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**Radiation and Revolution** Sabu Kohso 2020-09-11 In Radiation and Revolution political theorist and anticapitalist activist Sabu Kohso uses the 2011 Fukushima nuclear disaster to illuminate the relationship between nuclear power, capitalism, and the nation-state. Combining an activist's commitment to changing the world with a theorist's determination to grasp the world in its complexity, Kohso outlines how the disaster is not just a pivotal event in postwar Japan; it represents the epitome of the capitalist-state mode of development that continues to devastate the planet's environment. Throughout, he captures the lived experiences of the disaster's victims, shows how the Japanese government's insistence on nuclear power embodies the constitution of its regime under the influence of US global strategy, and considers the future of a radioactive planet driven by nuclearized capitalism. As Kohso demonstrates, nuclear power is not a mere source of energy—it has become the organizing principle of the global order and the most effective way to simultaneously accumulate profit and govern the populace. For those who aspire to a world free from domination by capitalist nation-states, Kohso argues, the abolition of nuclear energy and weaponry is imperative.

**The Topos of Music** Guerino Mazzola 2012-12-06 With contributions by numerous experts

The Thirst for Annihilation Nick Land 2002-11-01 An important literary and philosophical figure, Georges Bataille has had a significant influence on other French writers, such as Foucault, Derrida and Baudrillard. The Thirst for Annihilation is the first book in English to respond to Bataille's writings. In no way, though, is Nick Land's book an attempt to appropriate Bataille's writings to a secular intelligibility or to compromise with the aridity of academic discourse - rather, it is written as a communion . Theoretical issues in philosophy, sociology, psychodynamics, politics and poetry are discussed, but only as stepping stones into the deep water of textual sacrifice where words pass over into the broken voice of death. Cultural modernity is diagnosed down to its Kantian bedrock with its transcendental philosophy of the object, but Bataille's writings cut violently across this tightly disciplined reading to reveal the strong underlying currents that bear us towards chaos and dissolution - the violent impulse to escape, the thirst for annihilation.

**Photo-Fiction, a Non-Standard Aesthetics** François Laruelle 2015-11-01 Twenty years after cultivating a new orientation for aesthetics via the concept of non-photography, François Laruelle returns, having further developed his notion of a non-standard aesthetics. Published for the first time in

a bilingual edition, *Photo-Fiction, a Non-Standard Aesthetics* expounds on Laruelle's current explorations into a photographic thinking as an alternative to the worn-out notions of aesthetics based on an assumed domination of philosophy over art. He proposes a new philosophical photo-fictional apparatus, or philo-fiction, that strives for a discursive mimesis of the photographic apparatus and the flash of the Real entailed in its process of image making. "A bit like if an artisan, to use a Socratic example, instead of making a camera based off of diagrams found in manuals, on the contrary had as his or her project the designing of a completely new apparatus of philo-fiction, thus capable of producing not simply photos, but photo-fictions." One must enter into a space for seeing the vectorial and the imaginary number. Laruelle's philo-fictions become not art installations, but "theoretical installations" calling for the consideration of the possibility of a non-standard aesthetics being of an equal or superior power to art and philosophy, an aesthetics in-the-last-instance that is itself an inventive and creative act of the most contemporary kind.

The Blank Swan Elie Ayache 2010-05-17 October 19th 1987 was a day of huge change for the global finance industry. On this day the stock market crashed, the Nobel Prize winning Black-Scholes formula failed and volatility smiles were born, and on this day Elie Ayache began his career, on the trading floor of the French Futures and Options Exchange. Experts everywhere sought to find a model for this event, and ways to simulate it in order to avoid a recurrence in the future, but the one thing that struck Elie that day was the belief that what actually happened on 19th October 1987 is simply non reproducible outside 19th October 1987 - you cannot reduce it to a chain of causes and effects, or even to a random generator, that can then be reproduced or represented in a theoretical framework. The Blank Swan is Elie's highly original treatise on the financial markets - presenting a totally revolutionary rethinking of derivative pricing and technology. It is not a diatribe against Nassim Taleb's *The Black Swan*, but criticises the whole background or framework of predictable and unpredictable events - white and black swans alike - , i.e. the very category of prediction. In this revolutionary book, Elie redefines the components of the technology needed to price and trade derivatives. Most importantly, and drawing on a long tradition of philosophy of the event from Henri Bergson to Gilles Deleuze, to Alain Badiou, and on a recent brand of philosophy of contingency, embodied by the speculative materialism of Quentin Meillassoux, Elie redefines the market itself against the common perceptions of orthodox financial theory, general equilibrium theory and the sociology of finance. This book will change the way that we think about derivatives and approach the market. If anything, derivatives should be renamed contingent claims, where contingency is now absolute and no longer derivative, and the market is just its medium. The book also establishes the missing link between quantitative modelling (no longer dependent on probability theory but on a novel brand of mathematics which Elie calls the mathematics of price) and the reality of the market.

**Tool-Being** Graham Harman 2011-08-31 *Tool-Being* offers a new assessment of Martin Heidegger's famous tool-analysis, and with it, an audacious reappraisal of Heidegger's legacy to twenty-first-century philosophy. Every reader of *Being and Time* is familiar with the opposition between readiness-to-hand (*Zuhandenheit*) and presence-at-hand (*Vorhandenheit*), but commentators usually follow Heidegger's wishes in giving this distinction a limited scope, as if it applied only to tools in a narrow sense. Graham Harman contests Heidegger's own interpretation of tool-being, arguing that the opposition between tool and broken tool is not merely a provisional stage in his philosophy, but rather its living core. The extended concept of tool-being developed here leads us not to a theory of human practical activity but to an ontology of objects themselves. *Tool-Being* urges a fresh and concrete research into the secret contours of objects. Written in a lively and colorful style, it will be of great interest to anyone intrigued by Heidegger and anyone open to new trends in present-day philosophy.

**Fictioning** David Burrows 2019-01-22 In this extensively illustrated book containing over 80 diagrams and images of artworks, David Burrows and Simon O'Sullivan explore the process of fictioning in contemporary art through three focal points: performance fictioning, science fictioning and machine fictioning.

*Realism Materialism Art* Christoph Cox 2015 "Realism materialism art (RMA) introduces a diverse selection of new realist and materialist philosophies and examines their ramifications on the arts. Encompassing neo-materialist theories, object-oriented ontologies, and neo-rationalist philosophies, RMA serves as a primer on "speculative realism," considering its conceptual innovations as spurs to artistic thinking and practice and beyond."--From publisher's description.

**Idea of the Avant Garde** Marc James LEGER 2018-10-30 The concept of the avant garde is highly contested, whether one consigns it to history or claims it for present-day and future uses. The first volume of *The Idea of the Avant Garde - And What It Means Today* provided an unprecedented forum on the kinds of radical art theory and partisan practices that are possible in today's world of global art markets and creative industry entrepreneurialism. This second volume presents the work of 50 artists and writers who explore the diverse ways that today's avant-gardism renews the project of aesthetic and political praxis. The manifest strategies, temporalities and genealogies of avant-gardism are expressed through an international, intergenerational and interdisciplinary convocation of ideas that covers the fields of film, video, architecture, visual art, art activism, literature, poetry, theatre, performance, music and intermedia."More than one hundred years after the eruption of Dada and fifty years after its loudly proclaimed death, the spectre of the avant garde returns in renewed and vibrant forms. This excellent collection gives an overview of just how and why a renewed experimental artistic politics is important."- Stephen Shukaitis, author of *The Composition of Movements to Come: Aesthetics and Cultural Labor After the Avant-Garde*. "One hundred years after the October Revolution, why does art continue to be meaningful in terms of ideological disruption, that is, in avant-garde terms? If you are looking to understand this question, *The Idea of the Avant Garde* is the place to start. Navigating the decade marked by the financial apocalypse of 2008, this volume introduces the twenty-first century anti-capitalist zeitgeist in no uncertain terms: art reserves the right to not let us lose sight of what is wrong, who is responsible and what it means to take sides." - Angela Dimitrakaki, author of *Gender, ArtWork and the Global Imperative: A Materialist Feminist Critique*. 80 illustrations

**Object-Oriented Philosophy** Peter Wolfendale 2019-10-08 A remarkably clear explication of the tenets of Object-Oriented Philosophy and an acute critique of the movement's ramifications for philosophy today. How does the patience and rigour of philosophical explanation fare when confronted with an irrepressible desire to commune with the object and to escape the subjective perplexities of reference, meaning, and sense? Moving beyond the hype and the inflated claims made for "Object-Oriented" thought, Peter Wolfendale considers its emergence in the light of the intertwined legacies of twentieth-century analytic and Continental traditions. Both a remarkably clear explication of the tenets of OOP and an acute critique of the movement's ramifications for philosophy today, *Object-Oriented Philosophy* is a major engagement with one of the most prevalent trends in recent philosophy.

*The Cybercultures Reader* David Bell 2000 This text brings together articles covering the whole spectrum of cyberspace and related new technologies to explore the ways in which new technologies are reshaping cultural forms and practices at the turn of the century. The reader is divided into thematic sections focusing on key issues such as subcultures in cyberspace, posthumanism and cyberbodies, and pop-cultural depictions of human-machine interaction. Each section features: an introduction locating the essays in their theoretical and technological context; editor's introduction and

accompanying user's guide; and an extensive bibliography. Issues include: theoretical approaches to cyberculture; representations in fiction and on film; the development of distinct cyber-subcultures; and feminist and queer approaches within cyberculture.

*Heidegger Explained* Graham Harman 2011-04-15 Heidegger Explained is a clear and thorough summary of the philosophy of Martin Heidegger (1889–1976). It gives a fascinating explanation of all stages of Heidegger's life and career, and shows his entire philosophy to emerge from one simple but profound insight. Many philosophers believe that Heidegger was the greatest philosopher of the twentieth century. His influence has long been felt not just in philosophy, but also in such fields as art, architecture, and literary studies. Yet the great difficulty of Heidegger's terminology has often scared away interested readers lacking an academic background in philosophy. Author Graham Harman shows that Heidegger is actually one of the simplest and clearest of thinkers. All the diverse topics of his writings, and all the lengthy analyses he gives of past philosophers, boil down to a single powerful idea: being is not presence. In any human relation with the world, our thinking and even our acting do not fully exhaust the world. Something more always withdraws from our grasp. Neither being itself nor individual beings are ever fully "present-at-hand," in Heidegger's terminology. This single insight allows Heidegger to revolutionize the phenomenology of his teacher Edmund Husserl. The method of Husserl was to focus entirely on how things present themselves to us as phenomena in consciousness. Heidegger understood that the things are always partly hidden from consciousness, living a secret life of their own. Human beings are not lucid scientific observers staring at the world and describing it, but instead are thrown into a world where light is always mixed with shadow. For Heidegger, the entire history of philosophy has reduced being to some sort of presence, whether by defining it as atoms, consciousness, perfect forms, the will to power, or even God. In this way, past philosophers have all chosen one specific kind of privileged being to represent being itself. Yet this is impossible, since being always partly withdraws from any attempt to define it. For this reason, philosophy needs to make a new beginning, one that would be just as great as the first beginning in ancient Greece. The book ends by shedding new light on Heidegger's concept of the fourfold, which is so notoriously difficult that most commentators avoid it altogether.

*Beyond Structural Listening?* Andrew Dell'Antonio 2004-10-11 Rose Subotnik criticized 'structural listening' as an attempt to situate musical meaning solely within the unfolding of the musical structure itself. The authors of this volume take up her challenge, writing on repertoires ranging from Beethoven to MTV.

**Conversations with Glenn Gould** Glenn Gould 2005-11-15 One of the most idiosyncratic and charismatic musicians of the twentieth century, pianist Glenn Gould (1932–82) slouched at the piano from a sawed-down wooden stool, interpreting Bach, Beethoven, and Mozart at hastened tempos with pristine clarity. A strange genius and true eccentric, Gould was renowned not only for his musical gifts but also for his erratic behavior: he often hummed aloud during concerts and appeared in unpressed tails, fingerless gloves, and fur coats. In 1964, at the height of his controversial career, he abandoned the stage completely to focus instead on recording and writing. Jonathan Cott, a prolific author and poet praised by Larry McMurtry as "the ideal interviewer," was one of the very few people to whom Gould ever granted an interview. Cott spoke with Gould in 1974 for *Rolling Stone* and published the transcripts in two long articles; after Gould's death, Cott gathered these interviews in *Conversations with Glenn Gould*, adding an introduction, a selection of photographs, a list of Gould's recorded repertoire, a filmography, and a listing of Gould's programs on radio and TV. A brilliant one-on-one in which Gould discusses his dislike of Mozart's piano sonatas, his partiality for composers such as Orlando Gibbons and Richard Strauss, and his admiration for the popular singer Petula Clark (and his

dislike of the Beatles), among other topics, Conversations with Glenn Gould is considered by many, including the subject, to be the best interview Gould ever gave and one of his most remarkable performances.

**Nihil Unbound** R. Brassier 2007-11-08 This book pushes nihilism to its ultimate conclusion by linking revisionary naturalism in Anglo-American philosophy with anti-phenomenological realism in French philosophy. Contrary to the 'post-analytic' consensus uniting Heidegger and Wittgenstein against scientism and scepticism, this book links eliminative materialism and speculative realism.

**Starry Speculative Corpse** Eugene Thacker 2015-04-24 Could it be that the more we know about the world, the less we understand it? Could it be that, while everything has been explained, nothing has meaning? Extending the ideas presented in his book *In The Dust of This Planet*, Eugene Thacker explores these and other issues in *Starry Speculative Corpse*. But instead of using philosophy to define or to explain the horror genre, Thacker reads works of philosophy as if they were horror stories themselves, revealing a rift between human beings and the unhuman world of which they are part. Along the way we see philosophers grappling with demons, struggling with doubt, and wrestling with an indifferent cosmos. At the center of it all is the philosophical drama of the human being confronting its own limits. Not a philosophy of horror, but a horror of philosophy. Thought that stumbles over itself, as if at the edge of an abyss. *Starry Speculative Corpse* is the second volume of the "Horror of Philosophy" trilogy, together with the first volume, *In The Dust of This Planet*, and the third volume, *Tentacles Longer Than Night*.

The Concept of Non-Photography Francois Laruelle 2011-04-01 A rigorous new thinking of the photograph in its relation to science, philosophy, and art, so as to discover an essence of photography that precedes its historical, technological, and aesthetic conditions. If philosophy has always understood its relation to the world according to the model of the instantaneous flash of a photographic shot, how can there be a "philosophy of photography" that is not viciously self-reflexive? Challenging the assumptions made by any theory of photography that leaves its own "onto-photo-logical" conditions uninterrogated, Laruelle thinks the photograph non-philosophically, so as to discover an essence of photography that precedes its historical, technological and aesthetic conditions. *The Concept of Non-Photography* develops a rigorous new thinking of the photograph in its relation to science, philosophy, and art, and introduces the reader to all of the key concepts of Laruelle's "non-philosophy."

**Cyclonopedia** Reza Negarestani 2008 At once a horror fiction, a work of speculative theology, an atlas of demonology, a political samizdat and a philosophic grimoire, CYCLONOPEDIA is a theory-fiction on the Middle East as a living entity. Negarestani bridges contemporary politics and the War on Terror with the archeologies of the Middle East and the natural history of the Earth.

**Fanged Noumena** Nick Land 2011-04-01 A dizzying trip through the mind(s) of the provocative and influential thinker Nick Land. During the 1990s British philosopher Nick Land's unique work, variously described as "rabid nihilism," "mad black deleuzianism," and "cybergothic," developed perhaps the only rigorous and culturally-engaged escape route out of the malaise of "continental philosophy" —a route that was implacably blocked by the academy. However, Land's work has continued to exert an influence, both through the British "speculative realist" philosophers who studied with him, and through the many cultural producers—writers, artists, musicians, filmmakers—who have been invigorated by his uncompromising and abrasive philosophical vision. Beginning with Land's early radical rereadings of Heidegger, Nietzsche, Kant and Bataille, the volume collects together the papers, talks and articles of the mid-90s—long the subject of rumour and vague legend (including some work

which has never previously appeared in print)—in which Land developed his futuristic theory-fiction of cybercapitalism gone amok; and ends with his enigmatic later writings in which Ballardian fictions, poetics, cryptography, anthropology, grammatology and the occult are smeared into unrecognisable hybrids. Fanged Noumena gives a dizzying perspective on the entire trajectory of this provocative and influential thinker's work, and has introduced his unique voice to a new generation of readers.

**Humanesis** David Cecchetto 2013-06-01 Humanesis critically examines central strains of posthumanism, searching out biases in the ways that human-technology coupling is explained. Specifically, it interrogates three approaches taken by posthumanist discourse: scientific, humanist, and organismic. David Cecchetto's investigations reveal how each perspective continues to hold on to elements of the humanist tradition that it is ostensibly mobilized against. His study frontally desublimates the previously unseen presumptions that underlie each of the three thought lines and offers incisive appraisals of the work of three prominent thinkers: Ollivier Dyens, Katherine Hayles, and Mark Hansen. To materially ground the problematic of posthumanism, Humanesis interweaves its theoretical chapters with discussions of artworks. These highlight the topos of sound, demonstrating how aurality might produce new insights in a field that has been dominated by visualization. Cecchetto, a media artist, scrutinizes his own collaborative artistic practice in which he elucidates the variegated causal chains that compose human-technological coupling. Humanesis advances the posthumanist conversation in several important ways. It proposes the term "technological posthumanism" to focus on the discourse as it relates to technology without neglecting its other disciplinary histories. It suggests that deconstruction remains relevant to the enterprise, especially with respect to the performative dimension of language. It analyzes artworks not yet considered in the light of posthumanism, with a particular emphasis on the role of aurality. And the form of the text introduces a reflexive component that exemplifies how the dialogue of posthumanism might progress without resorting to the types of unilateral narratives that the book critiques.

**The Anthrobscene** Jussi Parikka 2014-10-30 Smartphones, laptops, tablets, and e-readers all at one time held the promise of a more environmentally healthy world not dependent on paper and deforestation. The result of our ubiquitous digital lives is, as we see in *The Anthrobscene*, actually quite the opposite: not ecological health but an environmental wasteland, where media never die. Jussi Parikka critiques corporate and human desires as a geophysical force, analyzing the material side of the earth as essential for the existence of media and introducing the notion of an alternative deep time in which media live on in the layer of toxic waste we will leave behind as our geological legacy. Forerunners: Ideas First is a thought-in-process series of breakthrough digital publications. Written between fresh ideas and finished books, Forerunners draws on scholarly work initiated in notable blogs, social media, conference plenaries, journal articles, and the synergy of academic exchange. This is gray literature publishing: where intense thinking, change, and speculation take place in scholarship.

**Strategy Without Design** Robert C. H. Chia 2009-10-08 "In business the survival and flourishing of an organisation is most often associated with the ability of its strategists to create a distinctive identity by confronting and rising above others. Yet not all organisational accomplishment can be explained with recourse to deliberate choice and purposeful design on the part of strategic actors. This book shows why. Using examples from the world of business, economics, military strategy, politics and philosophy, it argues that collective success may inadvertently emerge as a result of the everyday coping actions of a multitude of individuals, none of whom intended to contribute to any preconceived plan. A consequence of this claim is that a paradox exists in strategic interventions, one that no strategist can afford to ignore. The more directly and deliberately a strategic goal is single-mindedly sought, the more likely it is that such calculated instrumental action eventually works to undermine its own initial

success"--Provided by publisher.

**Xenofeminism** Helen Hester 2018-05-21 In an era of accelerating technology and increasing complexity, how should we reimagine the emancipatory potential of feminism? How should gender politics be reconfigured in a world being transformed by automation, globalization and the digital revolution? These questions are addressed in this bold new book by Helen Hester, a founding member of the 'Laboria Cuboniks' collective that developed the acclaimed manifesto 'Xenofeminism: A Politics for Alienation'. Hester develops a three-part definition of xenofeminism grounded in the ideas of technomaterialism, anti-naturalism, and gender abolitionism. She elaborates these ideas in relation to assistive reproductive technologies and interrogates the relationship between reproduction and futurity, while steering clear of a problematic anti-natalism. Finally, she examines what xenofeminist technologies might look like in practice, using the history of one specific device to argue for a future-oriented gender politics that can facilitate alternative models of reproduction. Challenging and iconoclastic, this visionary book is the essential guide to one of the most exciting intellectual trends in contemporary feminism.

**A Treatise on Efficacy** François Jullien 2004-04-30 In this highly insightful analysis of Western and Chinese concepts of efficacy, François Jullien subtly delves into the metaphysical preconceptions of the two civilizations to account for diverging patterns of action in warfare, politics, and diplomacy. He shows how Western and Chinese strategies work in several domains (the battlefield, for example) and analyzes two resulting acts of war. The Chinese strategist manipulates his own troops and the enemy to win a battle without waging war and to bring about victory effortlessly. Efficacy in China is thus conceived of in terms of transformation (as opposed to action) and manipulation, making it closer to what is understood as efficacy in the West. Jullien's brilliant interpretations of an array of recondite texts are key to understanding our own conceptions of action, time, and reality in this foray into the world of Chinese thought. In its clear and penetrating characterization of two contrasting views of reality from a heretofore unexplored perspective, *A Treatise on Efficacy* will be of central importance in the intellectual debate between East and West.

**Boring Formless Nonsense** Eldritch Priest 2013-02-14 *Boring Formless Nonsense* intervenes in an aesthetics of failure that has largely been delimited by the visual arts and its avant-garde legacies. It focuses on contemporary experimental composition in which failure rubs elbows with the categories of chance, noise, and obscurity. In these works we hear failure anew. We hear boredom, formlessness, and nonsense in a way that gives new purchase to aesthetic, philosophical, and ethical questions that falter in their negative capability. Reshaping current debates on failure as an aesthetic category, Eldritch Priest shows failure to be a duplicitous concept that traffics in paradox and sustains the conditions for magical thinking and hyperstition. Framing recent experimental composition as a deviant kind of sound art, Priest explores how the affective and formal elements of post-Cagean music couples with contemporary culture's themes of depression, distraction, and disinformation to create an esoteric reality composed of counterfactuals and pseudonymous beings. Ambitious in content and experimental in its approach, *Boring Formless Nonsense* will challenge and fracture your views on failure, creativity, and experimental music.

**Synthetic Philosophy of Contemporary Mathematics** Fernando Zalamea 2012-09-01 A panoramic survey of the vast spectrum of modern and contemporary mathematics and the new philosophical possibilities they suggest. A panoramic survey of the vast spectrum of modern and contemporary mathematics and the new philosophical possibilities they suggest, this book gives the inquisitive non-specialist an insight into the conceptual transformations and intellectual orientations of modern and contemporary

mathematics. The predominant analytic approach, with its focus on the formal, the elementary and the foundational, has effectively divorced philosophy from the real practice of mathematics and the profound conceptual shifts in the discipline over the last century. The first part discusses the specificity of modern (1830-1950) and contemporary (1950 to the present) mathematics, and reviews the failure of mainstream philosophy of mathematics to address this specificity. Building on the work of the few exceptional thinkers to have engaged with the "real mathematics" of their era (including Lautman, Deleuze, Badiou, de Lorenzo and Châtelet), Zalamea challenges philosophy's self-imposed ignorance of the "making of mathematics." In the second part, thirteen detailed case studies examine the greatest creators in the field, mapping the central advances accomplished in mathematics over the last half-century, exploring in vivid detail the characteristic creative gestures of modern master Grothendieck and contemporary creators including Lawvere, Shelah, Connes, and Freyd. Drawing on these concrete examples, and oriented by a unique philosophical constellation (Peirce, Lautman, Merleau-Ponty), in the third part Zalamea sets out the program for a sophisticated new epistemology, one that will avail itself of the powerful conceptual instruments forged by the mathematical mind, but which have until now remained largely neglected by philosophers.

**Aesthetics After Finitude** Baylee Brits 2016-12-30 Traditionally aesthetics has been associated with phenomenal experience, human apprehension and an appreciation of beauty--the domains in which human cognition is rendered finite. What is an aesthetics that might occur 'after finitude'?

**Torture Concrete** Reza Negarestani 2014-09 Essay inspired by conversations with the artist Jean-Luc Moulène addressing abstraction as a multifaceted project in the general domain of thought, and as a specific process of artistic experimentation. The fruit of numerous conversations with the artist Jean-Luc Moulène, Reza Negarestani's essay addresses abstraction as a multi-faceted project in the general domain of thought, and as a specific process of artistic experimentation. How can abstraction be so apparently ubiquitous in contemporary art, and yet so nebulously defined? "We have all heard of abstraction, but no one has ever seen one..." In Moulène's work, Negarestani discovers a renewal of the constitutive gesture of abstraction, rooted in the dialectic between form (mathematics) and sensible matter (physics). At once sensory, cognitive, and political, the disturbing force of the work compels us to reconnect the parochial art-historical notion of abstraction to a more comprehensive understanding of the term. Perhaps such a "formal cruelty of thought" is capable of "reactivating abstraction as a vector of disjunction and unity of art, philosophy, and science." Published by Sequence Press on the occasion of Jean-Luc Moulène's exhibition *Torture Concrete*, September 7-October 26, 2014, at Miguel Abreu Gallery, New York.

**Prismatic Ecology** Jeffrey Jerome Cohen 2013-12-01 Emphasizing sustainability, balance, and the natural, green dominates our thinking about ecology like no other color. What about the catastrophic, the disruptive, the inaccessible, and the excessive? What of the ocean's turbulence, the fecundity of excrement, the solitude of an iceberg, multihued contaminations? *Prismatic Ecology* moves beyond the accustomed green readings of ecotology and maps a colorful world of ecological possibility. In a series of linked essays that span place, time, and discipline, Jeffrey Jerome Cohen brings together writers who illustrate the vibrant worlds formed by colors. Organized by the structure of a prism, each chapter explores the coming into existence of nonanthropocentric ecologies. "Red" engages sites of animal violence, apocalyptic emergence, and activism; "Maroon" follows the aurora borealis to the far North and beholds in its shimmering alternative modes of world composition; "Chartreuse" is a meditation on postsustainability and possibility within sublime excess; "Grey" is the color of the undead; "Ultraviolet" is a potentially lethal force that opens vistas beyond humanly known nature. Featuring established and emerging scholars from varying disciplines, this volume presents a collaborative imagining of what a

more-than-green ecology offers. While highlighting critical approaches not yet common within ecotheory, the contributions remain diverse and cover a range of topics including materiality, the inhuman, and the agency of objects. By way of color, Cohen guides readers through a reflection of an essentially complex and disordered universe and demonstrates the spectrum as an unfinishable totality, always in excess of what a human perceives. Contributors: Stacy Alaimo, U of Texas at Arlington; Levi R. Bryant, Collin College; Lowell Duckert, West Virginia U; Graham Harman, American U in Cairo; Bernd Herzogenrath, Goethe U of Frankfurt; Serenella Iovino, U of Turin, Italy; Eileen A. Joy; Robert McRuer, George Washington U; Tobias Menely, Miami U; Steve Mentz, St. John's U, New York City; Timothy Morton, Rice U; Vin Nardizzi, U of British Columbia; Serpil Oppermann, Hacettepe U, Ankara; Margaret Ronda, Rutgers U; Will Stockton, Clemson U; Allan Stoekl, Penn State U; Ben Woodard; Julian Yates, U of Delaware.

**Changing Difference** Catherine Malabou 2011-09-19 Translated by CAROLYN SHREAD In the post-feminist age the fact that 'woman' finds herself deprived of her 'essence' only confirms, paradoxically, a very ancient state of affairs: 'woman' has never been able to define herself in any other way than in terms of the violence done to her. Violence alone confers her being - whether it is domestic and social violence or theoretical violence. The critique of 'essentialism' (i.e. there is no specifically feminine essence) proposed by both gender theory and deconstruction is just one more twist in the ontological negation of the feminine. Contrary to all expectations, however, this ever more radical hollowing out of woman within intellectual movements supposed to protect her, this assimilation of woman to a 'being nothing', clears the way for a new beginning. Let us now assume the thought of 'woman' as an empty but resistant essence, an essence that is resistant precisely because it is empty, a resistance that strikes down the impossibility of its own disappearance once and for all. To ask what remains of woman after the sacrifice of her being is to signal a new era in the feminist struggle, changing the terms of the battle to go beyond both essentialism and anti-essentialism. In this path-breaking work Catherine Malabou begins with philosophy, asking: what is the life of a woman philosopher?

*An Aesthesia of Networks* Anna Munster 2013-05-17 The experience of networks as the immediate sensing of relations between humans and nonhuman technical elements in assemblages such as viral media and databases. Today almost every aspect of life for which data exists can be rendered as a network. Financial data, social networks, biological ecologies: all are visualized in links and nodes, lines connecting dots. A network visualization of a corporate infrastructure could look remarkably similar to that of a terrorist organization. In *An Aesthesia of Networks*, Anna Munster argues that this uniformity has flattened our experience of networks as active and relational processes and assemblages. She counters the "network anaesthesia" that results from this pervasive mimesis by reinserting the question of experience, or aesthesia, into networked culture and aesthetics. Rather than asking how humans experience computers and networks, Munster asks how networks experience—what operations they perform and undergo to change and produce new forms of experience. Drawing on William James's radical empiricism, she asserts that networked experience is assembled first and foremost through relations, which make up its most immediately sensed and perceived aspect. Munster critically considers a range of contemporary artistic and cultural practices that engage with network technologies and techniques, including databases and data mining, the domination of search in online activity, and the proliferation of viral media through YouTube. These practices—from artists who "undermine" data to musicians and VJs who use intranetworked audio and video software environments—are concerned with the relationality at the core of today's network experience.

**Collapse, Volume 3** Robin Mackay 2007-09-07 Explorations of Deleuze's work by pioneering thinkers from philosophy, aesthetics, music, and architecture. A collection of explorations of the work of Gilles

Deleuze by pioneering thinkers in the fields of philosophy, aesthetics, music, and architecture. The volume also includes a previously untranslated early text by Deleuze and a short interview, along with a fascinating piece of vintage science fiction from one of his more obscure influences. The contributors to this volume aim to clarify, from a variety of perspectives, Deleuze's contribution to philosophy: in what does his philosophical originality lie; what does he appropriate from other philosophers and how does he transform it? And how can the apparently disparate threads of his work to be "integrated"—What is the precise nature of the constellation of the aesthetic, the conceptual and the political proposed by Gilles Deleuze, and what are the overarching problems in which the numerous philosophical concepts "signed Deleuze" converge? As an annex to the second volume of *Collapse*, this volume also include a full transcript of the workshop on "Speculative Realism" held in London in 2007.

**#Accelerate** Robin Mackay 2019-01-15 An apparently contradictory yet radically urgent collection of texts tracing the genealogy of a controversial current in contemporary philosophy. Accelerationism is the name of a contemporary political heresy: the insistence that the only radical political response to capitalism is not to protest, disrupt, critique, or *détourne* it, but to accelerate and exacerbate its uprooting, alienating, decoding, abstractive tendencies. **#Accelerate** presents a genealogy of accelerationism, tracking the impulse through 90s UK darkside cyberculture and the theory-fictions of Nick Land, Sadie Plant, Iain Grant, and CCRU, across the cultural underground of the 80s (rave, acid house, SF cinema) and back to its sources in delirious post-68 ferment, in texts whose searing nihilistic *jouissance* would later be disavowed by their authors and the marxist and academic establishment alike. On either side of this central sequence, the book includes texts by Marx that call attention to his own "Prometheanism," and key works from recent years document the recent extraordinary emergence of new accelerationisms steeled against the onslaughts of neoliberal capitalist realism, and retooled for the twenty-first century. At the forefront of the energetic contemporary debate around this disputed, problematic term, **#Accelerate** activates a historical conversation about futurity, technology, politics, enjoyment, and capital. This is a legacy shot through with contradictions, yet urgently galvanized today by the poverty of "reasonable" contemporary political alternatives.

**Book of Lies** Metzger, Richard 2014-09-01 New package for a cult classic. First published in 2003, *The Book of Lies* was hailed as a 21st grimoire and instantly became a cult classic. Now reformatted for the next generation of magicians and all counterculture devotees, it gathers an unprecedented cabal of occultists, esoteric scholars, and forward thinkers, all curated by *Disinformation's* former "wicked warlock" Richard Metzger. This compendium of the occult includes entries on topics as diverse and dangerous as Aleister Crowley, Secret Societies, Psychedelics, and Magick in theory and practice. The result is an alchemical formula that may well rip a hole in the fabric of your reality: Terence McKenna asks if we contact "aliens" with the smokable drug DMT Daniel Pinchbeck recounts his psychedelic and magical experiences Techgnosis author Eric Davis writes about H.P. Lovecraft Robert Anton Wilson writes about the similarities between Aleister Crowley and Timothy Leary Donald Tyson's "The Enochian Apocalypse Working" ask if the seeds of the end of the world sown in the Elizabethan era. Other contributors or subjects written about include Brian Barritt, Vere Chappell, Ida Craddock, Joe Coleman, Nevill Drury, Stephen Edred Flowers, T. Allen Greenfield, Gary Lachman, Anton Lavey, Peter Levenda, Grant Morrison, Michael Moynihan, Rosaleen Norton, Jack Parsons, Austin Osman Spare, and Tracy Twyman. It's all here and more!

**Speculative Aesthetics** Robin Mackay 2019-01-15 An examination of the new technological mediations between the human sensorium and the planetary media network and of the aesthetic as an enabler of new modes of knowledge. This series of interventions on the ramifications of Speculative Realism for aesthetics ranges from contemporary art's relation to the aesthetic, to accelerationism and abstraction,

logic and design. From varied perspectives of philosophy, art, and design, participants examine the new technological mediations between the human sensorium and the massive planetary media network within which it now exists and consider how the aesthetic enables new modes of knowledge by processing sensory data through symbolic formalisms and technological devices. Speculative Aesthetics anticipates the possibility of a theory and practice no longer invested in the otherworldly promise of the aesthetic, but acknowledging the real force and traction of images in the world today, experimentally employing techniques of modelling, formalisation, and presentation so as to simultaneously engineer new domains of experience and map them through a reconfigured aesthetics that is inseparable from its sociotechnical conditions.

*Zeros + Ones* Sadie Plant 1998 Plant presents an intelligent, provocative and accessible investigation of the intersection between women, feminism, machines and, in particular, information technology. She argues that the telecoms revolution is also a sexual revolution.

*The Quadruple Object* Graham Harman 2011 In this book the metaphysical system of Graham Harman is presented in lucid form, aided by helpful diagrams. In Chapter 1, Harman gives his most forceful critique to date of philosophies that reject objects as a primary reality.