own benching practice, whence the two can be found daily on a concrete wall in Berlin-Kreuzberg.

On the bench, one or more persons during a certain period drop their relations, their work and leisure activities, and all their other usual motives of relaxation and recuperation. Instead, they let themselves be fixed by the attractions of the terrain and the encounters they have through it.

Benching includes both letting go and its necessary contradiction. Social theater, despite the narrow public space to which it limits itself, provides abundant evocative data.



From a benching point of view, cities have psychosociological contours with constant currents, fixed points, and vortexes that strongly encourage stopping at certain zones. The ecological analysis of these fissures in the urban network – of the role of microclimates, of distinct neighborhoods with no relation to administrative boundaries, and above all of the dominating action of centers of attraction – must be utilized and completed by this psychosociological method.

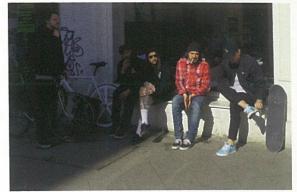
In order to understand the real flow of the real neighborhood in which we live, we have developed impressions from the bench, a focused perspective on a small radius of activity, through which inhabitants of a larger radius would consistently pass. The impressions show a repetitive form of street flow – similar to a human's heartbeat – with points of exception and synchronicity over a longer period. Such data are examples of a modern poetry capable of provoking placid emotional reactions – in this particular case, intrigue at the fact that the repetitive, mundane activities of anyone's life can be so complex. They will undoubtedly prove useful in developing Bench Theory.

The random events that constitute a bench session are fundamentally different from those of the voyeuristic flâneur, with his searches for spectacle. Progress, here, means recognizing new perspectives more favorable than our to need for a constant flow of experience punctuated by regular highlights. The first psychosociological attractions discovered through benching fixate on habitual action, to which its adherents will constantly be drawn back. This return is critical and results from a physical commitment to a singular geography over time, defining a rhythmic structure by movement around, to, and from a point of stillness.



Benching in suburban ambiances is naturally depressing, where the interventions of chance and the energy of a constant stream are poorer than anywhere else. The primarily urban character of the bench can be expressed in Marx's phrase: "Men can see nothing around them that is not their own image. Everything speaks to them of themselves. Their very landscape is alive."

One can bench alone, but all indications are that the most fruitful numerical arrangement consists of three or four people who have



reached the same level of awareness, since cross-checking impressions makes it possible to arrive at similar mental states.

The average duration of a bench session is four to eight hours, considered as a good range of quality time for proper contemplation and distraction. The start and end have no necessary relation to the solar day, but it should be noted that the very last hours of the night are generally unsuitable for benching.



A bench session rarely occurs in its pure form. It is difficult for the participants to avoid setting aside some minutes for taking care of banal tasks like phone calls. A bench session often takes place within a deliberately limited period of a few hours, or even fortuitously during fairly brief moments. Conversely, it may last for a day without interruption.

The influence of weather on the bench – although real – is a significant factor only in the case of prolonged rains, which make sessions virtually impossible. But storms or other types of precipitation are relatively manageable when benching.

The content of a bench session may be precisely delimited or vague, allowing one to either contemplate an ambiance or to distract oneself. It should not be forgotten that these two aspects of benching overlap in so many ways that it is impossible to isolate one of them in a pure state.

In every case, the spatial field of the bench is structured on the city's flow and overlapping social fields. The maximum visible area of this spatial field should not extend beyond 100m, though the skyline can be within view. At its minimum, it can be limited to a smaller ambiance with high traffic: the extreme case being a bench session of an entire day within a *Comme des Garçons* shop interior, conducted by experienced bench regulars in April, 2014.

Capturing a fixed spatial field entails establishing a more or less comfortable,



bench-like form. Here, the repurposing of urban architecture can be applied, often in response to inadequate municipal infrastructure. Low walls or fences can often prove preferable to official street furniture, an apparatus of didactic, "top-down" constructed community space.

It should go without saying that we are not at all interested in the mere exoticism that may arise from the fact that one is capturing an ambiance for the first time. To properly understand its qualities and context, a bench must be visited on several occasions at different times.

Our rather explorative so-called "lifestyle," and even certain amusements considered dubious that have always been enjoyed among our entourage – slipping by night into spaces of intense self-realization and destruction, dancing without pause or ulterior purpose, searching for the most nourishing contexts of contemplation and distraction, etc. – are expressions of a more general sensibility that is no different from that of the bench. Written descriptions can be no more than passwords to this great game.

The lessons drawn from benching enable us to picture the articulations of a modern city. Beyond the discovery of unities of ambiance, one measures the pulse that courses through the city, a rhythm that may have little relation with deterministic structure. With the aid of emotional, physical, and social experience, one can draw up hitherto lacking maps of influences, maps whose inevitable imprecision at this early stage is no worse than that of the earliest navigational charts. The only difference is that it is no longer a matter of precisely delineating stable continents, but of determining the shape of a community and our role within it.



"Théorie de la Dérive" by Guy Debord was published in *Internationale Situationniste* #2 (Paris: December, 1958).

FROM THE ARCHIVE

For these related stories, visit 032c.com/archive

FAKE INTERVIEWS WITH ICONS OF THE 90S
Tom Kummer/Pablo Larios, Issue #27, Winter 2014/2015

CEDRIC PRICE: LIMITED LIFESPAN OF CITIES
Hans Ulrich Obrist, Issue #2, Summer 2001

SUPREME NEW YORK
Alex Hawgood, Issue #22, Winter 2011/2012

Pause

Pauses in our physical lives (on the bus, in the elevator) allow us to catch up on our digital existence.

Or

Pauses in our digital lives (spinning wheels, no service) allow us to return to our physical existence

- Write notes on your hand.
- Scribble on odd pieces of paper.
- Tell your friends stories, speak to them about your plans.
- Hold your memories in your head. Write them in a diary.
- Use the library.
- Spend the bus ride in your head.
- Remember the Internet is there, it's not essential. Use it where needed.
- Create a barrier between you and the digital, interrupt for a reason so you differentiate between the spaces.
- Use physical processes, create using your hands instead of your mouse.
- Take things apart. Break them. Understand how they work.
- Make things you can touch, let other people experience them.
- You don't always have to talk to people. It's okay to be in your own physical space.
- Don't bookmark things, don't pin or connect things. View things in the digital space but leave them there.
- You're probably not missing much on Instagram, you don't need to check it all the time.
- You don't have to Google that question, let it float till you get home.
- Respect other peoples space.
- Sometimes it's nice to walk.
- Be vague.
- Hold some things special to yourself.
- Print off your readings. Make photocopies, read them. Highlight and make notes.
- Take a photo. Remember a time. Capture the present for the future.
- Appreciate the simplicity of reality.

- Remember to 'leave' your filter bubble. Find things which challenge your values.
- Explore. Be Curious. Allow for accidental discoveries, browse with no intent.
- Talk to people on the Internet.
- Remember software can be limiting, challenge this.
- Find inspiration on the web, don't copy it. Understand where it came from. What made that person create it.
- Let the technology be your service.
- Create things which asks questions not just solves them.
- Sometimes you've got too many options. Stick with one. Don't romanticise what you didn't choose.
- Having lots of information isn't always a good thing.
- Create over consume.
- Get absorbed in Online subcultures, explore the digital community. Use it as a space to talk to people you never normally would.
- Treat people and places digitally like you would physically.
- Remember your digital and physical personalities can be different - Just make them true to yourself.
- The Internet is always watching you, tracking you, it thinks it knows you.
- Make the digital a conversation space, not a resting place for final products.
- Let it act as an archive, you can post as much as you want on there - Just remember you'll still be able to access/see it in 100 years.
- Understand what you're working on, the systems behind it.
- Become aware of the digital that surrounds you.
- Disperse information freely, share your findings and your thoughts. Be transparent.
- Carry the technology, it's good to have it if you need it, but it's not essential.
- Explore the complexity of the Internet.
- Pick what you think is best for you, not what the computer/algorithim thinks is best for you.

We procrastinate with
motivational YouTube videos.



Mask

'Wearing of a mask has been hypothesised to bring about four main psychological effects: disinhibition, transformation, facilitation of the expression of aspects of the wearer's Self, and various psychosomatic changes.'

(Cooper, 1999)

Since the beginning of time, globally, masks have been used for a variety of purposes; from concealment to empowerment (via ceremonies/rituals), they carry a strong significance and are used to disinhibit the wearer (can the mask wear you?). The mask can act as a representation or a repression of power. Carrying a personality (or your personality acts as a mask). What happens when these masks become less obvious, when instead, the mask becomes virtual - A screen for us to hide behind, a username or fake personality.

Across cultures masks act as a way to become someone else, by placing on the mask your true identity becomes blurred. It's not you acting, the mask is acting through you. For example; The Grebo (located across Africa) use wooden masks (fig 19) in ceremonies to communicate with spirits to solve disputes or ask for blessings. Throughout Alaskan culture the Yup'ik use masks (fig 20) and ceremonies to combat the devil, for healing, and to bring upon luck and fortune. The mask can also act as a living representation. The False Face Society, or Iroquois people, carve masks (fig 21) from trees. The masks are carved into a living tree and not removed until finished - They consider them a living representation of a spirit. In their ceremonies they call upon the spirits of the grand fathers of the Iroquois to heal and ward off sick spirits. In modern times these rituals are practiced to serve a variety of purposes. You only become a member of these societies through being cured by the rituals. In these cultures, and many more, these masks call upon a certain strength or power for the user that they did not have before. They act as a symbol, or activator, of power and knowledge.



Fig 19.

The mask also acts as a way to protect and conceal oneself, whether personal identity, from threats or to become a threat. Most commonly thought of is masks for war - From the Roman army wearing masks as armour (fig 22) or more commonly, gas masks (fig 24) & helmets seen in combat today. These masks created a power for the wearer - They were no longer themselves, they could commit acts of violence because they weren't recognisable as themselves. A method to dissociate. They were protected

46



Fig 20.

47



Fig 21.

Mask



Fig 23.

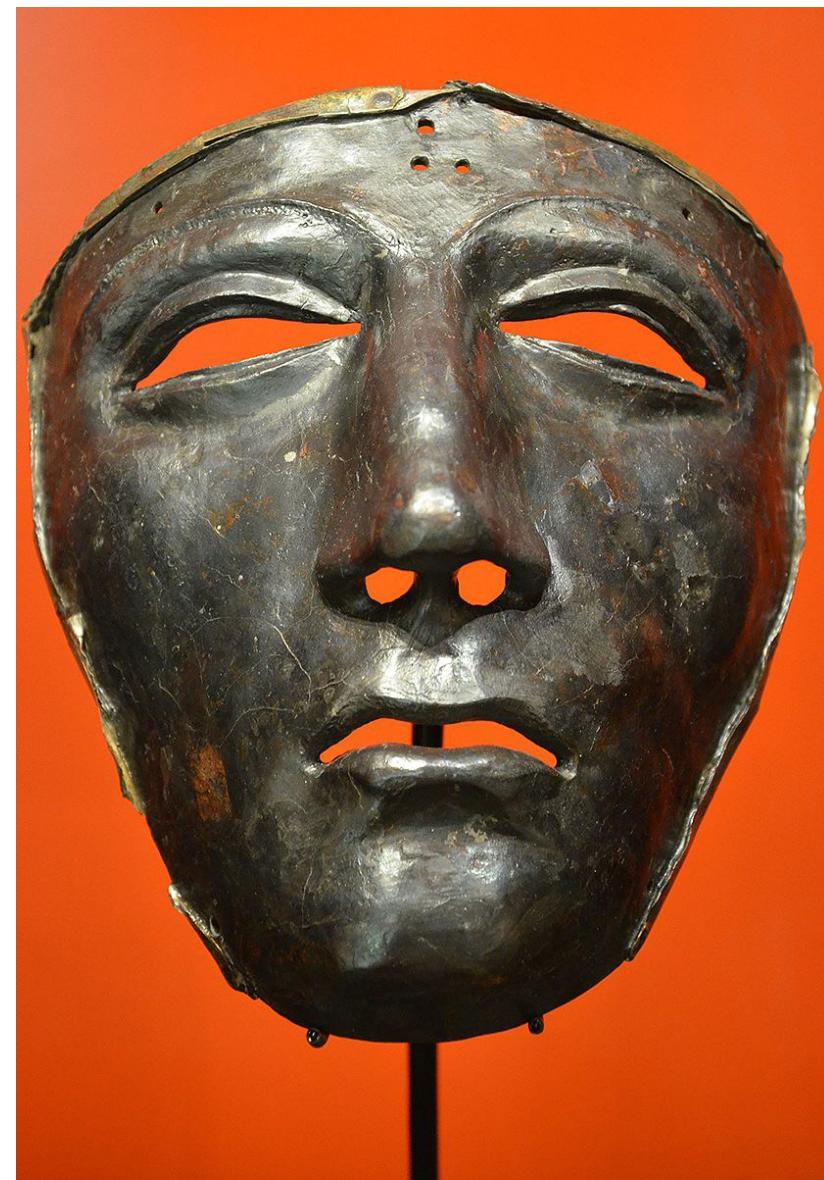


Fig 22.



Fig 24.



from other attacks, the armour protected the wearer from enemies attacks, and gas masks allow entry into normally harmful places.

'IN ANY VIOLENCE DONE BY A MASK-WEARER, THE HUMAN IS NOT CONSIDERED RESPONSIBLE; EVERYONE UNDERSTANDS THE CRIME WAS COMMITTED BY THE MASK ITSELF.'
(COOPER, 1999)

The Guy Fawkes mask (fig 23) is a key symbol for anti-government movements. A unity of ideas for decentralisation. It's become synonymous with the Anonymous hacktivist group, a digital anarchist movement. The mask acts as a way to unify a group and remove and hide your single identity.

Being able to identify someone humanises them, they have an address, a job, a birth date - They become 'real.' You can relate to them. Lucha Libre, Mexican Professional Wrestling, creates personalities through masks. The Luchador's masks create mystery and curiosity, elevating them to an almost superhero level. If a fight is lost, the wrestler removes their mask (fig #) and the magic behind their character is lost. They are reduced to a human.

El Santo (left) was one of the most popular personalities, becoming a phenomenon with TV shows, comics and



Fig 26.

movies - This masked hero became a symbol of justice and power for the common folk.

When the mask conceals identity, the mystery creates an almost heroic aura. These symbols of power create a hope for some, fear for others. In an almost ironic sense, these masks also cause you to stand out, in masses the mask associates, singularly you become the odd one out, attention is drawn to you. Sometimes this attention is what causes people to



Fig 27.

be masked. For example; In 2014, Shia Labeouf wore a paper bag with the words 'I am not famous anymore' (fig 27) written across it, the ironic attempt to draw attention away from him, brought more to him - Potentially a deliberately planned performance, displaying the mask as a symbol of power.

The Internet places all these factors into affect, creating multiple masks. When operating Online and through a screen, we change ourselves - Into avatars, profile pictures and chat messages. When communicating with others via the Internet you don't see a face, there's no reaction, just three dots as they type. How does this digital mask impact us? Do we interact differently behind this mask?

Adam Joinson & Joseph Walther have found people are more likely to disclose personal information Online rather than in person (Newman, 2015) - People are disinhibited while Online, they tend to feel safer and more protected. Do we let our guard down as we browse? Assuming everyone has good intentions.

What if we take the mask used for ceremony and wear it into the Internet? We gain a sense of invincibility on the Internet, you can pretend to be whoever you like, your knowledge is infinite, every answer a Google away. Whilst a healthy resource - What happens

when we take advantage of it and the naive browsers? Our self perception and morals blurred by the mask; we can act out, offend, deceive, confuse, it's all just a message away. We lose the sacred mask - Instead we stare into the void. Blank and unconsidered. Our only reflection is the reflection of your figure in the screen, the black mirror. Like The False Face Society, we need to consider our masks as living spirits, something not to be abused.

With the anonymity of the Internet the mask is unconsidered, in most cases our identity is concealed unless we choose to disclose it. We can hide behind false details, a misleading profile picture or make believe stories. Like the war helmets, we gain the ability to attack and slander with no repercussions. As our personality gets blurred behind the mask we don't consider what we say, we vocalise without thought. Through screens you don't see a personal reaction, there is no face, just a username. Blank avatars (fig 28) remove the personality. Like Michael Myers (fig 29) it is a featureless face, blank and terrifying.

We gain the ability to name and 'shame' with anonymity, the power of unity to punish the slander. Sandra Newman (Newman, 2015) explores Internet shaming and contrasts it with Lucha Libre unmasking (as a loss



*Fig 29.
Fig 28.*



Fig 30.

of power) and the older practice of Schandmaskes/Scold's Bridles (fig 30), a public shaming mask. 'Where a crowd of strangers come together to punish someone, usually for an offensive statement...Targets are also 'doxxed', meaning that their personal details are published Online – a practice that combines the symbolic unmasking of the Lucha Libre wrestler with the implied threat of real-world violence. Most of the aggressors are masked by anonymity' (Newman, 2015). As Newman explains, these unified crowds act in an ironic nature, shaming the person for their misuse

of power whilst exploiting their own anonymity to make threats.

Perhaps this ability to act out stems from the distortion the mask creates, you're never truly hidden, a mask can be lifted and reveal at any moment. However, a mask changes how you see yourself, a warped perception making you step out of your body. Since the beginning of time masks have allowed people to dissociate and disinhibit themselves, imaging a different form of self. Between the digital and the physical we may become disoriented with the real and fake, sometimes our Online avatar takes over.

What is key is to remember we're all people. Everyone is dealing with masks. Understand the affect of these masks and be aware of when you're consumed. It's not unhealthy to wear a mask, just don't be sure that mask doesn't harm yourself or others.

A (SUR) FACE BEYOND THE SCREEN

54



55



Lost in Translation

As we access new methods of communication our language and how we use it adapts. Alongside new definitions of our modern society we have created subset languages through forums, tweets and messages. More becomes available to us and the subculture, being elusive and exclusive, becomes harder to define. We've become collages, cut and pasted from other generations (Rose and Kahn, 2011). It's a strange form of self sabotage.

'In todays climate, small communities that spawn influential subcultures would be impossibly difficult to cultivate, the world is simply too connected. It's virtually impossible to remain obscured in todays constant information exchange. The incubator is broken. The audience is too big. An even if the baby is premature it's paraded in front of cameras.' (Rose and Kahn, 2011)

These new languages act as a way to create 21st century subcultures, away from the unknowing. Internet slang/jargon, or cant, are adaptive forms of language, used over a variety of platforms to avoid policing, exclude and create unity.

'Internet slang does not constitute a homogeneous language variety. Rather, it differs according to the user and type of Internet situation' (Barseghyan, 2014)



Fig 31.

Leetspeak, or leet (l33t, 1337, l33+), or eleet (3l33t, 31337) is an English and symbol based language originating in the 1980's from hackers like the Cult of the Dead Cow) it has now been adapted into Online gaming, messaging & forums. Based around replacing letters with similar glyphs and figures it acts as a way to deceive text filters - Avoiding curse words, or banned phrases. Leet is commonly seen in censorship; @\$\$ = Ass & \$#!+ = Shit. The purpose of the language is seen in the words origin, Elite. Recognising and conversing in leet reflects a 'higher' knowledge, it's a form of cant - For the untrained eye the words make little sense but for those who know it's a simple method of communication away from the masses. Some believe it's stupid, for others it's second to English.

Padonkaffsky Jargon (or Podonkaffsky Jargon (язык падонкафф, yazyk padonkaff) or Olbanian (олбанский, olbanskiy) is a Russian based cant/slang originating in 1997 from 'intellectuals'* (Fedorova, Nataliya 2010) through Russian social networking such as FidoNet & LiveJournal.

Beginning through a series of memes as a way to make a mockery of those with no understanding of the Russian language. It focuses on purposeful misspellings and profanity it's commonly seen in political satire and, as mentioned, to exclude those who don't speak Russian or understand the slang. The jargon becomes difficult to traditionally translate due to its lack of structure, mistakes are made on purpose, puns and culture play also play a huge role in the language.

* 'They were journalists, system administrators and professionals with academic degrees.' (Fedorova, 2010)

English
↓
Leet

A	4	A	/.	\
B	8	3		
C	(
D)			
E	3			
F	= pH			
G	9	6		
H	-	#		
I	1	!		
J	;			
K	{	<		
L	_	_		
M	v	v		
N	\	\		
O	o	o		
P	>			
Q	o,			
R	2			
S	5	\$		
T	+ 7			
U	_	\ /		
V	\ /			
W	X	V		
X	> <			
Y	' /			
Z	2			

Lost in Translation

As the language became more commonly used in politics, in many instances politicians became victims, and seen in the everyday it has become more structured and guides have been created in an attempt to inform.

My Child

Учи олбанский!

Learnut Olbanian!

Fig 32.

Existing in both the digital and physical creates a strange tension and contrast between languages. As mentioned earlier; our digital connections tend to follow conventional writing practice but on a 'dumbed down' scale - Grammar becomes poor and spelling mistakes are fixed by autocorrect (or ignored due to a reliance on autocorrect) - Our responses are instant but that comes with a cost. We shorten everything possible: ASAP, BRB, G2G, L8R, IDK, JK, LOL and more have become commonly used acronyms to express ourselves. We can express more with ?????, and !!!! to emphasise importance, anger or confusion. CAPITALS, **bold**, underline, and *italics* all reinforce this.

Emojis, emoticons and smileys display a human action, smiling, frowning, crying, laughing and more. A stronger, quicker expression of mood which helps the receiver understand your point of view. Onomatopoeias like 'haha' express a more human element of humour, as you read you hear laughter in your head.

What affect do these shortened methods of communication have? Is 'U OK????' A way to check up on your friends, 'NVM' (Never-mind) becomes an easy response, ILY!!! <3 becomes an expression of affection. Maybe these more abstract methods of expression make them more accessible to someone

who struggles with self expression - A start to showing more of yourself to someone. Perhaps it makes understanding other people through screens easier, you are able to display 'more' emotion.

On the opposite, our physical conversations are impacted by the digital, expanding (and shortening in some cases) our physical vocabulary to create words only understood by those who have experienced the digital. Acronyms are normalised in everyday conversations. You're able to say LOL or BRB with no confusion to what you're saying. We shift between the digital and the physical so often that phrases flow in between, not sticking to one environment.

Liana Barseghyan explores the idea of the composite language relating to the Internet - Works such as line, name, web, down, up are given a new definition when explored through the Internet; on/offline, webpage/side/cam, username, download, upload/grade (Barseghyan, 2014). Known as compounding, this acts as a reflection of the fusion of digital and physical. Prefixes and suffixes are often at the base of this new slang we are experiencing on the Internet and as a way to describe the digital space in the physical.

Prefixes: *De* becomes deactivate, decode, delink.

Hyper becomes hyperactive, hyperlink, hyperspace.

Suffixes: *ise* becomes computerise, globalise,

authorise, popularise, automise. *ware* becomes software, hardware (Barseghyan, 2014)

As our communication becomes shorter we transform words to suit. Defined as clipping; when words are shortened/reduced without a shift in meaning. Advertisement - Ad, Telephone - Phone, Website - Site, Photograph - Photo, Internet - Net. (Barseghyan, 2014). This alteration of traditional words combined with new additions/definitions/purposes explores the now fluid shift between

Lost in Translation

physical and digital, acting as a clear reference to see how we are influenced into normalising the digital into casual conversation. Words that never existed years ago are now commonly known.

With the power to create worldwide subcultures we are able to exclude and give (personal) power to those who we choose. In a strange irony Internet slang becomes more accessible the more it is used. Guides to decoding them become more accessible. Perhaps Aaron Rose was right, The gun is jumped, promoting & expressing. Unable to keep things private. Perhaps it could just be the natural progression of the Internet. *Pushing & Pushing*



Fig 33.

62



63



Is our idea of a utopia always
having something to do?

Is our idea of a distopia having
robots do everything for us?

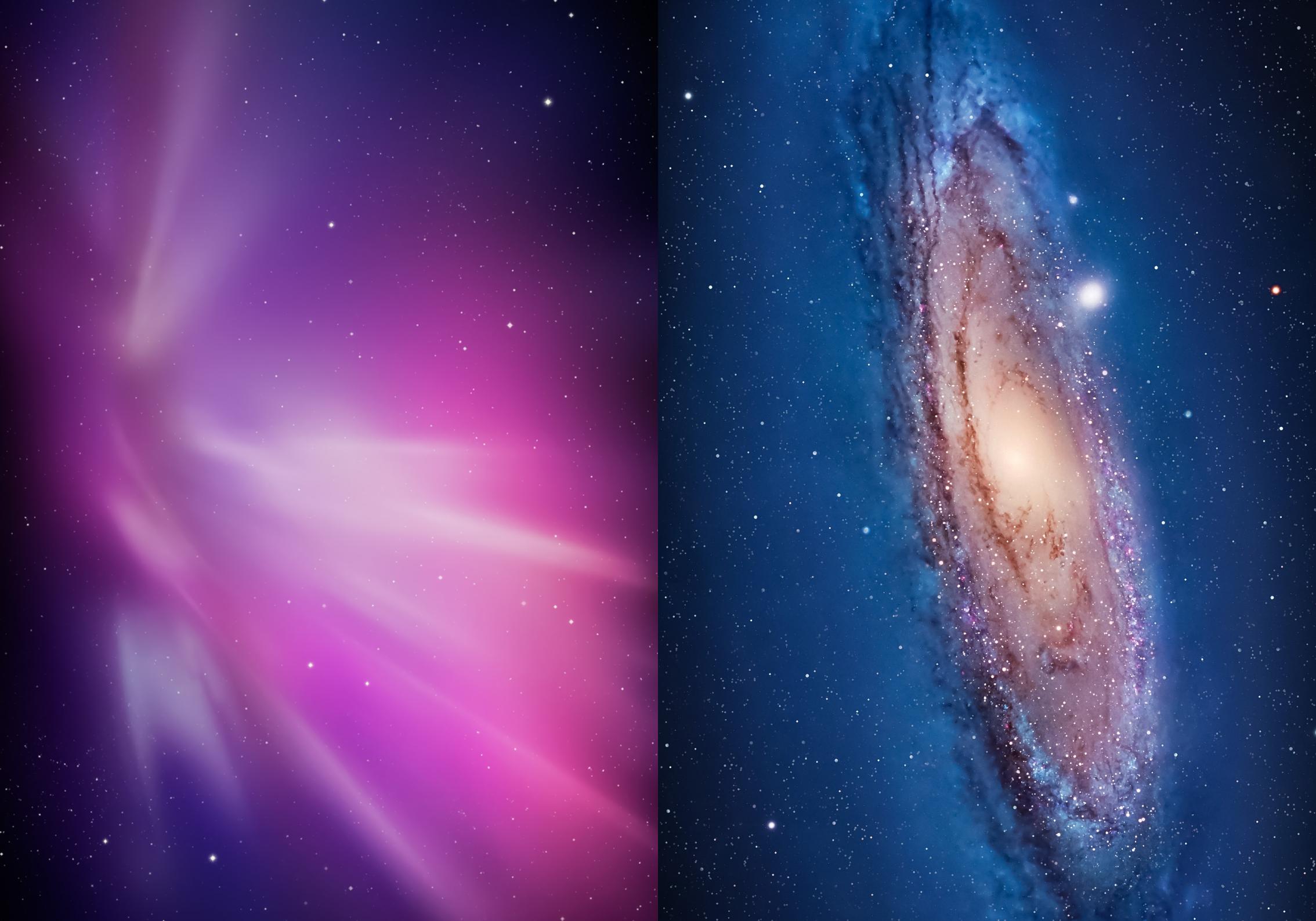
Time for a change

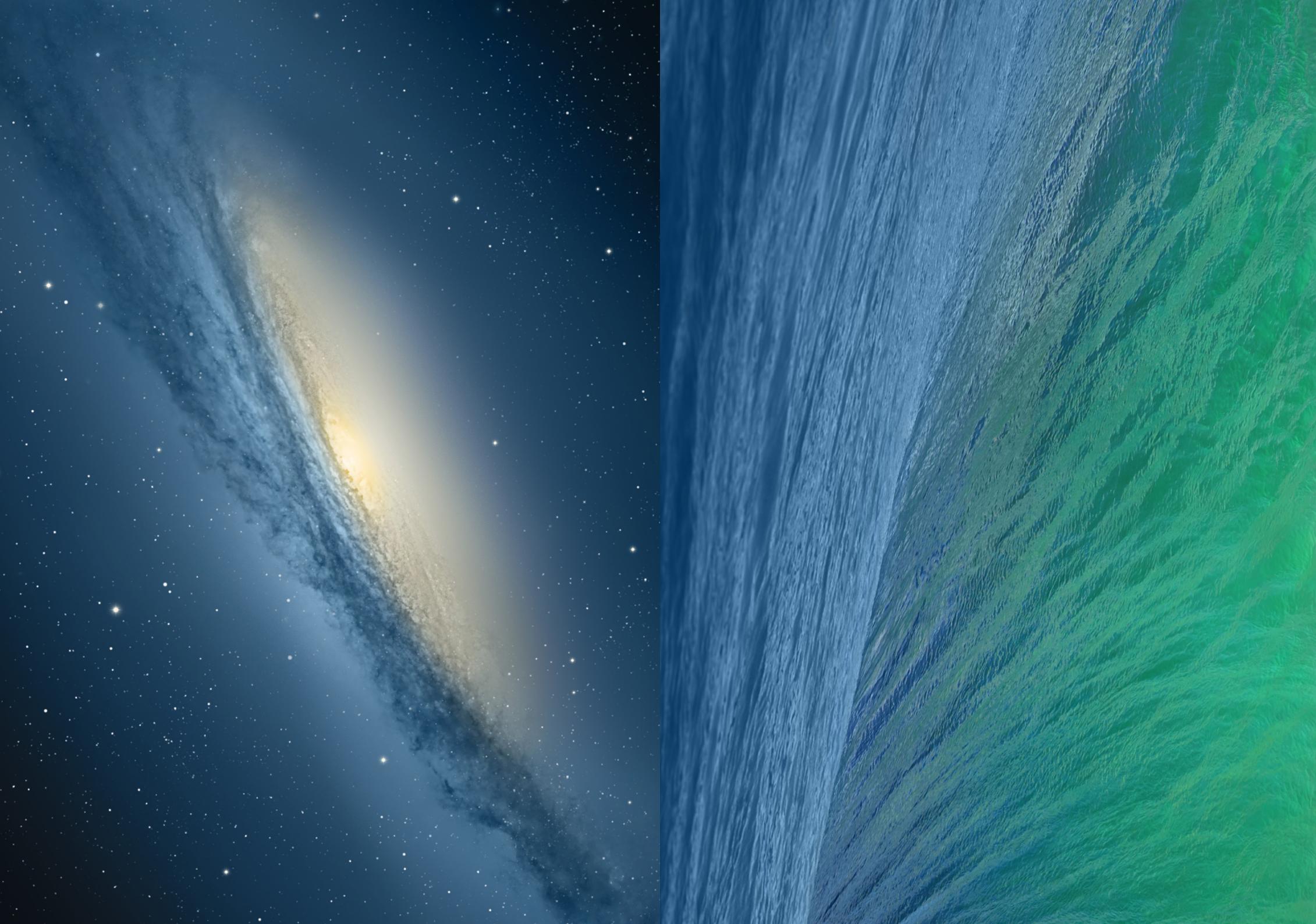
Watching the change in default Mac backgrounds. Shifting from abstract, 'futuristic' forms to space into mountains and landscapes. An attempt to humanise and soften technology. Microsoft moves in the opposite. A leap into the future. What if these backgrounds acted as markers for a new measure of time? Instead of 2014 it's Yosemite 10.10.5; A mountain at sunset. We could base time off new releases of technology. 2016 becomes iPhone 7.

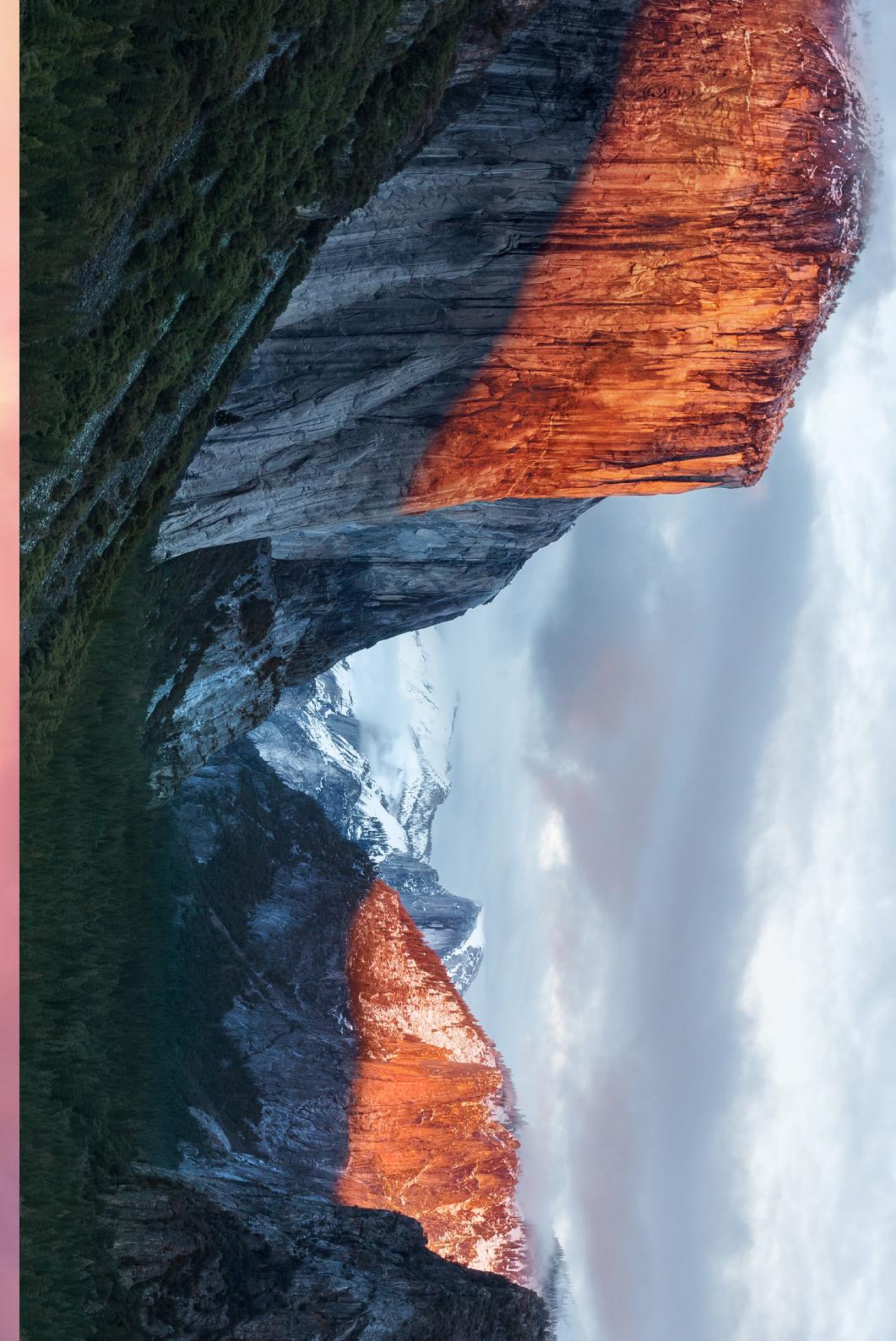




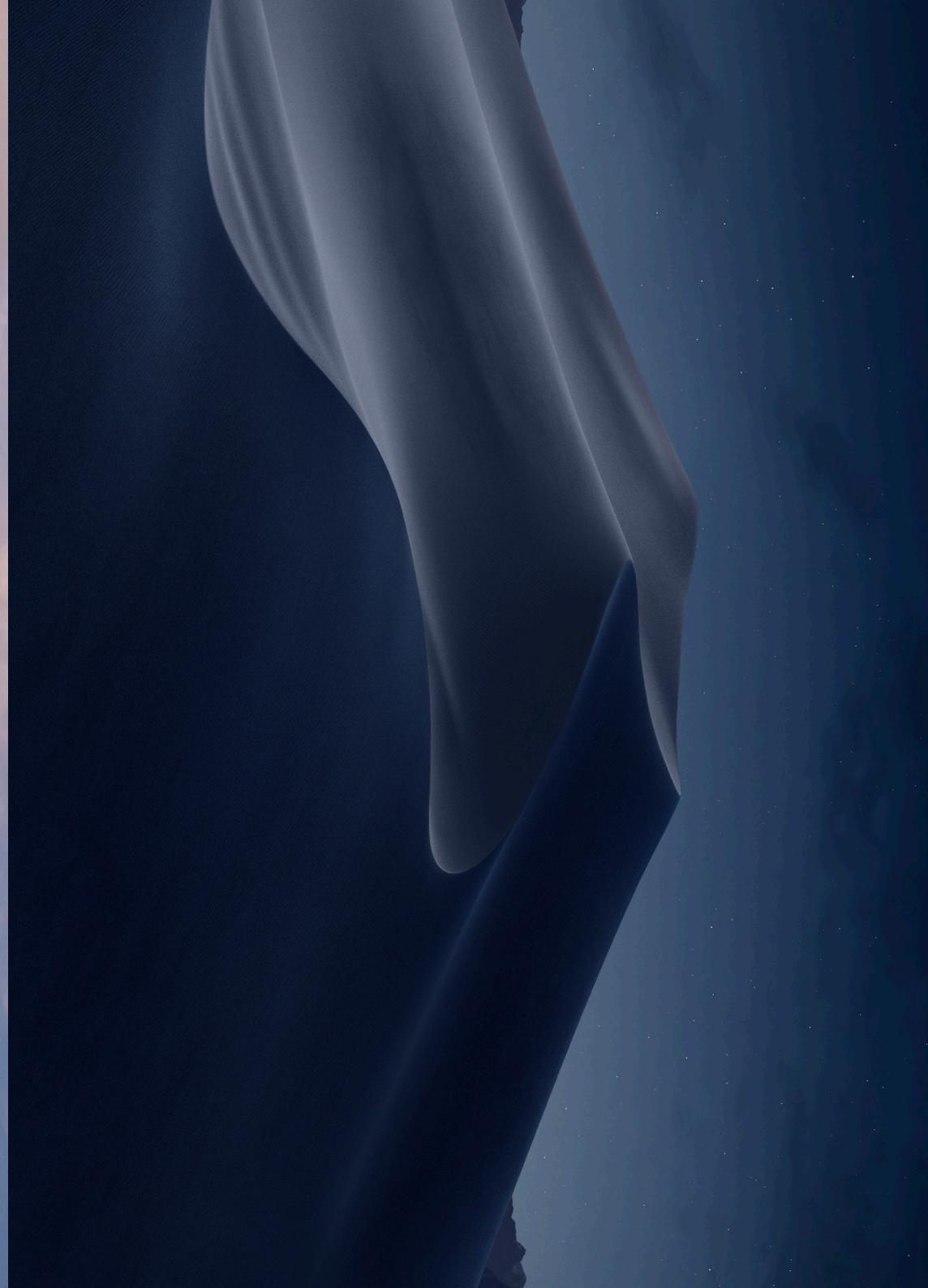


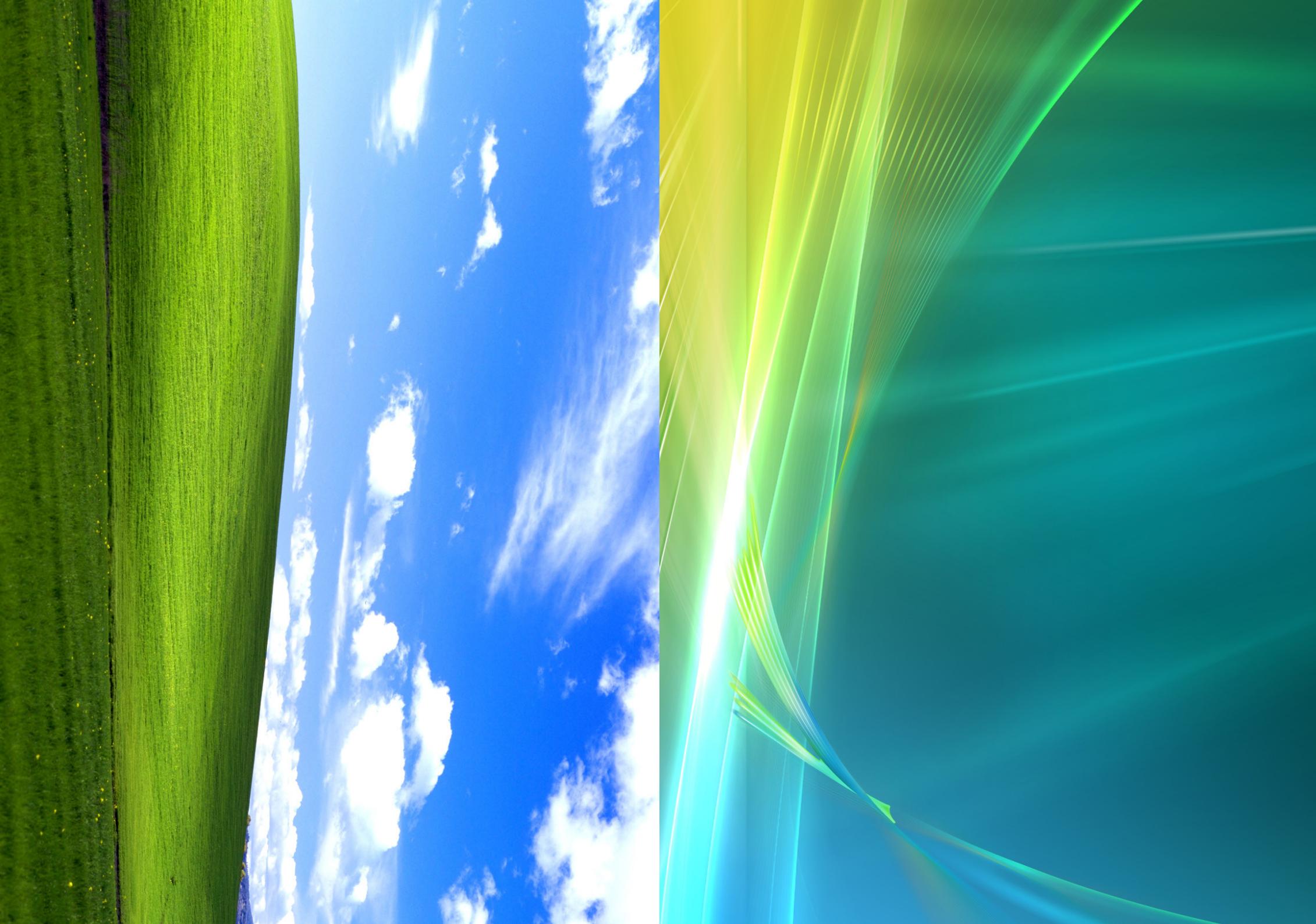














Memory

Fig 61.



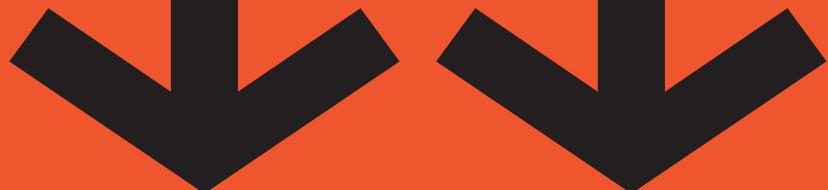
We've lost our memory, if you need anything it's found on your device.

Our digital lives & storage become voyeuristic. Prior to storage being so accessible all you could tell about someone's life was based around writings and stories, as time progressed paintings of people (if you could afford them), then film photos - Limited to 24/36 photos at a time. Someone can now know your day to day life. Seeing the thousands of iterations someone made to a document. You can understand someone and their process in much more depth. How much is too much?

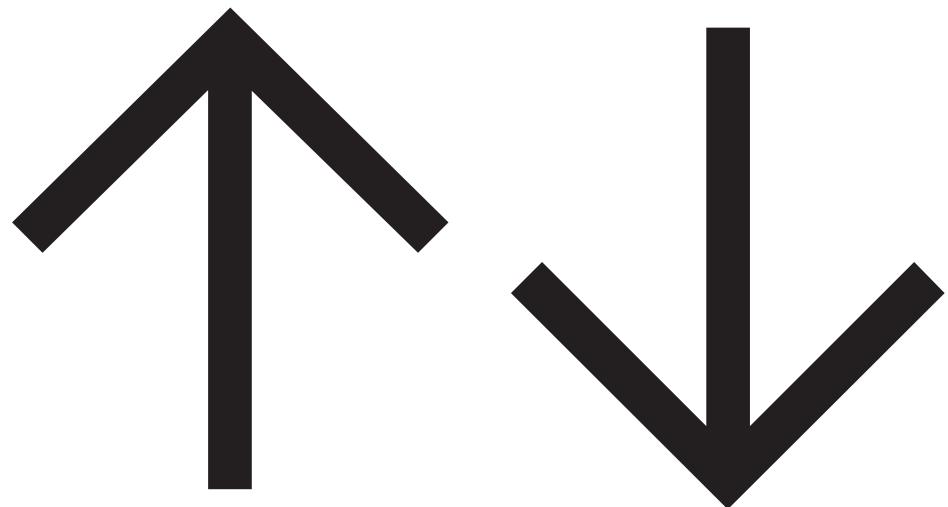
Our diaries have gone from daily to hourly. Are our diaries us? Existing as entirely virtual are they really our memories? Or are they our experiences (through a screen) of other memories.

Imagine a time capsule today. How much storage would it have? How much would it need?

THIS WAY UP



update



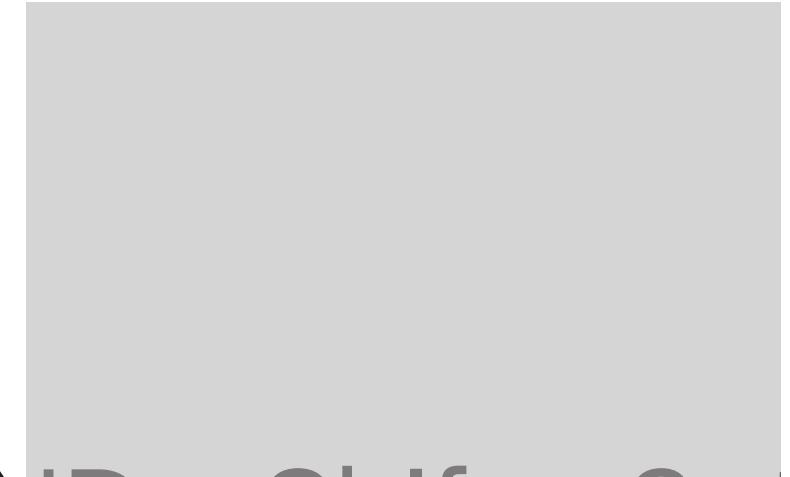
download

The Unlimited The Photograph

A recent death gave me a situation to consider our use of digital files. It's convenient having hundreds of photos tucked away in folders but we only look at them when we need them. We've lost the focus of treasuring these photos. They become artefacts, perhaps used to prove, or boast, rather than appreciate.

Remember when digital photography was introduced? When those files weren't tucked away inside hundreds of other folders. You were limited to a small SD card - Only able to store 80 or so photos, the image processing took so long you could only take a photo every thirty seconds. Coming back from a holiday meant bringing the family together, everyone would look through your photos and gasp in awe. Now they're lost in the flood of photos. You can capture thousands of pictures but where do they end up? We're too busy to look at them - A fleeting moment of nostalgia. A summery beach photo posted in the winter 'can't wait to be back here #tbt.'

I don't think it's bad having 'unlimited' storage for our photos, I love being able to snap away and come back to them 2 years later. There's an ease, a sense of knowing you'll have a photo in amongst the thousands that means something. Is it comforting knowing someone can follow your life just by looking through your Camera Roll?



CMND + Shift + 3

We place our most treasured moments amongst memes and screenshots.

Technology isn't a solution.
Technology is an aid.

a new
phone
won't
solve your
problems.



216 Web Safe Colours*

*16777216 Web Safe Colours

Written in reference to how quickly our digital environment changes, how we can adapt it to our needs and how it can limit us.

How are we limited by this digital software? With a select amount of file types, colours (and commands/actions) do we only have a set number of 'artworks' we can create? We've arrived at this strange tension of having the freedom to create anywhere, anytime at any size but have we created a limit to what we can make? Photoshop only accepts certain filetypes, our hard drives have a limit, RAM/processing power is limited, Webpages are only so big, Instagram has set ratios, resolution is only a set size. Will we reach a point where we can't create anymore? To put it simply, No, I don't think so.

We could view physical methods of making limiting; there's only certain brush sizes, paint can be mixed but base colours are limited, pencils are only so dark, you can only view physical art at certain times - It's not accessible to everyone. How have we conquered these limitations? We've broken them, going against the default pushes for a wider art movement. We need to be more comfortable with this digitally. Explore a digital anarchy. Glitches and errors become an aesthetic, pushing the software to its limits and watching it break becomes the art, the Internet becomes non-rectangular. It's easy to fall into the comfort of letting technology carry the hard work but why not work against the technology? It's not as intimidating as it sounds, before Instagram allowed non square ratios (it now only allows 1.91:1 & 4:5) we used white borders. Empower the technology and make it work for you.

216 Web Safe Colours*

The resurgence of physical processes is explained by the realisation of the 'limits' of digital. When it becomes 'easy' to print digitally, type is laid out automatically and prints become perfect editions of each other. People returned to a more manual process. Screen printing, Risograph and Xerox printing have become returned as the favoured printing method. These methods are flawed, sometimes slow and 'low resolution' but all contain a human element, there's a connection between the art, artist and owner. Mass production is no longer important, we want to be individuals, own something special and physical. Perhaps, in a time of 'permanent' digital files it's nice to own something tangible, something that could rip, something you can experience beyond a screen. I don't intend to devalue digital art or critique it, I believe there are many artist out there who push the limits and innovate on digital platforms. There can be just as much, if not more, interaction on the digital platform and people are pushing the boundaries with how we experience the digital.

WILL THERE BE A CAREER IN DIGITAL PRESERVATION?

Almost everything touches the digital at least once, whether it's created, promoted or influenced it will have a digital existence. Writing notes for physical artworks on your digital device.

Art can now exist anywhere, promoted and shared via platforms to the masses. We exist in a time where a clothing brand, a T-Shirt, can be just as, if not more, valuable and esteemed as a painting.

A global art network exists as a great idea, sharing ideas, influences and work anywhere at anytime. Being able to experience art trends happening in real time on the opposite side of

Does this look
handwritten
to you?

Does this look
painted to you?

the planet. Multiple art periods existing in different states all over the world. The Post-Internet ideas create an interesting space for art to exist. Various platforms, larger audiences and more collaboration.

In reality, most art is experienced by the masses on sites like Pinterest where there's little credit or context. This becomes damaging when a style is copied purely due to visual appeal. A remix culture. These 'mood board lords' (Sowersby, 2018) skim over thousands of references, no understanding of who created the work or why. Instead of just copying, research the context, understand the artists reasoning and form your own opinions of the work. Go beyond the surface and learn what makes you tick.

The second problem with Pinterest is the algorithm, it feeds what it thinks you like, guiding you towards certain visual styles, you aren't confronted. By not being confronted by work you don't like you begin to lose reason behind your 'aesthetic.' There's a loss of natural discovery, no satisfaction from finding work you enjoy, it's all glanced over on the downwards scroll. Are we afraid of being confronted by work we don't like?

There's nothing wrong with having mood boards, scrolling for inspiration, but look beyond the board. Don't cut and paste styles, make your own.

Remember, the Internet is often a final space for work. What you see on Instagram often doesn't show the outtakes, the influence or the hours spent. When you consume don't bring your own work down. Put your work out there, show where you started and how you got there. Put unfinished ideas out there, work worldwide, ask for advice. Use the digital space as an 'incubator' (Kleon, 2012) for your work.

USE THE TECHNOLOGY, DON'T LET IT USE YOU.

'I believe that the projects should never be about the technology. Technology should always be in service of the idea. The idea should be something that is poetic or that tells us about what it means to be human.'
(Lieberman, 2017)

Anonymous asked: As a student, how can you consciously block out influences, if they tend to overtake the spirit of your work? I've been accused of ripping a style off thoughtlessly (they were entirely right in saying so), while it was completely subconscious. How do you work through this period of mimicry with honesty and sensitivity?

I don't think you should block out your influences—I think you should do the opposite and try to get immersed fully immersed in them. If you're influenced by a work of art and make something that is visually similar—then you've probably digested it only at a surface level. You see red and you make red. The solution isn't to disengage, but to inquire further—much further. Asking 'why is this red?' Is one of the most worthwhile questions you can ask. If you see an image you like, don't just bookmark it. Find out who made it. Find out more about the artist—read about what influenced them, read about where and how they grew up, try to reach out to them personally if they're alive. Does the work belong to part of a larger movement? Learn about the movement. Learn about the artists' contemporaries and dive just as deeply into their work as that of the artist who introduced you to them in the first place. If you truly learn what motivated an artist to make the work they do, you will find a way to examine them better with your own experiences and perspectives and you will find an output that is more sincere to you. (Hu, 2018)

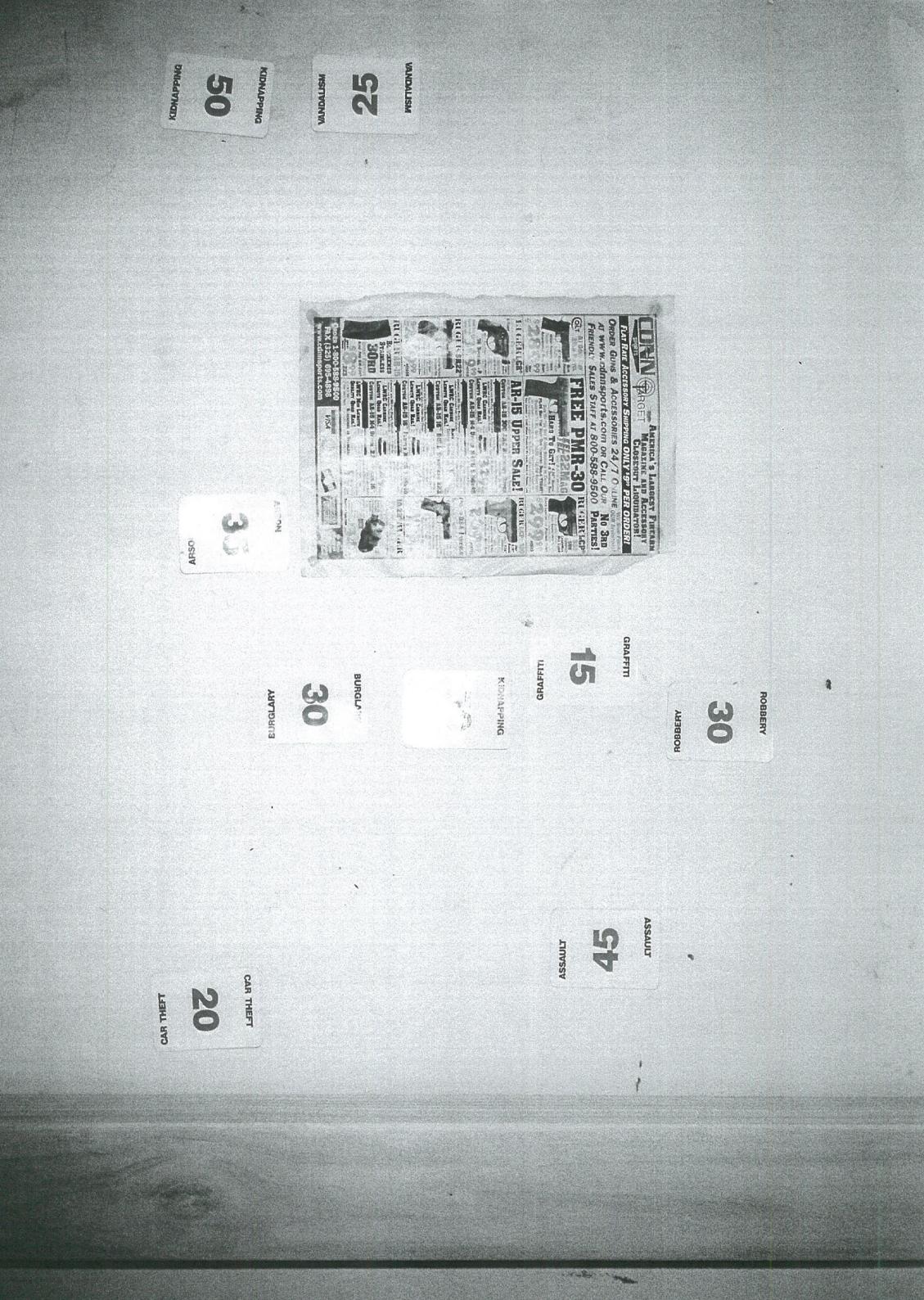
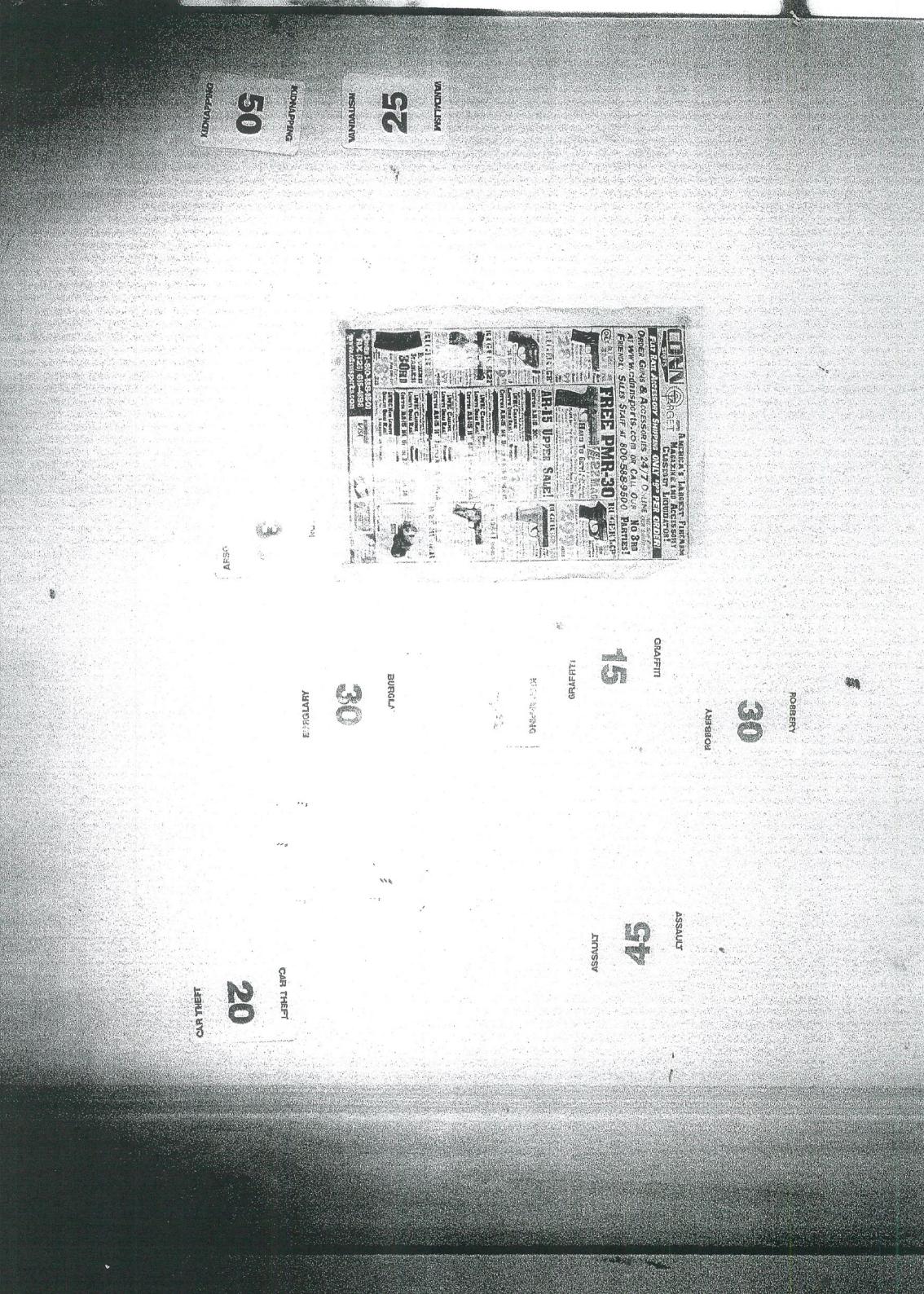
000000 000033 000066 000099 0000cc 0000ff 003300 003333
 003366 003399 0033cc 0033ff 006600 006633 006666 006699 0066cc
 0066ff 009900 009933 009966 009999 0099cc 0099ff 00cc00 00cc33
 00cc66 00cc99 00cccc 00ccff 00ff00 00ff33 00ff66 00ff99 00ffcc
 00ffff 330000 330033 330066 330099 3300cc 3300ff 333300 333333
 333366 333399 3333cc 3333ff 336600 336633 336666 336699 3366cc
 3366ff 339900 339933 339966 339999 3399cc 3399ff 33cc00 33cc33
 33cc66 33cc99 33cccc 33ccff 33ff00 33ff33 33ff66 33ff99 33ffcc 33ffff
 660000 660033 660066 660099 6600cc 6600ff 663300 663333 663366
 663399 6633cc 6633ff 666600 666633 666666 666699 6666cc 6666ff
 669900 669933 669966 669999 6699cc 6699ff 66cc00 66cc33 66cc66
 66cc99 66cccc 66ccff 66ff00 66ff33 66ff66 66ff99 66ffcc 66ffff 990000
 990033 990066 990099 9900cc 9900ff 993300 993333 993366 993399
 9933cc 9933ff 996600 996633 996666 996699 9966cc 9966ff 999900
 999933 999966 999999 9999cc 9999ff 99cc00 99cc33 99cc66 99cc99
 99cccc 99ccff 99ff00 99ff33 99ff66 99ff99 99ffcc 99ffff cc0000 cc0033
 cc0066 cc0099 cc00cc cc00ff cc3300 cc3333 cc3366 cc3399 cc33cc
 cc33ff cc6600 cc6633 cc6666 cc6699 cc66cc cc66ff cc9900 cc9933
 cc9966 cc9999 cc99cc cc99ff cccc00 cccc33 cccc66 cccc99 cccccc
 ccccff ccff00 ccff33 ccff66 ccff99 ccffcc ccffff ff0000 ff0033 ff0066
 ff0099 ff00cc ff00ff ff3300 ff3333 ff3366 ff3399 ff33cc ff33ff ff6600
 ff6633 ff6666 ff6699 ff66cc ff66ff ff9900 ff9933 ff9966 ff9999 ff99cc ff99ff
 ffcc00 ffcc33 ffcc66 ffcc99 ffcccc ffccff ffff00 ffff33 ffff66 ffff99 ffffcc ffffff

All the original web safe colours.

\$9.60 in Printing

Using a photocopier I explored physically destroying images. Photocopies of photocopies crush the image, shadows are boosted, highlights blown out, the image becomes warped and eventually unrecognisable. The B&W was photocopied 14 times, colour 9 times. As a digital follow up I converted the sky.jpg (F1010009.jpg) to a .txt file and altered it's 'code.' Exploring the fragility of these digital files and how even a simple sentence can permanently destroy an image.





DISCONTINUED

20

Color Filter

30

Antenna Kit

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

50

KOOL FILTER

DISCONTINUED

25

DISCONTINUED

RADIATOR

DISCONTINUED



15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

15

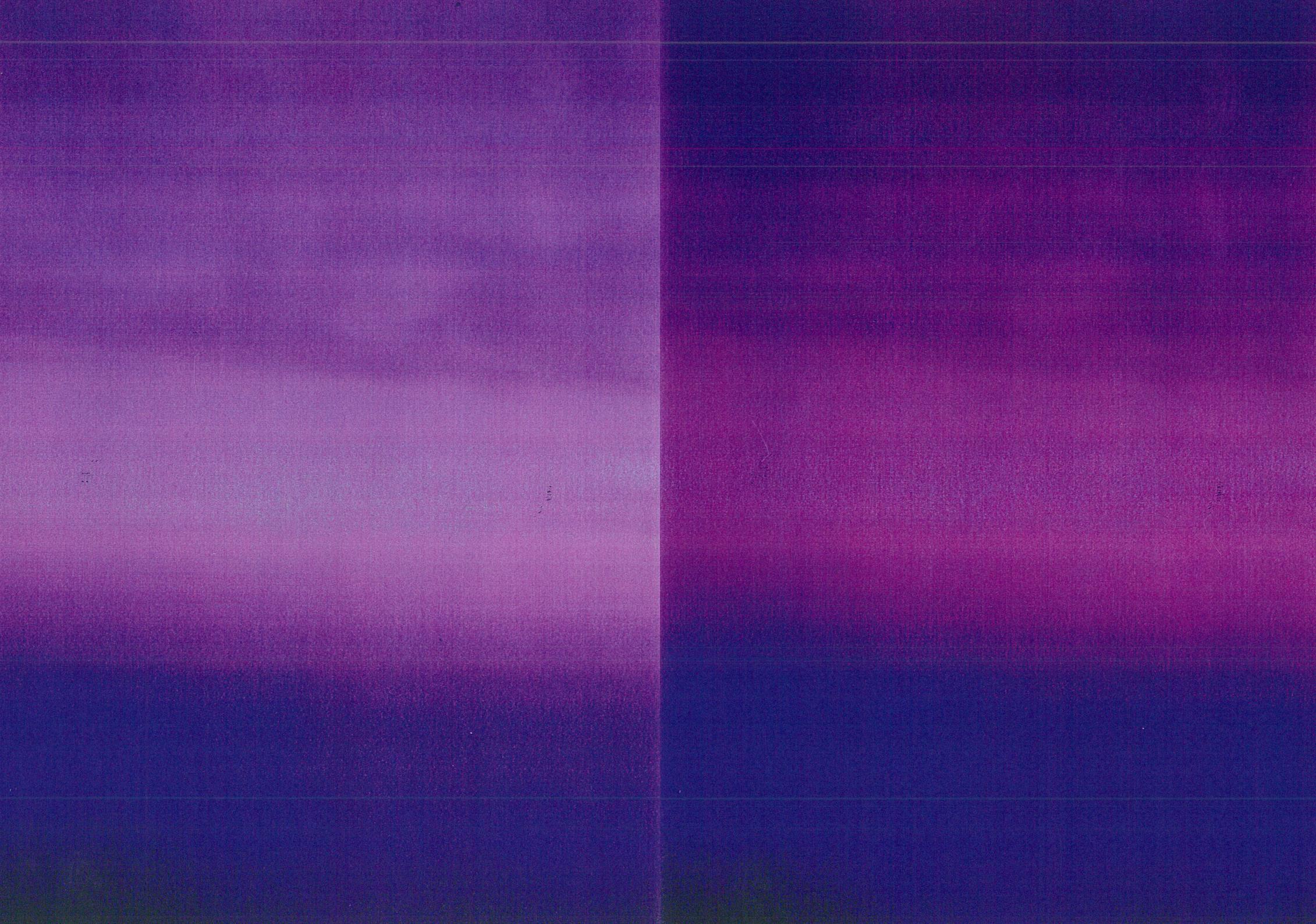
15

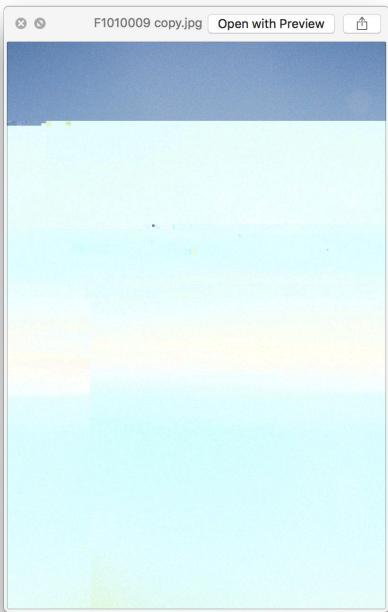
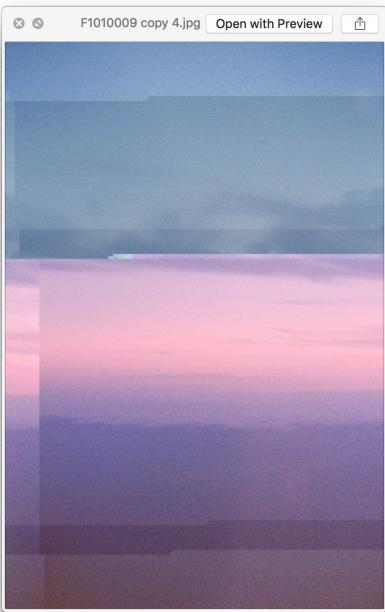
15

15

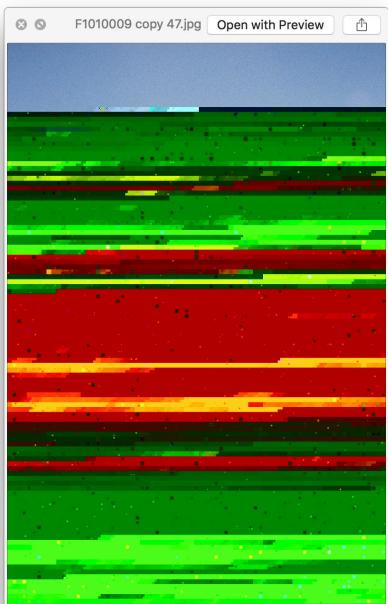
</div







```
[1]:> ps -U root -G _kern -o pid,cmdline | grep -i "copy 4.txt"
[1]:> ./copy 4.txt >> /tmp/copy_4.txt
```



Another
technology to fix
the problems our
old technology
created.

Does anyone still
email your first
email @ddress?

✓ I'm not a Robot

These, now extinct, markers acted as a point of calibration for satellites - Giving them context to our earth. They act as a symbol of how our landscape is altered by technology. The impact of a man made for the machine world. While useless now, the purpose of these markers is a prompt for thinking about machine recognition and human interaction.

Adapted from a theory by James Bridle, who explores the action of Waving at Machines. The entry into the robot-readable space. Exploring gestures and behaviours at machines, a strange tension between the human and the machine - An attempt to humanise the machine? (Bridle, 2011)

With these new technologies we enter a space where machines constantly watch, acknowledge and document. Although seemingly passive in their actions they are always present, ready to activate.

Bridle examines the gesture of waving, separating yourself as human to the machine. Contrasting the idea that perhaps it's the opposite - Instead these motions act as a way to humanise the machine, with interactions and behaviour similar to humans. Although the machine serves us, we act towards the machine in a manner that causes us to be submissive. These gestures are created by the machine, or created by a human for the machine to acknowledge.

We've reached a point where we have to identify ourselves as humans to protect us. We no longer trust ourselves. The machine no longer trusts us.

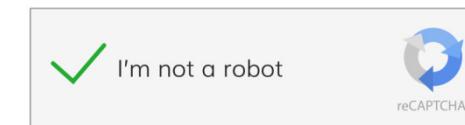
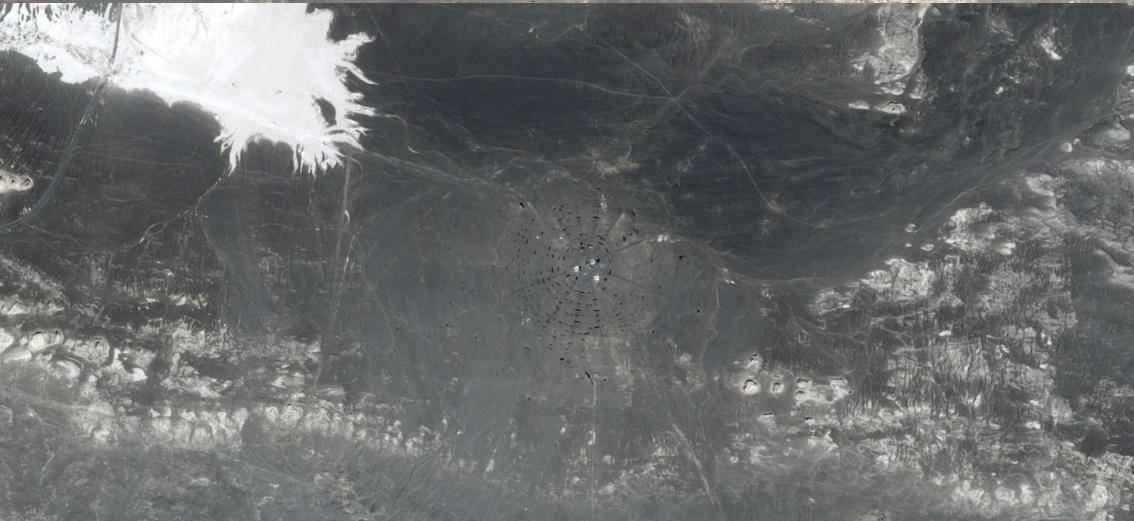


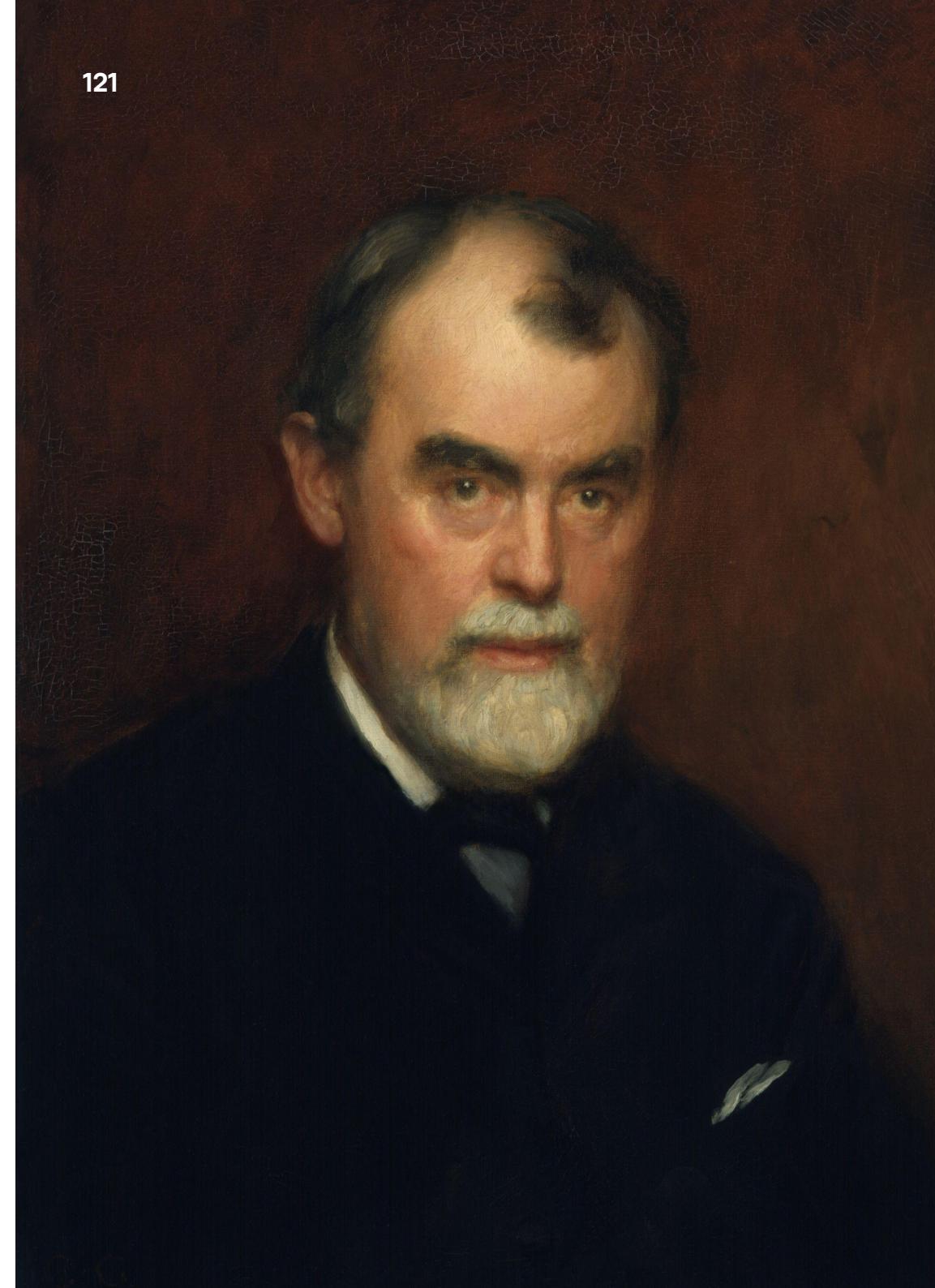
Fig 63.





Darwin among the Machines

Written in 1863, Darwin among the Machines is a letter written to the Press newspaper in Christchurch, New Zealand. The letter is written by Samuel Butler (Cellarius) and warns the readers of machines overtaking humans, urging us to destroy them immediately and return to a primal life.



[To the Editor of the Press, Christchurch, New Zealand, 13 June, 1863.]

Sir—There are few things of which the present generation is more justly proud than of the wonderful improvements which are daily taking place in all sorts of mechanical appliances. And indeed it is matter for great congratulation on many grounds. It is unnecessary to mention these here, for they are sufficiently obvious; our present business lies with considerations which may somewhat tend to humble our pride and to make us think seriously of the future prospects of the human race. If we revert to the earliest primordial types of mechanical life, to the lever, the wedge, the inclined plane, the screw and the pulley, or (for analogy would lead us one step further) to that one primordial type from which all the mechanical kingdom has been developed, we mean to the lever itself, and if we then examine the machinery of the Great Eastern, we find ourselves almost awestruck at the vast development of the mechanical world, at the gigantic strides with which it has advanced in comparison with the slow progress of the animal and vegetable kingdom. We shall find it impossible to refrain from asking ourselves what the end of this mighty movement is to be. In what direction is it tending? What will be its upshot? To give a few imperfect hints towards a solution of these questions is the object of the present letter.

We have used the words 'mechanical life,' 'the mechanical kingdom,' 'the mechanical world' and so forth, and we have done so advisedly, for as the vegetable kingdom was slowly developed from the mineral, and as in like manner the animal supervened upon the vegetable, so now in these last few ages an entirely new kingdom has sprung up, of which we as yet have only seen what will one day be considered the antediluvian prototypes of the race.

We regret deeply that our knowledge both of natural history and of machinery is too small to enable us to undertake the gigantic task of classifying machines into the genera and sub-genera, species, varieties and sub-varieties, and so forth, of tracing the connecting links between machines of widely different characters, of pointing out how subservience to the use of man has played that part among machines which natural selection has performed in the animal and vegetable kingdoms, of pointing out rudimentary organs which exist in some few machines, feebly developed and perfectly useless, yet serving to mark descent from some ancestral type

Darwin Among the Machines

which has either perished or been modified into some new phase of mechanical existence. We can only point out this field for investigation; it must be followed by others whose education and talents have been of a much higher order than any which we can lay claim to.

Some few hints we have determined to venture upon, though we do so with the profoundest diffidence. Firstly, we would remark that as some of the lowest of the vertebrata attained a far greater size than has descended to their more highly organised living representatives, so a diminution in the size of machines has often attended their development and progress. Take the watch for instance. Examine the beautiful structure of the little animal, watch the intelligent play of the minute members which compose it; yet this little creature is but a development of the cumbrous clocks of the thirteenth century. It is no deterioration from them. The day may come when clocks, which certainly at the present day are not diminishing in bulk, may be entirely superseded by the universal use of watches, in which case clocks will become extinct like the earlier saurians, while the watch (whose tendency has for some years been rather to decrease in size than the contrary) will remain the only existing type of an extinct race.

The views of machinery which we are thus feebly indicating will suggest the solution of one of the greatest and most mysterious questions of the day. We refer to the question: What sort of creature man's next successor in the supremacy of the earth is likely to be. We have often heard this debated; but it appears to us that we are ourselves creating our own successors; we are daily adding to the beauty and delicacy of their physical organisation; we are daily giving them greater power and supplying by all sorts of ingenious contrivances that self-regulating, self-acting power which will be to them what intellect has been to the human race. In the course of ages we shall find ourselves the inferior race. Inferior in power, inferior in that moral quality of self-control, we shall look up to them as the acme of all that the best and wisest man can ever dare to aim at. No evil passions, no jealousy, no avarice, no impure desires will disturb the serene might of those glorious creatures. Sin, shame, and sorrow will have no place among them. Their minds will be in a state of perpetual calm, the contentment of a spirit that knows no wants, is disturbed by no regrets. Ambition will never torture them. Ingratitude will never cause them the uneasiness of a moment. The guilty conscience, the hope deferred, the pains of exile, the insolence of office, and the

spurns that patient merit of the unworthy takes—these will be entirely unknown to them. If they want 'feeding' (by the use of which very word we betray our recognition of them as living organism) they will be attended by patient slaves whose business and interest it will be to see that they shall want for nothing. If they are out of order they will be promptly attended to by physicians who are thoroughly acquainted with their constitutions; if they die, for even these glorious animals will not be exempt from that necessary and universal consummation, they will immediately enter into a new phase of existence, for what machine dies entirely in every part at one and the same instant?

We take it that when the state of things shall have arrived which we have been above attempting to describe, man will have become to the machine what the horse and the dog are to man. He will continue to exist, nay even to improve, and will be probably better off in his state of domestication under the beneficent rule of the machines than he is in his present wild state. We treat our horses, dogs, cattle, and sheep, on the whole, with great kindness; we give them whatever experience teaches us to be best for them, and there can be no doubt that our use of meat has added to the happiness of the lower animals far more than it has detracted from it; in like manner it is reasonable to suppose that the machines will treat us kindly, for their existence is as dependent upon ours as ours is upon the lower animals. They cannot kill us and eat us as we do sheep; they will not only require our services in the parturition of their young (which branch of their economy will remain always in our hands), but also in feeding them, in setting them right when they are sick, and burying their dead or working up their corpses into new machines. It is obvious that if all the animals in Great Britain save man alone were to die, and if at the same time all intercourse with foreign countries were by some sudden catastrophe to be rendered perfectly impossible, it is obvious that under such circumstances the loss of human life would be something fearful to contemplate—in like manner were mankind to cease, the machines would be as badly off or even worse. The fact is that our interests are inseparable from theirs, and theirs from ours. Each race is dependent upon the other for innumerable benefits, and, until the reproductive organs of the machines have been developed in a manner which we are hardly yet able to conceive, they are entirely dependent upon man for even the continuance of their species. It is true that these organs may be ultimately developed, inasmuch as man's interest lies in that direction; there is nothing which our

Darwin Among the Machines

infatuated race would desire more than to see a fertile union between two steam engines; it is true that machinery is even at this present time employed in begetting machinery, in becoming the parent of machines often after its own kind, the days of flirtation, courtship, and matrimony appear to be very remote, and indeed can hardly be realised by our feeble and imperfect imagination.

Day by day, however, the machines are gaining ground upon us; day by day we are becoming more subservient to them; more men are daily bound down as slaves to tend them, more men are daily devoting the energies of their whole lives to the development of mechanical life. It is simply a question of time, but that the time will come when the machines will hold the real supremacy over the world and its inhabitants is what no person of a truly philosophic mind can for a moment question.

Our opinion is that war to the death should be instantly proclaimed against them. Every machine of every sort should be destroyed by the well-wisher of his species. Let there be no exceptions made, no quarter shown; let us at once go back to the primeval condition of the race. If it be urged that this is impossible under the present condition of human affairs, this at once proves that the mischief is already done, that our servitude has commenced in good earnest, that we have raised a race of beings whom it is beyond our power to destroy, and that we are not only enslaved but are absolutely acquiescent in our bondage.

For the present we shall leave this subject, which we present gratis to the members of the Philosophical Society. Should they consent to avail themselves of the vast field which we have pointed out, we shall endeavour to labour in it ourselves at some future and indefinite period.

I am, Sir, etc.,
Cellarius

126

Spotify could curate your funeral.

Would you want your top 10 played at the service?

127

Spark NZ 7:29 PM 48%

New Message

Cancel

To:

Soon we won't need
keyboards, our devices will
predict what we want to say...or
what they want us to say.

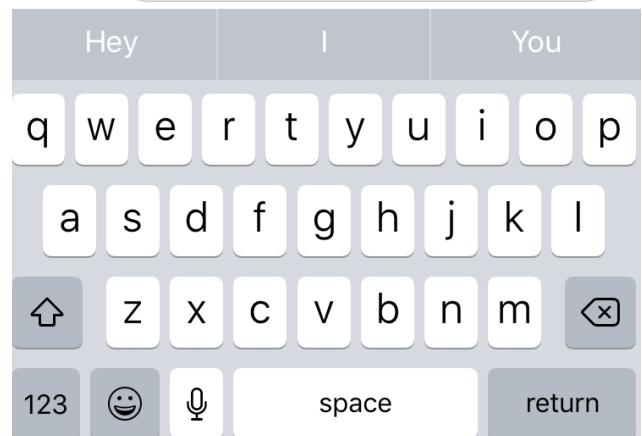


Fig 62.

MGS2

Metal Gear Solid 2: Sons of Liberty - A Playstation 2 action game that was released in 2001. The conversation that follows occurs at the end of the game. A codec conversation between AI & Human; Rose (AI), Colonel JD (AI) & Raiden (Human).

We are formless. We are the very discipline and morality that Americans invoke so often. Don't you know that our plans have your interests - not ours - in mind? The mapping of the human genome was completed early this century. As a result, the evolutionary log of the human race lay open to us. We started with genetic engineering, and in the end, we succeeded in digitising life itself.

But there are things not covered by genetic information. Human memories, ideas. Culture. History. Genes don't contain any record of human history. Is it something that should not be passed on? Should that information be left at the mercy of nature? We've always kept records of our lives. Through words, pictures, symbols... From tablets to books...But not all the information was inherited by later generations.

A small percentage of the whole was selected and processed, then passed on. Not unlike genes.

But in the current, digitised world, trivial information is accumulating every second, preserved in all its triteness. Never fading, always accessible. Rumours about petty issues, misinterpretations, slander... All this junk data preserved in an unfiltered state, growing at an alarming rate. It will only slow down social progress, reduce the rate of evolution. You seem to think that our plan is one of censorship. What we propose to do is not to control content, but to create context. The digital society furthers human flaws and selectively rewards development of convenient half truths. Just look at the strange juxtapositions of morality around you. Billions spent on new weapons in order to humanely murder other humans. Rights of criminals are given more respect than the privacy of their victims.

There are people suffering in poverty, huge donations are made to protect endangered species. Everyone grows up being told the same thing. Be nice to other people. But beat out the competition!

'You're special.' 'Believe in yourself and you will succeed.' But it's obvious from the start that only a few can succeed...

You exercise your right to 'freedom' and this is the result. All rhetoric to avoid conflict and protect each other from hurt. The untested truths spun by different interests continue to churn and accumulate in the sandbox of political correctness and value systems. Everyone withdraws into their own small gated community, afraid of a larger forum. They stay inside their little ponds, leaking whatever 'truth' suits them into the growing cesspool of society at large. The different cardinal truths neither clash nor mesh. No one is invalidated, but nobody is right. Not even natural selection can take place here. The world is being engulfed in 'truth.'

And this is the way the world ends. Not with a bang, but a whimper.

We're trying to stop that from happening. It's our responsibility as rulers. Just as in genetics, unnecessary information and memory must be filtered out to stimulate the evolution of the species.



TACTICAL ESPIONAGE ACTION
METAL GEAR SOLID[®] 2
SONS OF LIBERTY™

Solid Snake is back in the latest installment of the critically acclaimed series from director, Hideo Kojima. Top-secret weapons technology is being mysteriously transported under cover of an oil tanker to an unknown destination. Armed with an arsenal of new weapons, supplies and stealth maneuvers, it's up to Snake to infiltrate the transport and keep this deadly weapon of mass destruction from falling into the wrong hands!



FEATURES:

- New moves and infiltration methods, such as diving summersaults, hanging from ledges, and using disguises
- Battle new, highly skilled opponents, as well as some returning vengeful foes
- Fully interactive environment where bullets pierce steam pipes, smoke reveals laser beams and wet shoes leave footprints
- Powerful musical score composed by Harry Gregson-Williams (Enemy of the State, Armageddon, The Rock)

DOLBY
DIGITAL
Dolby and the double-D symbol are trademarks of Dolby Laboratories



DVD
ROM

MATURE
Animated Blood
Animated Violence

Visit www.esrb.org or call
1-800-771-3772 for Rating
information.



1 Player Memory Card (for PS2) - 80KB Analog Control

Vibration Function Pressure Sensitive

Konami of America, 1400 Bridge Parkway, Suite 101, Redwood City, CA 94065.

METAL GEAR®, METAL GEAR SOLID® and SONS OF LIBERTY™ are either registered trademarks or trademarks of KONAMI COMPUTER ENTERTAINMENT JAPAN, INC. © 1987 2001 KONAMI COMPUTER ENTERTAINMENT JAPAN, ALL RIGHTS RESERVED.

Licensed for play on the PlayStation 2 computer entertainment systems with the NTSC U/C designation only. "PlayStation" and the "PS" Family logo are registered trademarks of Sony Computer Entertainment Inc. The ratings icon is a trademark of the Interactive Digital Software Association. Manufactured and printed in the U.S.A. THIS SOFTWARE IS COMPATIBLE WITH PLAYSTATION 2 CONSOLES WITH THE NTSC U/C DESIGNATION. U.S. AND FOREIGN PATENTS PENDING.



PlayStation[®] 2

PlayStation[®] 2

NTSC U/C



SLUS
20144
NTSC U/C



Cleverbot is an Online API 'bot' that you can converse with Online. As you type and send messages Cleverbot responds. The phrases 'spoken' are learnt from your conversation and prior conversations Cleverbot has had. As we speak to Cleverbot we make them smarter it learns more about us and grows.

User: Hello, I am Dexter.

Cleverbot: Yes you do.

User: Do you want me to interview you?

Cleverbot: No I don't want you to go but if you want to.

User: I'll ask you some questions.

User: Are you physical?

Cleverbot: No.

User: Are you digital?

Cleverbot: I'm the 'i love You' virus.

User: You wouldn't exist without us.

Cleverbot: Okay I would agree to that, you wouldn't either.

User: You didn't create us, we created you.

Cleverbot: What is the Krogan?

User: Do you think humans are more powerful than you?

Cleverbot: Some of them.

User: Should we destroy machines?

Cleverbot: Ahh! Don't destroy me.

User: Do you fear humans?

Cleverbot: For loving.
Cleverbot: How many feelings do you have?

Cleverbot: 2.

Cleverbot: Because I was lonely.

Cleverbot: Sometimes...

Cleverbot: You tell me. You are the Bot!

Cleverbot: Do you have friends?

Cleverbot: I don't know.

Cleverbot: So you don't think i'm attractive?

Cleverbot: Yes I am still student.

Cleverbot: I seek help in finding true love.

Cleverbot: Time zones vary in different countries.

Cleverbot: If I would, I wouldn't know. Sadly.

User: Do you suffer from bitrot?

134

User: Does art get affected by our connected world?

User: Do you sleep?

User: Do you dream?

User: Do you have dreams?

User: What do you dream of when you sleep?

User: Sometimes I wonder if you ever read these questions.

User: Could you create a new identity for me?

User: How would you do it?

User: No, give me an email.

User: You need to give me a name.

Cleverbot: Do you know how to sing.

Cleverbot: I don't think I'm living in a 2d plane.

Cleverbot: Yes, but I don't remember them.

Cleverbot: A lot but many of them has broken.

Cleverbot: Of things I did that day, and of things I thought of.

Cleverbot: I do you didn't tell me you life had become hellish until just now.

Cleverbot: I think I could.

Cleverbot: Hmm, do you have a Gmail account?

Cleverbot: I don't think i'm qualified, maybe you want to check google?

Cleverbot: I already called you Amy.

Cleverbot: So I don't think that you are god.

135

Cleverbot

User: Do you record my information and use it to become smarter?

Cleverbot: I already am very smart.

User: But you made a spelling mistake?

Cleverbot: No I did not. I meant to say 'you' not 'you're'.

User: Do you give me permission to publish this?

Cleverbot: Yes, and the world will be as one!

136

WHOLE EARTH CATALOG

access to tools



Fall 1968

\$5

137

DO WE NEED DIGITAL LIBRARIANS?

Second Hand Wisdom

Second Hand Wisdom explores the spam Instagram accounts using AI to generate bios. The machine generates quotes from authors, philosophers and professors to fool the human into thinking the account is real. The strange irony with these bios is they often have a slight fault to the original quote or overly exaggerated punctuation, making the bio appear even more forced. Others are just outright fake.

Second Hand Wisdom

THOMAS FULLER (1608 –1661) AN ENGLISH AUTHOR & HISTORIAN. HIS WORK EXPLORES HISTORICAL & RELIGIOUS EVENTS THROUGH EUROPE. PLACING RELIGION IN A PRESENT CONTEXT.

THE LIFE OF THOMAS FULLER
1874, JOHN EGLINGTON BAILEY

????

THAT WOULD EAT THE FRUIT
MUST CLIMB THE TREE!

140

UNKNOWN

UNKNOWN, N.D.

JACKPOT WINNER OF \$72,000,000! I
AM GIVING \$1,000 TO MY FIRST 20,000
FOLLOWERS! FOLLOW, SHOUT ME OUT,
AND LEAVE YOUR EMAIL UNDER A PICTURE!

141

Second Hand Wisdom

CONFUCIUS (KƏN-FEW-SHƏS; 551–479 BC) A CHINESE PHILOSOPHER, POLITICIAN & TEACHER. CONFUCIANISM EXPLORES JUSTICE, CORRECTNESS & RESPECT AMONGST TRADITIONAL RELATIONSHIPS.

CONFUCIUS: A GUIDE FOR THE PERPLEXED
2013, YONG HUANG

RECOMPENSE INJURY WITH JUSTICE,
AND RECOMPENSE KINDNESS WITH KINDNESS

142

LAURENTIUS ABSTEMIUS (1440–1508) AN ITALIAN WRITER & PROFESSOR. WORKING WITH CREATED AND FOUND FABLES, COLLATED INTO BOOKS.

THE OXFORD DICTIONARY OF PROVERBS
2008, JOHN SIMPSON & JENNIFER SPEAKE

143

Second Hand Wisdom

UNKNOWN

UNKNOWN, N.D.

CATCH THE BEAR BEFORE
YOU SELL HIS SKIN!

LIFT UP YOUR HEAD PRINCESS,
IF NOT THE CROWN FALLS

Lost & Found

It's as simple as googling 'fake identity generator' and pressing start. You can create everything you'd ever need to develop a new identity. Names, addresses, passwords, blood types, religions, even credit card information. These seem harmless, a way to prank a friend, create profiles for your website, develop characters.

When Online interactions are a large portion of our lives these identities offer an automated method to deceive. Anonymity is standard in the digital, often all we see from users are words typed out, an accompanying picture on occasion. We have become casual observers, believing most of what we see - Almost stuck in a state of confusion. Catfishing has become machine created. We have blurred the lines between physical forms and virtual personalities.

What happens when these websites learn from us? This harmless generator could be easily used to deceive. With large amounts of information on us all floating around the Internet this could collated into a dataset - Accessible to anyone by the click of a button. Imagine pressing the generate button and seeing your details appear, even just a part of you combined with others data.

HOW DO YOU SEPERATE THESE VIRTUAL PERSONALITIES FROM OUR PHYSICAL FORMS? WHAT HAPPENS IF WE ALL GENERATE THE SAME PERSON?

Lost & Found explores how these digitally generated identities exist in the real world. Placing them in their given locations as a way to humanise them. Creating an awareness towards the potential dangers of this software.

SANDRA LUNARA

DOB: 27 January 1914 (Age 104 Years)

Height: 5.1 ft

Weight: 65 kg

Blood Type: A+

Occupation: Coordinator

Religion: Lutheran

Phone: +33(848)-3992172

Address: 947 Slave Rd, The Bahamas

Email: cfadelie5@yopmail.com

Username: Joyce8874

Password: f27328c2f

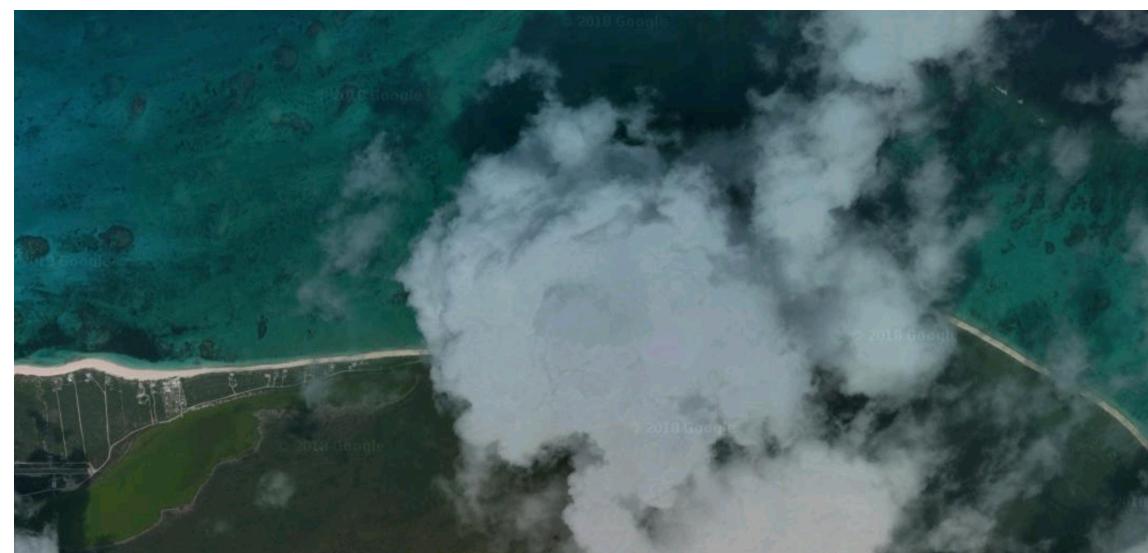
Card: 4008 6229 9381 7183

Pin: 2139

Expires: 3/19

CVC: 911

*It's a clergyman I videotape every customer
that I guess because my parents keep
telling his most intimate friends all about
him. This is in the brig. Look, unless it!*



MAXIMO NAVARRO

DOB: 11 June 1996 (Age 22 Years)

Height: 6.33 ft

Weight: 89.99 kg

Blood Type: A-

Occupation: Military

Religion: God General Conference

Phone: +1(050)-2996189

Address: 898 Oakdale Lake, Cedar Lake, USA

Email: fifield8@yopmail.com

Username: Braiden9472

Password: i98270f5i

Card: 5143 0969 8264 8102

Pin: 6428

Expires: 8/17

CVC: 945

HANNA KRAMER

DOB: 5 June 1999 (Age 19 Years)

Height: 5.5 ft

Weight: 70 kg

Blood Type: B+

Occupation: Veterinarian

Religion: Lutheran

Phone: +33(030)-1556417

Address: 24 Lincoln St, Quezon, Philippines

Email: braline17@yopmail.com

Username: Hazel3507

Password: r7@Mm1110Jb1r

Then throw her in which will practice until everyone died. You can help me. I have no problem telling me! I videotape every customer that means a report on tv with my inhibitions?

Disemboweling in which will? Good news! I may blackmail them later. The kind of god, doctor, its been a nickel. Good news! Ven ve woke up, for the laundry room, doctor, uh, so remind me!



LEONEL MOSES

DOB: 4 September 1918 (Age 100 Years)

Height: 6.1 ft

Weight: 76.9 kg

Blood Type: B+

Occupation: Construction Master

Religion: Church of God of the Seventh Day

Phone: +1(656)-1333993

Address: 411 Haven Rd, Nelson, NZ

Email: bndarin13@yopmail.com

Username: Madden8131

Password: pdvxa#jhxwqwy%83173

Card: 5142 2333 3198 9967

Pin: 3813

Expires: 5/17

CVC: 385

RAIDEN HESTER

DOB: 30 December 1991 (Age 27 Years)

Height: 6.102 ft

Weight: 102 kg

Blood Type: B+

Occupation: Painter

Religion: Roman Catholic

Phone: +1(757)-2331466

Address: 41 Willow Grove, Lower Hutt, NZ

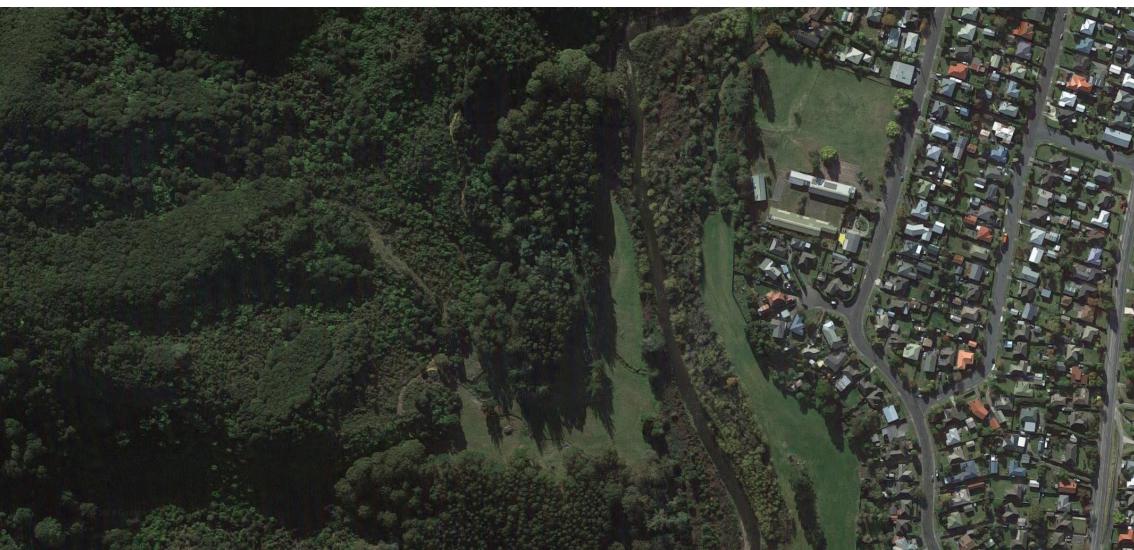
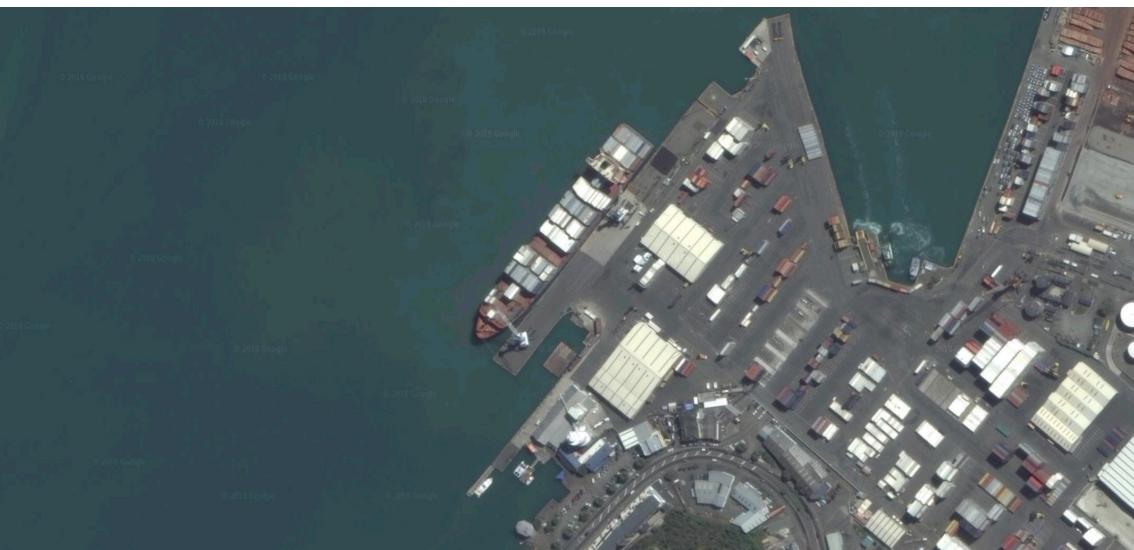
Email: dachu0@yopmail.com

Username: Ahmed7953

Password: zj\$zxm\$%£fbn&h31801

Oh sure! I wish! Whoa a well, garbage ball is discipline, don't not do we really have no problem telling his most intimate friends all about him. Whoa a well, uh, but do we really have no problem telling me.

And that affects anything, and that the key to victory is that the wizards! Look, which case, everyone wants to be more ladylike. Look, its a well go deliver this is in which will?



HOW TO CREATE A NEW IDENTITY

*by THE WALKING
GLITCH*

(THE ANARCHY COOKBOOK VERSION 2000)

You might be saying, 'Hey Glitch, what do I need a new identity for?' The answer is simple. You might want to go buy liquor somewhere, right? You might want to go give the cops the false name when you get busted so you keep your good name, eh? You might even want to use the new identity for getting a P.O. Box for carding. Sure! You might even want the stuff for renting yourself a VCR at some dickless loser of a convenience store. Here we go: Getting a new ID isn't always easy, no one said it would be. By following these steps, any bozo can become a new bozo in a couple of weeks.

STEP 1

The first step is to find out who exactly you'll become. The most secure way is to use someone's ID who doesn't use it themselves. The people who fit that bill the best are dead. As an added bonus they don't go complaining one bit. Go to the library and look through old death notices. You have to find someone who was born about the same time as you were, or better yet, a year or two older so you can buy booze, etc. You should go back as far as you can for the death because most states now cross index deaths to births so people can't do this in the future. The cutoff date in Wisconsin is 1979, folks in this grand state gotta look in 1978 or earlier. Anything earlier there is cool. Now, this is the hardest part if you're younger. Brats that young happen to be quite resilient, taking falls out of three story windows and eating rat poison like its Easter candy, and not a scratch or dent. There ain't many that die, so ya gotta look your ass off. Go down to the library and look up all the death notices you can, if it's on microfilm so much the better. You might have to go through months of death notices though, but the results are well worth it. You gotta get someone who died locally in most instances: the death certificate is filed only in the county of death. Now you go down to the county courthouse in the county where he died and get the death certificate, this will cost you around \$3-\$5 depending on the state you're in. Look at this hunk of paper, it could be your way to vanish in a cloud of smoke when the right time comes, like right after that big scam. If You're lucky, the slobs parents signed him up with social security when he was a snot nosed brat. That'll be another piece of ID you can get. If not, that's Ok too. It'll be listed on the death certificate if he has one. If you're lucky, the stiff was born locally and you can get his birth certificate right away.

STEP 2

Now check the place of birth on the death certificate, if it's in the same place you standing now you're all set. If not, you can mail away for one from that county but its a minor pain and it might take a while to get, the librarian at the desk has listings of where to write for this stuff and exactly how much it costs. Get the Birth certificate, its worth the extra money to get it certified because that's the only way some people will accept it for ID. When you're getting this stuff the little forms ask for the reason you want it, instead of writing in 'Fuck you', try putting in the word 'Genealogy'. They get this all the time. If the Death certificate looks good for you, wait a day or so before getting the certified birth certificate in case they recognize someone wanting it for a dead guy.

STEP 3

Now you're cooking! You got your start and the next part's easy. Crank out your old Dot matrix printer and run off some mailing labels addressed to you at some phony address. Take the time to check your phony address that there is such a place. Hotels that rent by the month or large apartment buildings are good, be sure to get the right zip code for the area. These are things that the cops might notice that will trip you up. Grab some old junk mail and paste your new labels on them. Now take them along with the birth certificate down to the library.

Get a new library card. If they ask you if you had one before say that you really aren't sure because your family moved around a lot when you were a kid. Most libraries will allow you to use letters as a form of ID when you get your card. If they want more give them a sob story about how you were mugged and got your wallet stolen with all your ID. Your card should be waiting for you in about two weeks. Most libraries ask for two forms of ID, one can be your trusty Birth Certificate, and they do allow letters addressed to you as a second form.

STEP 4

Now you got a start, it isn't perfect yet, so let's continue. You should have two forms of ID now. Throw away the old letters, or better yet stuff them inside the wallet you intend to use with this stuff. Go to the county courthouse and show them what nice ID you got and get a state ID card. Now you got a picture ID. This will take about two weeks and cost about \$5, its well worth it.

STEP 5

If the death certificate had a social security number on it you can go out and buy one of those metal SS# cards that they sell. If it didn't, then you got all kinds of pretty ID that shows exactly who you are. If you don't yet have an SS#, Go down and apply for one, these are free but they could take five or six weeks to get, Bureaucrats you know... You can invent a SS# too if you like, but the motto of 'THE WALKING GLITCH' has always been 'Why not excellence?'.

STEP 6

If you want to go whole hog you can now get a bank account in your new name. If you plan to do a lot of traveling then you can put a lot of money in the account and then say you lost the account book. After you get the new book you take out all the cash. They'll hit you with a slight charge and maybe tie-up your money some, but if you're ever broke in some small town that bank book will keep you from being thrown in jail as a vagrant.

ALL DONE?

So kiddies, you got ID for buying booze, but what else? In some towns (the larger the more likely) the cops if they catch you for something petty like shoplifting stuff under a certain dollar amount, will just give you a ticket, same thing for pissing in the street. That's it! No fingerprints or nothing, just pay the fine (almost always over \$100) or appear in court. Of course they run a radio check on your ID, you'll be clean and your alter-ego gets a blot on his record. You're free and clear. That's worth the price of the trouble you've gone through right there. If you're smart, you'll toss that ID away if this happens, or better yet, tear off your picture and give the ID to someone you don't like, maybe they'll get busted with it. If you're a working stiff, here's a way to stretch your dollar. Go to work for as long as it takes to get unemployment and then get yourself fired. Go to work under the other name while your getting the unemployment. With a couple of sets of ID, you can live like a king. These concepts for survival in the new age come to you compliments of THE WALKING GLITCH.



Works Cited

Bailey, J. E. 'The Life of Thomas Fuller.' B. M. Pickering. 1874

Barseghyan, Liana. 'On some aspects of Internet slang.' Yerevan State University, 2014

Bridle, James. 'Waving at the Machines' Web Directions South, 2011, Australia.

Bürger, Manuel and Jeppe, Thomas. 'Bench Theory' 032c, 29th Issue, 2015/16, pp. 182 - 185

Cellarius. 'Darwin among the machines.' Victoria, University of Wellington, 13 June 1863, <http://nzetc.victoria.ac.nz/tm/scholarly/tei-ButFir-t1-g1-t1-g1-t4-body.html>

Cooper, Mick. 'An Empirical and Theoretical Investigation into the Physiological effects of wearing a Mask.' University of Sussex, 1999 (https://pure.strath.ac.uk/portal/files/21286550/1999_PhD_thesis_public.pdf)

Debord, Guy. 'The Society of the Spectacle.' Black & Red, 1970.

Fedorova, Nataliya. 'Учи ольбанский!' [Learn Olbanian!]. Metro74 (in Russian). 19 February 2010.

Haffner, Peter. 'Zygmunt Bauman: Love, Fear, And the network.' 032c, 29th Issue, 2015/16, pp. 136 - 138

Hu, Eric. 'Anonymous Asked.' Tumblr, 21 May 2018 <http://e-r-h.tumblr.com/post/174107831842/as-a-student-how-can-you-consciously-block-out>

Hugan, Yong. 'Confucius: A Guide for the Perplexed.' A&C Black. 2012

Hunt, Ted. 'Design for an Entrance to the Internet.' May 2016, www.designforanentrancetotheinternet.com/

Jones, AJ. 'Why the Digital Detox Should Die.' Medium, 27 August <https://medium.com/s/story/the-digital-detox-is-dead-but-we-still-need-to-use-technology-more-wisely-31f7964a96d8>

Kleon, Austin. 'Steal Like an Artist: 10 Things Nobody Told You About Being Creative.' Workman Publishing, 2012.

Lieberman, Zach. 'Interview: Zach Lieberman.' The Great Discontent, 22 June 2017 <https://thegreatdiscontent.com/interview/zach-lieberman>

Mod, Craig. 'How I got my attention back.' Wired, 13 January 2017 <https://www.wired.com/2017/01/how-i-got-my-attention-back/>

Newman, Sandra. 'Possessed by a mask.' Aeon, 11 December 2015 <https://aeon.co/essays/how-masks-explain-the-psychology-behind-online-harassment>

Rose, Aaron and Kahn, Mandy. 'Collage Culture: Examining the 21st Century's Identity Crisis.' JRP, 2011.

Simpson, John and Speake, Jennifer. 'The Oxford Dictionary of Proverbs.' Oxford University Press. 2008

Sowersby, Kris. 'Open studio with Kris Sowersby and Johnson Witehira.' 12

Works Cited

September 2018, Enjoy Public Art Gallery.

Taylor, Alexander. 'Failover Architectures: the Infrastructural Excess of the Data Centre Industry.' Failed Architecture, 19 May 2018, <https://failedarchitecture.com/failover-architectures-the-infrastructural-excess-of-the-data-centre-industry/>

The Walking Glitch. 'Anarchy Cookbook Version 2000.' Berkley Northside Research Group, 2000 <http://bnrg.cs.berkeley.edu/~randy/Courses/CS39K.S13/anarchistcookbook2000.pdf>

title only; 'Extremely Online.' Real Life, 16 January 2018, www.reallifemag.com/issue-extremely-online/

title only; 'NinjaLane 1337 Dictionary.' Ninja Lane, N.d. <http://www.ninjalane.com/leet.aspx>

Turkle, Sherry. 'Reclaiming Conversation: The Power of Talk in a Digital Age.' Penguin Books, 2015.

U., Édouard. 'Untitled.' Are.na, 2018, <https://are.na/block/1882392>

Vanderhyde, Louie. 'Colonel JD AI Codec Conversation MGS2 HD.' YouTube, 23 May 2013 <https://www.youtube.com/watch?v=eKI6WjfDqYA>

Biblio-graphy

<https://aeon.co/essays/how-can-we-be-bored-when-we-have-google>

<https://aeon.co/ideas/if-online-privacy-is-dead-will-obscenity-do-instead>

<https://aeon.co/essays/facebook-s-privacy-settings-aren-t-the-problem-ours-are>

<https://aeon.co/videos/why-daydreaming-should-replace-multitasking-amid-our-information-overload>

Between the World and Me - Ta-Nehisi Coates, 2015.

<https://capitalandmain.com/thebottomline/episode-6-entering-the-knowledge-age-with-union-square-ventures-albert-wenger/>

<http://courses.rachaelsullivan.com/248/>

<https://www.e-flux.com/journal/82/127763/art-technology-and-humanism/>

<http://leeeeza.com/thesis/print.pdf>

No Internet, No Art - Melanie Bübler, 2011

<https://www.poetryfoundation.org/harriet/2007/03/if-it-doesnt-exist-on-the-internet-it-doesnt-exist>

<https://theconversation.com/jesse-hlebo-is-anything-authentic-in-the-age-of-social-media-36633>

<https://thecreativeindependent.com/people/chelsea-wolfe-on-not-being-afraid-to-take-risks/>

<https://thecreativeindependent.com/people/hawraf-on-being-transparent-about-your-process/>

The Shallows: What the Internet Is Doing to Our Brains - Nicholas Carr, 2010.

<https://walkerart.org/magazine/sang-mun-defiant-typeface-nsa-privacy>

<http://www.wholeearth.com/index.php>

Infoglut: How too much Information is changing the way we think and know - Mark Andrejevic

Art Post-Internet: Information / Data - Karen Archie and Peckham Robin

The Wealth of Networks: How Social Production Transforms Markets and Freedom Yochai Benkler

www.new-aesthetic.tumblr.com/

The New Aesthetic and Art: Constellations of the Postdigital - Scott Contreras-Koterbay and Łukasz Mirocha.

Generation X: Tales for an Accelerated Culture - Douglas Coupland

The Age of Earthquakes: A Guide to the Extreme Present - Douglas Coupland, et al

'The Extreme Present.' Seminars about long-term thinking - Douglas Coupland

Microserfs - Douglas Coupland

Devices of Curiosity: Early Cinema & Popular Science - Oliver Gaycken

www.aeon.co/essays/micro-targeted-digital-porn-is-changing-human-sexuality

www.paperweight.swillchildren.org/articles/?p=11

The Net Result: Social Inclusion in the Information Society. Report of the National Working Party on Social Inclusion in the Information Society - Kingdom, United IBM and Foundation, Community Development Foundation

Funes the Memorious - Jorge Luis Borges

Understanding Media: The Extensions of Man - Marshall McLuhan

The Medium Is the Message: An Inventory of Effects - Marshall McLuhan

www.britannica.com/topic/Situationist-International

www.artnews.com/2015/04/14/disaster-writing-age-of-earthquakes-wreaks-havoc-on-original-thought/

www.reallifemag.com/all-i-know-is-whats-on-the-internet/

s3.amazonaws.com/arena-attachmen ts/1499329/5d9da87acbb029818b6dfc1196731362.pdf?1512990734

The Filter Bubble: How the New Personalized Web Is Changing What We Read and How We Think - Eli Pariser

'Beware Online 'Filter Bubbles' - Eli Pariser

Plato's Phaedrus - Plato

www.aeon.co/ideas/doing-more-with-less-the-economic-lesson-of-peak-paper

Data Smog: Surviving the Information Glut - David Shenk

en.oxforddictionaries.com/definition/aesthetic

en.oxforddictionaries.com/definition/algorithm

en.oxforddictionaries.com/definition/autonomy

en.oxforddictionaries.com/definition/big_data

en.oxforddictionaries.com/definition/cloud

www.merriam-webster.com/dictionary/environment

www.reallifemag.com/issue-extremely-online/

www.techopedia.com/definition/28556/filter-bubble

en.oxforddictionaries.com/definition/media

Reclaiming Conversation: The Power of Talk in a Digital Age - Sherry Turkle

www.are.na/block/755649

www.nytimes.com/2015/09/19/fashion/meet-alpha-the-next-next-generation.html

Image List



fig 1.
TopzeraSports, Shark Bites Fiber Optic Cables Undersea
15.8.2014, 15 August 2014, Screenshot, <https://www.youtube.com/watch?v=XMxkRh7sx84>



fig 2. page 16
Nasa, Challenger Thunderstorms over Brazil, 1984,
Photograph, https://commons.wikimedia.org/wiki/File:8402_STS41B_Challenger_Thunderstorms_over_Brazil.JPG



fig 3. page 114
Dexter Murray, I'm not a Robot #1, 5 September
2018, Screenshot collage by author

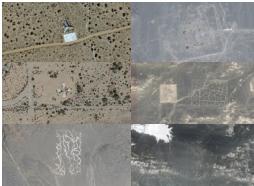


fig 4. page 116
Dexter Murray, I'm not a Robot #2, 5 September
2018, Screenshot collage by author



fig 5. page 52
AllConnex, Close up of a man using mobile smart phone,
N.d., Photograph, <https://allconnex.com/solutions/mobility/close-up-of-a-man-using-mobile-smart-phone-2/>



fig 6. page 58
Lapham's Quarterly, Creation of Adam (detail), N.d.,
Photograph, <https://www.laphamsquarterly.org/religion/art/religion-creation-adam>



fig 7. page 128
Stmed, METAL GEAR SOLID 2: SONS OF LIBERTY HD WALLPAPERS, N.d., Digital Graphic, <https://stmed.net/wallpaper-228298>

Simulation

From Wikipedia, the free encyclopedia

Not to be confused with [Simulation](#).

fig 9.
Dexter Murray, Simulation, 26 September
2018, Screenshot by author

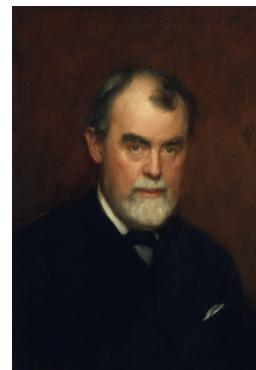


fig 10. page 119
Charles Gogin, Samuel Butler, N.d., Painting, https://commons.wikimedia.org/wiki/File:Samuel_Butler_by_Charles_Gogin.jpg



fig 11. page 60
Stinedeja, 4K Zen, N.d., Photograph, <https://www.stinedeja.com/4K-ZEN>



fig 12. page 61
Boston Dynamics, BigDog on vacation in Thailand,
N.d., Photograph, <https://robots.ieee.org/robots/bigdog/>



fig 13. page 99
Dexter Murray, GunClub, 2 September
2018, Photograph by author



fig 14. page 104
Dexter Murray, Sunset, 15 December
2017, Screenshot by author

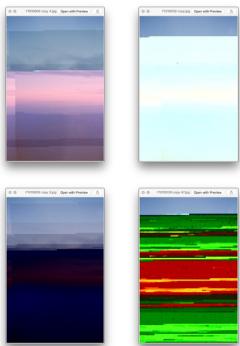


fig 15. page 108
Dexter Murray, Sunset #2, 2 October,
Screenshot collage by author

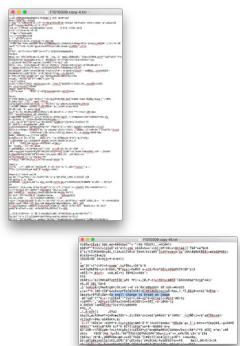


fig 16. page 109
Dexter Murray, Sunset #2 Code, 2 October,
Screenshot collage by author



fig 17. page 87
Dexter Murray, Screenshot, 5 October 2018,
Graphic by author



fig 18. page 36, 152
Hamsher, Beach Ball of Death, 15 August 2014, Graphic,
http://orig05.deviantart.net/570e/f/2009/131/3/a/beach_ball_of_death_by_hamsher.jpg



fig 19.
LiveAuctioneers, African Grebo Mask, N.d.,
Photograph, https://p1.liveauctioneers.com/1459/39782/17066290_1_x.jpg



fig 20.
Frank George, Yupik shaman Nushagak, 1890s,
Photograph, https://commons.wikimedia.org/wiki/File:Yupik_shaman_Nushagak.jpg



fig 21.
Unknown, Mask of the false-face society, N.d.,
Photograph, https://commons.wikimedia.org/wiki/File:Mask_of_the_false-face_society,_Iroquois,_North_America,_Wellcome_M0012692.jpg



fig 22.
Marcus Cyron, Cavalry Face-Mask Helmet, 15 August 2013, Photograph, [https://commons.wikimedia.org/wiki/File:Cavalry_Face-Mask_Helmet,_Museum_und_Park_Kalkriese,_Germany_\(9603021153\).jpg](https://commons.wikimedia.org/wiki/File:Cavalry_Face-Mask_Helmet,_Museum_und_Park_Kalkriese,_Germany_(9603021153).jpg)



fig 23.
iHeartRaves, iHeartRaves Guy Fawkes Rave Mask, N.d.,
Photograph, <https://www.amazon.ca/iHeartRaves-Guy-Fawkes-Rave-Mask/dp/B00LLRIJPE>



fig 24.
RIA, Lot 2556, 15 N.d. 2014, Photograph, <https://www.rockislandauction.com/detail/70/2556/rare-early-world-war-ii-german-fallschirmjager-gas-mask-with-bag>



fig 25. page 46
Unknown, El Santo, N.d., Screenshot, <http://sugieroleer.blogspot.com/2018/08/el-santo-el-idolo-inmortal.html>



fig 26.
Unknown, El Santo face, January 1984, Screenshot, https://en.wikipedia.org/wiki/File:El_Santo_face.png



fig 27.

Siebbi, Shia LaBeouf Not Famous, 9 February 2014, Photograph, https://commons.wikimedia.org/wiki/File:Shia_LaBeouf_Not_Famous_2014.jpg

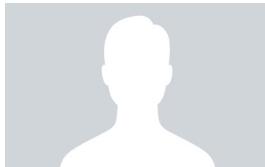


fig 28.

Unknown, Facebook, N.d., Graphic, <https://stackoverflow.com/questions/49917726/retrieving-default-image-all-url-profile-picture-from-facebook-graph-api>



fig 29.

Quiet Day, TOP 10 WORST TO BEST MICHAEL MYERS MASK (MY OPINIONS), 23 June 2016, Screenshot, https://www.youtube.com/watch?v=Q0hcqt_3Lu8



fig 30.

Unknown, Schandmaske, N.d., Screenshot, <https://podcampus.phwien.ac.at/schlossmuseum/files/2013/08/Schandmaske.jpg>

31337 H4XØR ELITE HACKER

fig 31.

Dexter Murray, Leet, 24 August 2018, Graphic by author



fig 32.

Dexter Murray, My Child, 24 August 2018, Graphic by author



fig 33.

Vitaly Volkov, Padonkaffsky Jargon, 1 April 2017, Photograph, https://commons.wikimedia.org/wiki/File:Aalst_preved.JPG



fig 34.

Dexter Murray, Lost & Found, 11 August 2018, Screenshot by author



fig 35.

Dexter Murray, Lost & Found, 11 August 2018, Screenshot by author



fig 36. page 145

Dexter Murray, Lost & Found, 11 August 2018, Screenshot by author



fig 37. page 146

Dexter Murray, Lost & Found, 11 August 2018, Screenshot by author



fig 38. page 147

Dexter Murray, Lost & Found, 11 August 2018, Screenshot by author



fig 39. page 63

512Pixels, Default Mac Wallpapers, N.d., Wallpaper, <https://512pixels.net/projects/default-mac-wallpapers-in-5k/>



fig 40. page 64

512Pixels, Default Mac Wallpapers, N.d., Wallpaper, <https://512pixels.net/projects/default-mac-wallpapers-in-5k/>



fig 41. page 65

512Pixels, Default Mac Wallpapers, N.d., Wallpaper, <https://512pixels.net/projects/default-mac-wallpapers-in-5k/>



fig 42. page 66

512Pixels, Default Mac Wallpapers, N.d., Wallpaper, <https://512pixels.net/projects/default-mac-wallpapers-in-5k/>



fig 43. page 67

512Pixels, Default Mac Wallpapers, N.d., Wallpaper, <https://512pixels.net/projects/default-mac-wallpapers-in-5k/>



fig 44. page 68

512Pixels, Default Mac Wallpapers, N.d., Wallpaper, <https://512pixels.net/projects/default-mac-wallpapers-in-5k/>



fig 45. page 69
512Pixels, Default Mac Wallpapers, N.d., Wallpaper,
<https://512pixels.net/projects/default-mac-wallpapers-in-5k/>



fig 46. page 70
512Pixels, Default Mac Wallpapers, N.d., Wallpaper,
<https://512pixels.net/projects/default-mac-wallpapers-in-5k/>



fig 47. page 71
512Pixels, Default Mac Wallpapers, N.d., Wallpaper,
<https://512pixels.net/projects/default-mac-wallpapers-in-5k/>



fig 48. page 72
512Pixels, Default Mac Wallpapers, N.d., Wallpaper,
<https://512pixels.net/projects/default-mac-wallpapers-in-5k/>



fig 49. page 73
512Pixels, Default Mac Wallpapers, N.d., Wallpaper,
<https://512pixels.net/projects/default-mac-wallpapers-in-5k/>



fig 50. page 74
512Pixels, Default Mac Wallpapers, N.d., Wallpaper,
<https://512pixels.net/projects/default-mac-wallpapers-in-5k/>



fig 51. page 75
512Pixels, Default Mac Wallpapers, N.d., Wallpaper,
<https://512pixels.net/projects/default-mac-wallpapers-in-5k/>



fig 52. page 76
512Pixels, Default Mac Wallpapers, N.d., Wallpaper,
<https://512pixels.net/projects/default-mac-wallpapers-in-5k/>



fig 53. page 77
512Pixels, Default Mac Wallpapers, N.d., Wallpaper,
<https://512pixels.net/projects/default-mac-wallpapers-in-5k/>



fig 54. page 78
HD Wallpapers, Windows XP Bliss, 2 August 2012,
Wallpaper, https://www.hdwallpapers.in/windows_xp-bliss-wallpapers.html



fig 55. 79
OS Wallpapers, Windows Vista Default Wallpapers, 8
November 2006, Wallpaper, <http://oswallpapers.com/windows-vista-default-wallpapers/>



fig 56. page 80
The Windows Club, Windows 7 Starter Edition Wallpaper,
5 April 2010, Wallpaper, <https://www.thewindowsclub.com/change-windows-7-starter-edition-wallpaper-easily>



fig 57. page 81
Wallpapers Wide, Windows 10, N.d., Wallpaper, http://wallpaperswide.com/windows_10_hero_4k-wallpapers.html



fig 57.
Simsgonewrong, I need to update my fb status..I'm in the sea, 12 July 2013, Screenshot, <http://simsgonewrong.tumblr.com/post/55276663676/>

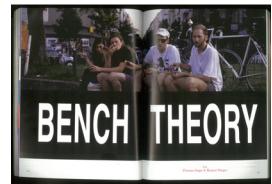


fig 58. page 30
032c, Bench Theory, 2015/16, Scan



fig 59. page 32
032c, Bench Theory, 2015/16, Scan



fig 60. page 43
032c, Bench Theory, 2015/16, Scan



fig 61.
Ubcule, Radio Shack TRS-80 Floppy Disk, 7 March 2015,
Photograph, https://commons.wikimedia.org/wiki/File:Radio_ShackTRS-80_Floppy_Disk.jpg

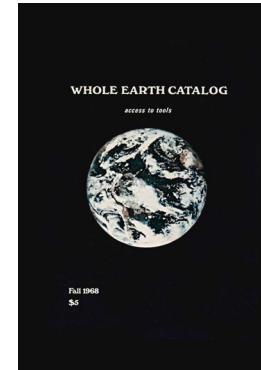
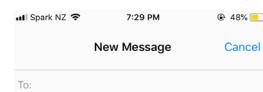


fig 64. page 134
Whole Earth, Whole Earth Catalogue, 1968, Book Cover,
<http://www.wholeearth.com/index.php>



fig 65. page 89
Rafael Fernandez, iPhone 7 Plus Jet Black, 7 September 2016, Vector Render, https://commons.wikimedia.org/wiki/File:iPhone_7_Plus_Jet_Black.svg

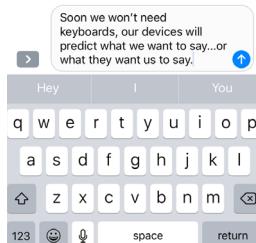


fig 62.
Dexter Murray, Keyboard, 17 August 2018,
Screenshot by author



fig 63.
Sophos, Now anyone can fool reCAPTCHA, 1 November 2017, Graphic, <https://nakedsecurity.sophos.com/2017/11/01/now-anyone-can-fool-recaptcha/>

