

PARASITE

Parasites in Residence

This zine is the result of the artist in residence project at Motel Spatie Arnhem. The parasite became a theme after Motel director Claudia Schouten had noticed the use of the parasite metaphor in one of my mails to her- as well as in a text of artist in residence Syafiatudina (Dina), member of Kunci Cultural Studies in Yogyakarta.

The zine does not represent a coherent theory of parasiting. It is more like a cartoonish collage of different Google search results, Wiki facts, quotes from literature, examples of parasite art and personal experience. Together these try to outline the potential of the parasite metaphor so it can be used as a reference for future projects.

(Syafiatudina on the Indonesian concept of numpang)

Numpang is taking a shelter, living in a place that “belongs” to someone else.(..)

*“a friend lived in someone else’s home for one year although the initial plan was to stay for one month. The owner of the house felt disturbed by this overstaying guest but did not know how to express her resentment. Because in numpang, there’s no written agreement on the rights and responsibilities of each person involved. It is based on trust and generosity. So numpang can easily escalate into **parasitic** numpang.”¹*

(Marc of Zinedepo zinelibrary on external funding in an Email to Claudia Schouten, director of Motel Spatie)

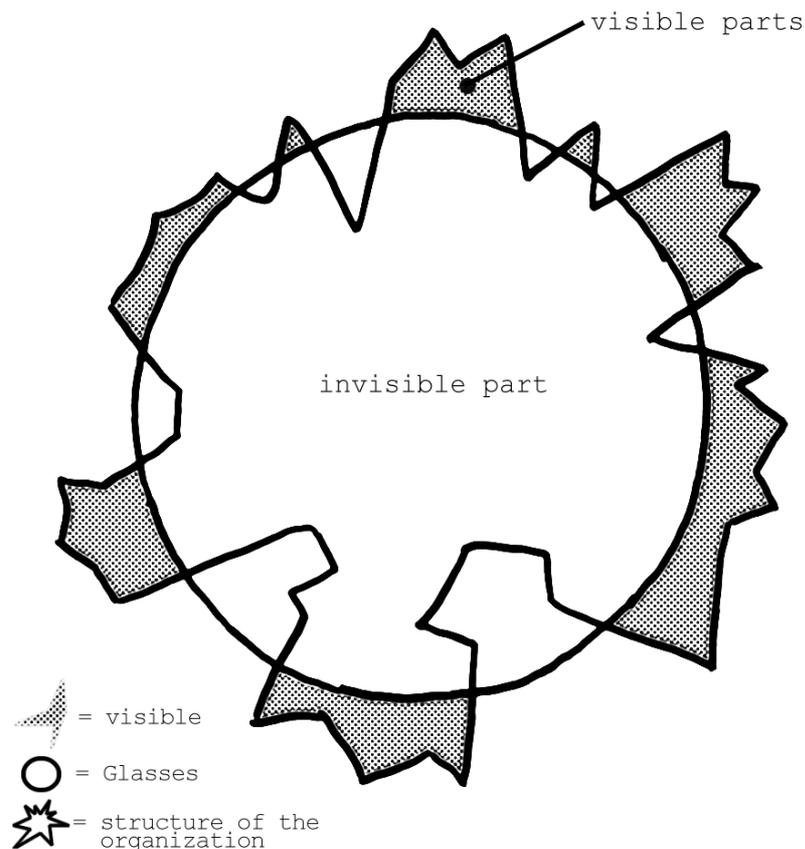
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(..)I feel that if I apply for funding I should also accept the conditions that come with it. (In the this case these were to commit to making new cultural connections in the city), and I don’t want to make such concession.

Because from my point of view as representative of the zinelibrary, zineculture is an outsider/bohemian culture, and this position will fundamentally change when you engage in a conditional relationship.

*From a critical point of view one could call this a **parasitic** position, but I don’t take this as a necessarily negative qualification...*

The Parasite Glasses



The glasses/ concept design by Sido Dekker²

The idea behind this zine is to look at the current state of the organizations we are involved with, within the current social political context and at their relation with contemporary art and zineculture, through the eyes of the parasite.

In other words; by putting on a virtual set of parasite glasses, certain parts of the relations and interactions in an organization will become visible that are different from parts that become visible when you look through the glasses of for example a 'network of friends'.

Ideally, as the project evolves, the glasses are more and more refined and adapted to this specific situation, and develop into an effective analytical tool.

In fact, from a parasite perspective the glasses are *themselves* a parasite that has taken position in-between the eyes of the user and the world.

This position also means that it is easy to forget that the parasite is there, and this in itself could also have some negative consequences.

For example if only the negative aspects of a parasite frame take over discourse inside the organization.

Making explicit the glasses as a cognitive tool is an attempt to create an escape from unwanted harmful side-effects.³

Para (beside) sitos (food)

In Biology ‘parasite’ refers to an animal or plant that lives on others (the host) from which it obtains nourishment. In social discourse ‘parasite’ is often used for a person who habitually lives at the expense of others.⁴

Around a third of all the species in the world are parasites. And many species that are not parasites as such, practice some form of parasitism.

Often, parasitic relations have a disruptive effect on the internal organization of a host, but not all parasitic relations are bad for the host.

There is no clear line between parasitic and symbiotic relations.⁵

The yellow-billed oxpecker has discovered it can eat the ticks off the skin of a wildebeest without being chased off. But because the blood is the preferred food, after it eats the tick it also takes some of the blood straight from the wildebeest. As the bird takes the position of the tick, it is now effectively a parasite.⁶



Breaking the rules

From a social perspective there appears to be a mutual agreement between the wildebeest and the bird above, but from the parasite perspective the motivation of the wildebeest is irrelevant.

The relation stands out because in conventional categories birds and large mammals operate in separate domains.

Thus, the yellow-billed oxpecker points towards a flaw in the logic of that system.

It is an illustration of how parasiting is not so much an activity exclusive to a special class of species as it is a specific position in a network of relations. And this network of relations is part of the way we organize our world.

In other words, the parasite violates the norm.

Parasitism not only parasites the definition of the parasite, *it also parasites the definition of the definition*, because it breaks up the relation between the word and what it is supposed to represent.

*In 1995, Italian artist **Gianni Motti** emerged on a professional soccer field alongside players, warmed up with the athletes, and took a seat on one of the team's substitute benches. Motti's almost unnoticed parasitical action was witnessed by several thousand spectators and recorded by television and newspaper cameras.⁷*



G.Motti Ala Sinistra, (1995)

“The soccer field is a delineated zone for a limited group of approved agents to act according to certain rules”. (...) By simply appearing, Motti infiltrated the host and broke both the rules of who may appear and the sovereignty of that particular domain. The intervention directs attention towards the rules underlying the game.⁸

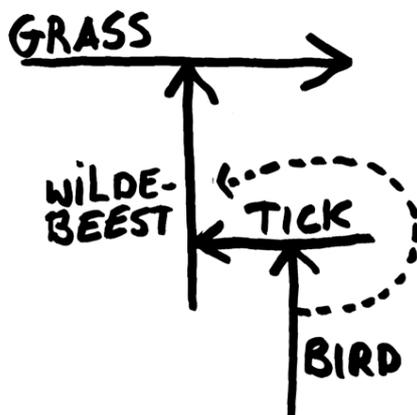
Host, guest and producer

The host ← guest relation implies that the host is a producer and the parasite takes without producing something itself.

But from a parasite perspective there are no producers.

The tick feeds off the blood of the wildebeest, the wildebeest is a host, but it is also the food, and the wildebeest itself also lives inside a larger ecosystem that it parasites on as it eats the grass. There is no exchange between the wildebeest and the grass, the grass is just there and, the wildebeest takes advantage of the situation.

From a parasite perspective there is no real difference between the tick, the bird and the wildebeest, they are all part of the same parasitic chain.⁹



(diagram of the parasitic chain with the bird bypassing the position of the tick)

Egg Mimicry

*Cuckoos parasitize smaller birds by laying their eggs in the hosts' nests. After hatching, the young cuckoos grow much faster than the young of the host species. Soon the cuckoo is able to eject the host's young from the nest and get all the food brought by the parents.(..) The most remarkable thing about cuckoo parasitism is the birds' ability to match the eggs of the host species in size, spottedness, background colour, and darkness.*¹⁰



Here is an example from the art world that is similar to the egg mimicry of the cuckoo.

***Han van Meegeren** was a notorious Dutch art forger. In 1937 he painted this painting called 'The Supper at Emmaus' and put it on the market AS-IF it was an unknown painting by the famous Dutch painter Johannes Vermeer. Van Meegeren copied Vermeers' style so well that several respected art experts acclaimed the painting as a real Vermeer.*



Crossing Borders

The more connections between the parasite and its host, the more the distinction between guest and host is blurred.

*The 'tongue-eating louse' is a parasite that enters a fish through the gills. It then replaces the fish's tongue by attaching its own body to the muscles of the tongue stub. The parasite feeds on the fish's mucus. The fish is able to use the parasite just like a normal tongue.*¹¹



Parasites are not necessarily more free or independent than non-parasites. With multiple crosslinks inside the host the parasite above adapts to a specific position and parasite and host become increasingly co-dependent. And likely, the more both are connected, the more dangerous and difficult it may be to remove the parasite. The oxpecker on the wildebeest is easily chased off, but a tongue does not just grow back by itself.¹²

Social parasites

A social parasite sits at the table of another, “consumes food, and gives only words, conversation in return”.¹³

He does not pay in any material sense for what he takes.

The social parasite is a social offender who violates the dominant social norm. Often it is seen as a person or group that takes a privileged position.

But what defines a social parasite depends on what system you’re in. For example the soviets considered the upper classes economic parasites while in capitalist societies the unemployed are often labeled as parasites.

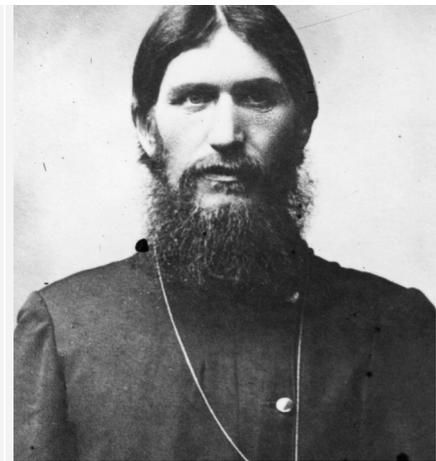
The social parasite directs attention towards the organization of human relations. It is at odds with concepts of mutualism and equal exchange.¹⁴

Sovereignty: Speaking with the tongue of another

The higher a parasite positions itself in the hierarchy of an organization, the more profound its influence on that organization.

And the more a parasite disturbs the distinction between self and other, the more it corrupts the autonomy of the individual, or threatens the sovereignty of an organization or state.

Rasputin was a Russian mystic who befriended the family of Tsar Nicholas II and gained considerable influence in late imperial Russia. Because of his constant presence in the royal court, whispers grew that Rasputin was acting as a puppet master over the royal couple(..) Though the Tsarina was in charge, Rasputin did wield great power as her adviser. (..)Rasputin’s behavior and influence came to symbolize everything negative in Russian politics and society at the time.(..)¹⁵



Greet Hofmans was a faith healer who became a friend of the Dutch Queen Juliana. Hofmans developed a great influence on the queen, encouraging pacifist ideas (Hofmans herself was a.o. influenced by Krishnamurti). In the period of the Cold War this caused a crisis in the royal household. The crisis split the Dutch court into two camps.(..)¹⁶



The examples above show social parasites that bypass the hierarchy of conventional power structures and move to the centre of control. They take position in-between head of state and the state. Consequently, the influence of the parasite on its head threatens the sovereignty of the state.

Scapegoating

A crisis is a persistent disturbance of social harmony or order. A crisis is often followed by an attempt to ‘clean the system’ by first identifying, isolating and then removing the cause of the crisis.

The scapegoat represents the cause, “social order is restored as people are contented that they have solved the cause of their problems by removing the scapegoated individual.”¹⁷

Both Rasputin and Hofmans were seen by many as the cause of the crisis. They were labelled as parasites, demonized and removed from their positions (Rasputin was murdered).

Behaviour altering parasites

Suppose I am a parasite positioned between the heart and the output channel of an organization; To what extent can I modify the output to fit my own personal needs without being kicked out?

Zombie Ants; Mind Control:

*This is an image of a parasitic fungi that has taken control of the mind of an ant. When its cells enter the ant they release chemicals that hijack the insect's central nervous system. The fungus forces the ant to climb up vegetation and clamp down onto a leaf or twig before killing its hapless drone. It then grows a spore-releasing stalk out of the back of the victim's head to infect more ants on the ground below.*¹⁸



Facebook

The Facebook network behaves in several ways similar to the parasitic fungus above. Facebook started by parasiting on existing social networks inside American universities. It lures-in guests by appealing to their parasitic tendencies. It offers a free position inside a carefully constructed trap disguised

as an open social network platform. It then abuses this network by gathering data from its users and selling it on the market. It step by step introduces invisible tools (for example by manipulating news feeds) to control user emotions and behaviour and increase its grip on the colony.¹⁹ That colony will not protest as long as the negative effect remain below a certain threshold.

Technology

Most members of the Spatie group have indicated that they are not motivated to invest time in learning to develop or work with open network technology. Because of this, the collective seems destined to become isolated outsiders or parasite on existing commercial networks like facebook and in turn be parasited upon by capital.

The question is whether this is counterproductive to the ideals advocated by the collective, or whether it is possible to maintain certain ideals while at the same time you're parasiting a parasite like facebook.

Because as the difference between parasite and host blurs, how do you prevent becoming you're your host?

According to Nathan Martin (Carbon Defense League, deeplocal) in 2002, parasiting can be used as a tactical instrument for change within existing media:

"The practice of parasitic media I am defining is one that is not all together new. It is operation within a pre-defined communication system. It is a plug in - an extension. It is a universal connector. The specialty it contains is that of co-existence and adoption. Rather than operating from the response of destruction, annihilation, or the more eloquent appropriation; we will build ourselves as spy-ware and viruses." How does he see this?

*"The criticality is in remaining hidden when inside the belly of the beast. The beast is not the host itself but the functionality of the host. The parasite can operate within the host to slowly create a cellular shift in the host's primary usage. It is through a long cancer-like growth that the parasite can slowly alter the construction of its host."*²⁰

But I don't know if Martin still thinks this strategy is possible today.

*Under the radar: **Modification and circuit bending***

*This picture shows a Crab with the egg sac of a parasitic barnacle. The parasite stops reproduction in its host and stimulates the female crab to disperse the parasite eggs AS-IF these are her own.*²¹



Squatting and Gentrification

Artists and activists have always been parasiting old neglected worn down neighbourhoods. Housing is relatively cheap or free when they are squatted, and there are little rules and social control. Often this influx of a creative avant garde positively disrupts the status quo of the neighbourhood and creates a new dynamic. This in turn attracts young modern families who hope that moving in will infect them with some of this energy. Instead of chasing out the parasites, property investors have acknowledged the revitalising power of these parasites and are now parasiting the parasites by carefully manipulating this creative parasitic swarm around town, using it to make neglected neighbourhoods attractive and then raising the prices. Thus these traditionally leftwing, anti-capitalist alternatives have now paradoxically become the front soldiers of capital.

This also shows that not all parasites are small.

In fact, the largest living organism on Earth, a honey fungus (3.8 km across) is a parasite.

Parasites and aliens

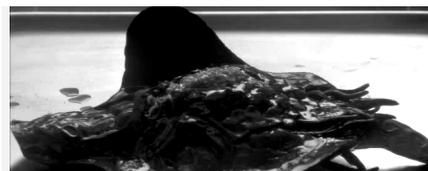
The scapegoat is a parasite removed by the host in an effort to clean its internal organization. In other words, the parasite is often seen as a dangerous alien intruder that disturbs the apparent harmony of a system. An outsider, 'from another planet' and therefore subject to a different set of otherworldly laws. The parasite metaphor is a recurring source of inspiration in Science Fiction.

Alien (1979)

The alien in the movie is based on a parasitoid wasp that deposits its eggs into a larva of another species (mostly beetles). The larva feeds on the host's tissues until it is ready to pupate; by then the host is usually dead.²²



In the Puppet masters(1951/1994) slug-like aliens are attaching themselves to people's backs. They take control of their victims' nervous systems, and manipulate them as puppets.



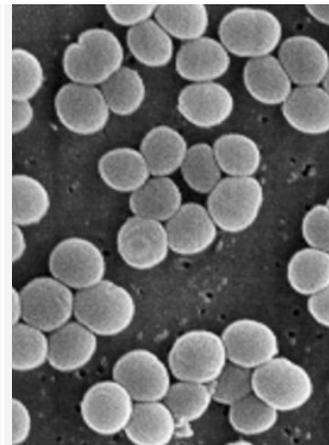
The parasite as enemy

Because parasitism is so common and omnipresent in the ecosystem, the image of the parasite as an alien intruder is not so much inspired by the ecosystem itself as it is by the limitations of our systems of categorization.

Categories tend to be viewed as being as separate from each other and as clear-cut as possible, and the parasite violates this tendency for separateness and clarity.²³

The alien parasite as a positive force

In the SF movie Star Wars, 'the Force' is an energy field that connects all living things in the galaxy. The power of the Force can be used by individuals who are sensitive to it. Intelligent microscopic life forms called midi-chlorians connect these individuals to the force. Midi-chlorians were loosely based on Mitochondria. Mitochondria are also known as "the powerhouses of the cell." Mitochondria's ancestor was a free-living bacterium that another single-celled organism ingested. Once inside the cell Mitochondria acted like



*the cell's digestive system, takes in nutrients, breaks them down, and creates energy rich molecules that benefit the cell. Some research suggests that the mitochondrial progenitor was actually an 'energy-parasite'.*²⁴

Co-evolution and noise

In some languages like French, 'parasite' is also used in relation to the static noise one can hear on a phone-line or radio.

Like a parasite, the noise is positioned on the channel in-between self and other, in-between sender and a receiver and interferes with the message or information passing through that channel.

But noise and message are not separate entities. Because more information means more noise. While at the same time, from an evolutionary standpoint, the perfect replication of a message gives zero information.

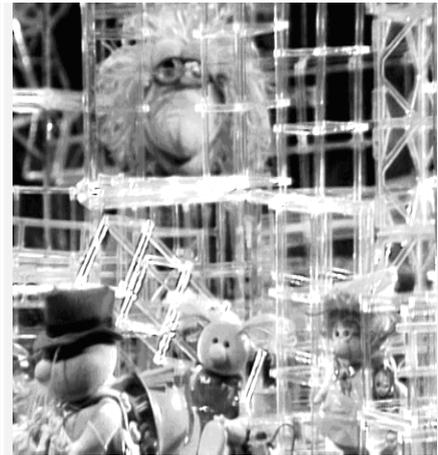
Perfect replication of a message it is like trying to learn by imitating your teacher. But if there is no translation from sender to receiver, no difference, then no information was created, hence nothing was learned.²⁵

This illustrates the tension between control (i.e. removing noise or parasites) and learning that is also the driving force behind the so-called co-evolution of parasite and host.²⁶

For example computer models show that if a parasite is suddenly removed, the host animals become much less complex, and much more alike, in other words “parasites force their hosts to become more complex”²⁷

From a parasite perspective, an optimal functioning host is relevant for as long as this functioning co-depends on the presence of the parasite.

*A funny example of co-evolution and the usefulness of noise or disturbance in a system can be observed in the relation between fraggles and doozers in the 80s series **Fraggle Rock**. Fraggles eat radish that they steal from gorgs; Doozers use the radish waste as building material. As they walk around, fraggles undeliberately destroy doozer structures, which in turn prevents these structures from filling up the cave and so doozers can continue to improve their building skills.*²⁸



Dissensus

The organization inside fraggle rock is different from an organization based on unanimous consent. Doozers and fraggles have no meetings to come to a unanimous agreement.

Even though both are connected within a single ecosystem, they don't share common goal. They don't even share the same perception of the world.

They share the same space but live in different, parallel universes. There is no common worldview, but somehow the ecosystem seems to work because everybody finds his/her position in it.

Consent is not the goal. Individuals do not work in the best interest of the whole. The whole is simply whatever is the temporal state of all the parasitic interactions of individuals together.

If it works it works, if not; parasites adjust and change their strategy.

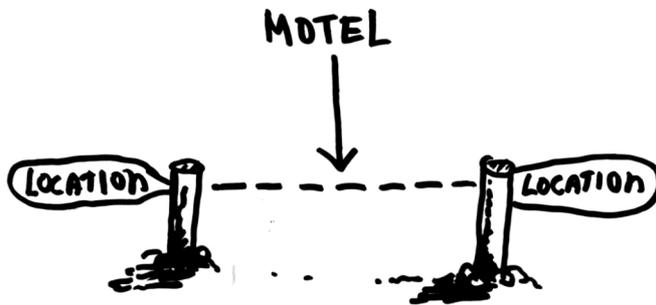
From a parasite perspective consensus means ‘cleaning up the relation’, removing differences and noise. It equals immobility and death.

Dissensus, or the presence of multiple worlds in one on the other hand, means keeping the organization in a permanent state of flux, i.e. active and alive.²⁹

Engaged Autonomy

Motel: a residency for motorized travelers located on the side of the road.

Spatie(spacing): an interval or gap between two words or objects.



The name 'Motel Spatie' has several parasitic connotations.

A motel is a *temporal* residency *in-between* two locations, *next-to* a road.

'Space' suggests the motel is not so much a building location but a *vacant position* alongside the road that is *not 'official'* like a neglected zone, or forgotten area.

Engaged autonomy is a term coined by Motel Director Claudia Schouten to describe some of the ideas that are at the base of the Motel Spatie project. The explanatory text displays several statements that have typical parasitic characteristics:

The project tries to "*bypass the muddle of regulations*", and aims for the "*spaces for art in the city that would otherwise be considered unneeded, in-between, vacant, or mis-planned.*" (..)

Motel Spatie addresses the paradox of parasiting a system without becoming like it by asking; "*How is it possible to be autonomous as an artist, while being engaged with the world?* It realizes that the parasite position is a specific position: *autonomy- not as the grand gesture of freedom, but autonomy as work on and with constraints*

Also, Motel Spatie wants to produce art that is not about the object but about its position in the world;

Paul Chan writes "*an artwork works by doing nothing at all.*" It is autonomous. It is engaged via its placement, and the reaction of its creator to the context.

And finally it sees a positive contribution in being a disturbance

*Motel Spatie produces contemporary art projects (..)for the purpose of raising questions (..)that disturb the prevailing consensus about either the creator, or the context.*³⁰

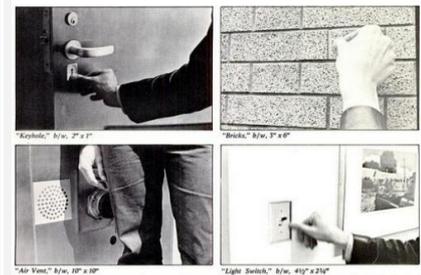
Parasite art

There are many similarities between art, artists and parasites. On the negative, there is the artist as a social economic parasite. An image partly evoked by the tension between independent art practise and dependency on external funding: The artist writes applications that forfill the need of the sponsor while at the same time tries to guarantee his/her autonomy. Or the wild speculation with art on the global market. For some critical outsiders this is what defines contemporary artists, a creative way with words to trick and abuse a host.³¹ But artist also themselves have cunningly used parasitic strategies to question the systems they are part of.

Andre Cadere's *barres* are a kind of parasite artworks that infiltrate the art world outside the official institutional channels. For Cadere, galleries were not sites of display, but "systems of power" to be subverted. Cadere's *Barres* are transgressing the existing borders and challenge existing institutions.³²



In 1969 *Harvey Stromberg* photographed a series of light switches, keyholes, bricks, air vents and other items in the MOMA in New York. He printed out the photos at a 1:1 scale and, without authorization, he then secretly placed them back in the museum. (...)By parasiting the interior architecture of the museum, Stromberg intended to undermine and question its curatorial position.³³



Willem de Ridder 'Secret Exhibition' (1997)
In 1997 *Willem de Ridder* secretly decorated a shadow exhibition at the stedelijk museum Amsterdam. Visitors to a nearby gallery received a walkman with a recorded voice that guided them to the museum and past the secret exhibition.³⁴



Jeroen Jongeleen 'Inside Job' (2010)

“All works represented here, are permanently placed clandestinely within the walls of the museum Boijmans van Beuningen, and as such donated as contribution to a newly formed hidden city collection, initiated by Jeroen Jongeleen. The contributing artists work, or have worked in the last years as art handlers/ exhibition builders in the museum, as side job besides or as extension to their art practice.”³⁵



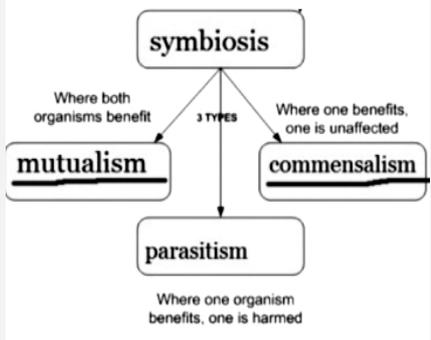
Augmented Reality as a parasite medium:

*In 2010 Sander Veenhof and Mark Skwarek parasited the MOMA New York with an unofficial DIY Augmented Art Exhibition as part of the Conflux Psychogeography festival.*³⁶

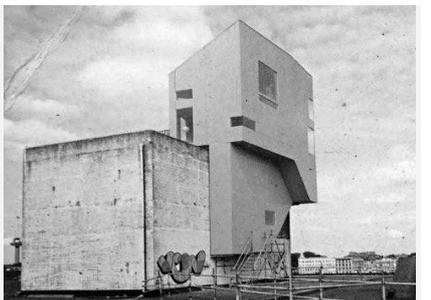


Trickster: The Parasite Event (2014)

*The Trickster collective used the strategy of performing in other artists' exhibitions, gigs, talks or screenings. The parasite is hitchhiking along with another work of art questioning the hegemony of authorship. The parasitized art is opening itself up for penetration of another work of art(..) and residues/crumbs of one performance are taken to the next host...*³⁷



p.a.r.a.s.i.t.e. Las Palmas was an exhibition curated and organized by Mechthild Stuhlmacher and Rien Korteknie// It presented designs of small-scale objects for unused urban sites making 'parasitic' use of the existing infrastructure. One of the designs was built in full scale on the roof of the building.³⁸



Roisin byrne 'It's Not You It's Me' 2011

'It's Not You It's Me' began, with a fascination for her host subject, the Italian artist Roberto Cuoghi. As a project, Between 1998-2005 he took on his father's look and lifestyle. Byrne in her place decided to become Cuoghi, changing her name to his, taking out a credit card in his name and using it to buy his work on the secondary market. In a further twist the Irish Museum of Contemporary Art then wrote to Byrne (addressed to Cuoghi) asking him to take part in an ex-hibition about identity and technology. Byrne's response was to create two new 'Cuoghi' self-portraits, which subsequently appeared in a show.³⁹



Appropriation Art

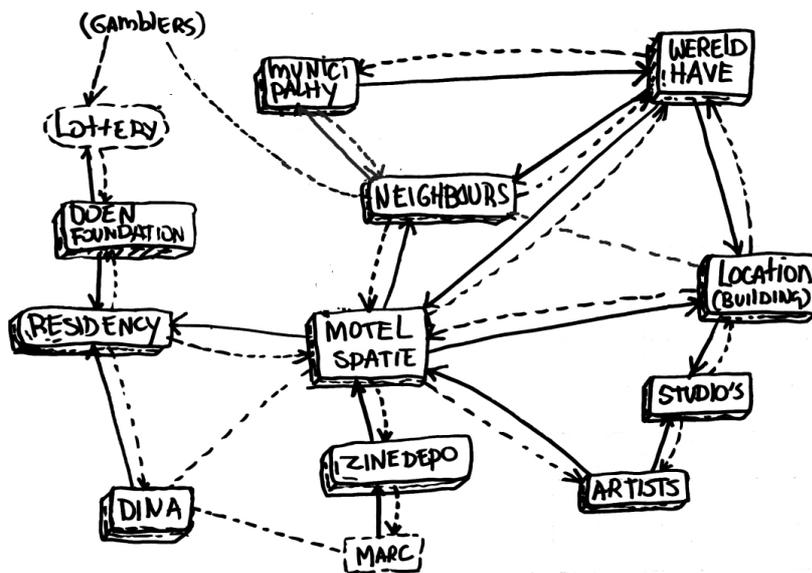
The work of Roisin Byrne is part of a tradition of so-called appropriation art with artists like Sherrie Levine, who rephotographs photos of famous photographers and Elaine Sturtevant, who is known for painting inexact repetitions of other artists work, especially from American Pop Art.

Appropriation art challenges the existing traditional conceptions of originality, authenticity and authorship grounded in the predominately male artworld of the previous century.⁴⁰

Representation vs. action

The artworks above do not represent parasites, they *are* parasites. Parasite art doesn't follow the unwritten rules of the game. Instead it shows that the rules of the game are not absolute, that they are arbitrary, a gentleman's agreement. The essence of the parasite artwork is not the object, it is its position in the network or organization.

The organization as an equal exchange network



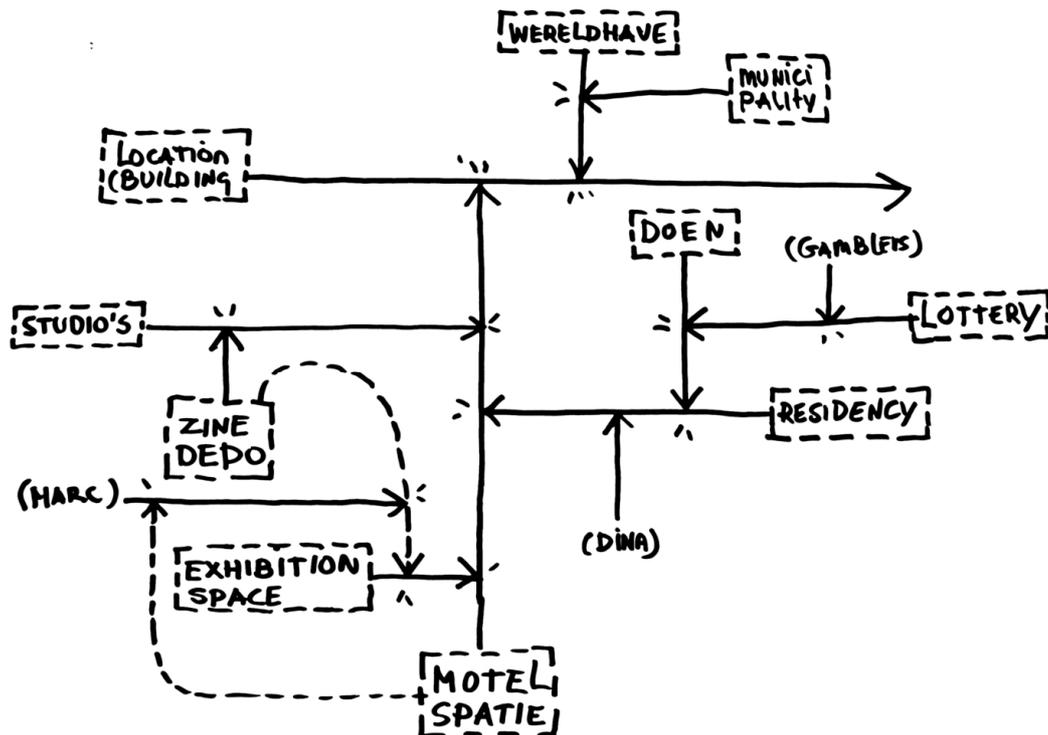
The above drawing is a crude, generalized sketch of a part of the organization from the point of view of an equal exchange network around the zinlibrary and the residency. Motel Spatie is organized around several spaces with different functions: Studio's, a kitchen, a workspace and an exhibition space.

The arrows represent the exchanges taking place between different locations including the neighborhood and some of the institutions responsible for funding. These interactions might look something like this:

In exchange for locating the collection at the Motel, the zinlibrary does not pay rent. Motel Spatie creates a new dynamic and attracts visitors to an otherwise unattractive area of the city, and in return it is allowed to occupy the space by the owner (Wereldhave). The artists at the studios contribute to the Motel Spatie collective in return for a cheap workspace. The artist in residence brings new creative input from outside to the location in return of a stay at the residency. The residency houses non-western, locally embedded- international art initiatives, in return it receives funding from Doen foundation. Doen itself is an initiative from a Dutch lottery (Postcodeloterij). The lottery re-invests a percentage of the profits into cultural exchange projects, in return it receives the aura of a welfare organization. The lottery gets its wealth from gamblers and gamblers invest their money in exchange for a relatively small chance to win a lot of money.⁴¹

The equal exchange network represents an equilibrium. A balance. There is no movement because *“Contrary to everything thought about exchange, it does not mobilize things; it immobilizes them, it disposes of them [...]. [...] The very simple idea of the equilibrium of exchanges is ontological. By the very movement of the exchange, what changes, no longer changes.”*⁴²

The organization as a parasite network



Parasites 'abuse' a network in a way not intended by the hegemonic powers.⁴³ Through the parasite glasses, there is no equal exchange between different locations in the organization. In turn, every entity is a parasite positioned somewhere on a parasitic chain. Within the Motel Spatie organization, the zinelibray-as-a-parasite occupies a position between the concept of a studio and an exhibition space. This position blurs the difference between both locations. As a consequence, the library has the advantage of a space but does not pay for the cost.

The studio's occupy a position between the location and the organization. This position blurs the difference between the collective and the autonomous artist. The studio's do not have the same rights as official rentals, but pay a minimal fee. As long and as they operate below the threshold of the motel framework they can build their own practice. Crossing a certain threshold can turn a parasite into a more or less disruptive factor. This way it may try to influence the cause of events. The more in-between positions there are in a network, the more gradual the difference between the whole and the parts. The entire structure can shift from a space with clear boundaries between different sections and clearly defined rules to a completely 'open' workspace without boundaries or rules.

Motel Spatie as organization occupies a position between the location and the owner of the building, On this position of motel the difference between public and private space is blurred.

This makes possible to occupy a location but paying nothing or less than 'official' renters.

The artist in residence positions between the residency and the motel where it can contribute creatively by acting as an alien invader that disturbs existing routines without facing the long term consequences.

If the occasion arises, I as an artist sometimes take the ox picker variant by taking position between zinedepo and the motel. This blurs the distinction between members and non-members of the collective and makes it possible to promote some of my art not related to the zinelibrary. On the other hand, the Motel sometimes parasites between my role as librarian and my cv as artist to request for external funding.

The owner of the building occupies a position between the location and the neighborhood. This blurs the distinction between capital investment and social investment. Here it is able to invest without worrying too much about permissions, procedures and the competition etc.etc.⁴⁴

(Again note that there is no clear distinction between parasitism and mutualism, especially in an organization like this, usually both sides benefit, it just happens without mutual consent)

Autoparasitism

Part of this project was sponsored by Doen foundation.

Doen is a project of the 'Nationale Postcodeloterij, one of the major Dutch lotteries.

This lottery is a commercial enterprise. After creating Doen, in their advertisement campaigns the lottery positions itself in-between a commercial enterprise and a welfare organization. In that sense the lottery is parasiting its own creation.



Research shows that most gamblers are not part of the rich and wealthy.⁴⁵ And because gamblers are usually found among poorer areas and Motel Spatie is located in a poor area, it is not unlikely that there is a more than average number of gamblers living in our neighborhood.

The construction creates a paradox, on the one side it increases income-inequality and this is sponsored by those that suffer most from this (while Spatie is critical on capitalism), but on the other side it *does* connect global networks of alternative artist initiatives, and this does increase opportunities for change.

However I personally get the impression that the construction between Doen and the lottery functions as a kind of cultural gentrification, that revitalizes neglected

(often postcolonial) markets for capital investors. And because both sides remain in separate cultural and financial domains,(those behind the lottery just take their percentage), it is questionable whether the construction will fundamentally change this increase of inequality.

The Parasite network precedes the exchange network

The static noise during a radiobroadcast is not something that is added to the radio channel, it is something that was part of that channel itself. Therefore radically removing all noise will delete the message altogether.

In a similar way, parasites are not external to the organization. They are the very stuff the organization is made of.

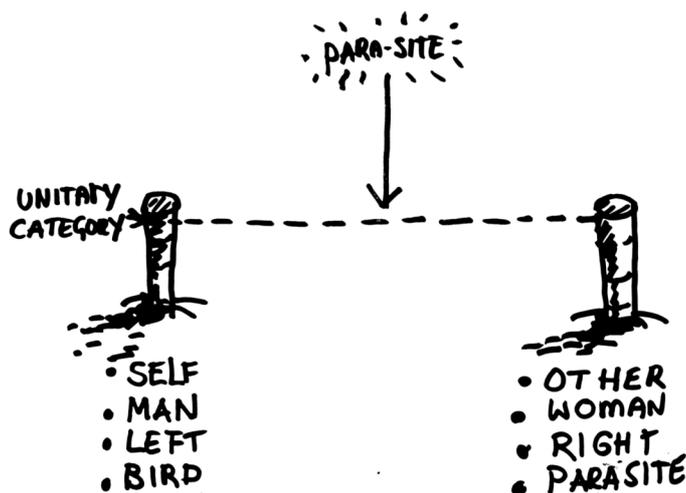
The equal exchange network is nothing but a cleaned up version of a parasite network, in other words; the parasite network precedes the exchange network.

The in-between/gap

“I repeat: genres are not to be mixed. I will not mix them”

Jacques Derrida. *The Laws of Genre* ⁴⁶

Similar to the way the biological parasite blurs the distinction between host and guest, the social parasite blurs the distinction between the self and the other. Essentially the parasitic strategy can be used to dismantle any unitary category, genre, type, mode or form.



Take for example the notion of truth: By taking position somewhere in-between absolute truth and total lie, the parasite directs attention towards the gradual path between truth and false, somewhere between; there can be no absolute truth and all lies have an element of truth.

Or think of how bringing attention to transgenders in society challenges the binary category 'man \leftrightarrow woman'.

Or how the boundaries between classic painterly genres in art are made fluid by collage techniques.

If objective unitary categories exist by the removal of parasites then this categorization is the enemy of parasites.

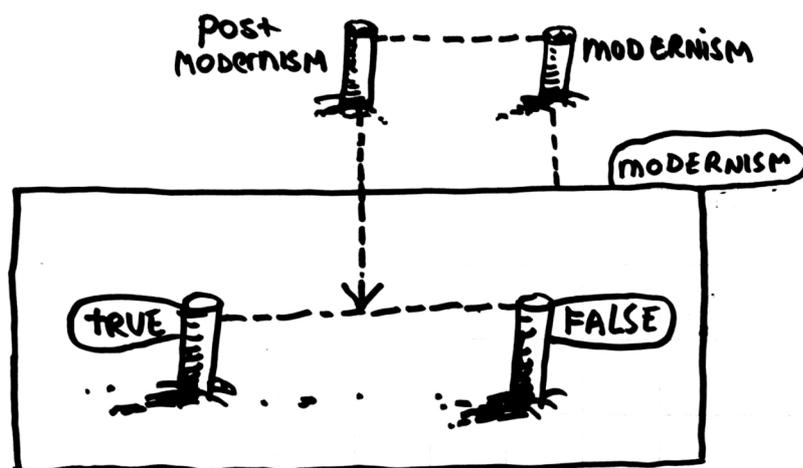
And consequently the purpose of the parasite is to deconstruct any objective category it encounters.⁴⁷

Modernism vs. post-modernism

Post-modernism is a 20th century movement in arts, philosophy, architecture and criticism. Post modernism cunningly deploys cut-up techniques like collage, bricollage and strategies of appropriation to penetrate and deconstruct the objective law-like and oppositional foundations of modernism.⁴⁸ Postmodernism is parasiting modernism, it finds two objective categories or genres, positions itself somewhere in-between and then repeats itself like a virus.

Postmodernism and modernism thus themselves represent two unitary categories One where culture and place appear in a more or less fixed relation and one where they are not.

In some theories, postmodernism is nothing but a different version of modernism. In that case, modernism may be parasiting itself using a schema similar to the one underlying the Dutch lottery and Doen foundation. In this case the term 'Para-modernism' might be more appropriate.



Postmodern philosophers like Jacques Derrida and Michel Serres have used the metaphor of the parasite to shape their theories.

*For Michel Serres' who's book the Parasite inspired many of the ideas in this zine, the parasite "is an exciter. Far from transforming a system, changing its nature, its form, its elements, its relations and its pathways the parasite makes it change states differentially. It inclines it. It makes the equilibrium of the energetic distribution fluctuate. It dopes it. It irritates it. It inflames it. Often this inclination has no effect. But it can produce gigantic ones by chain reactions or reproduction."*⁴⁹



Derrida's 'deconstruction' is parasitic in that it restricts itself to distorting already existing narratives, and to revealing the dualistic hierarchies they conceal.

*"All I have done [...] is dominated by the thought of a virus, what could be called a parasitology, a virology, the virus being many things. [...] The virus is in part a parasite that destroys, that introduces disorder into communication. Even from the biological standpoint, this is what happens with a virus; it derails a mechanism of the communicational type, its coding and decoding. On the other hand, it is something that is neither living nor non-living; the virus is not a microbe. And if you follow these two threads, that of a parasite which disrupts destination from the communicative point of view—disrupting writing, inscription, and the coding and decoding of inscription—and which on the other hand is neither alive nor dead, you have the matrix of all that I have done since I began writing"*⁵⁰

Deterritorialisation; The parasite as a weapon for deconstruction

Postmodern philosophy transformed the parasite strategies into a viral code, a cognitive machine for de-territorialization.

Deterritorialisation weakens the "ties between culture and place. This means the removal of cultural subjects and objects from a certain location in space and time."⁵¹

The virus enters the host by disguising as part of the existing order.

Once inside, the virus detects and dismantles the categories or genres that constitute the host organization.

The resulting work of art becomes the vehicle for transmission of the viral code to the next host.

In retrospect, much of the theoretical debate of the postmodernism of the 70's and 80's materialized with the arrival of the internet, online social networks and virtual reality.

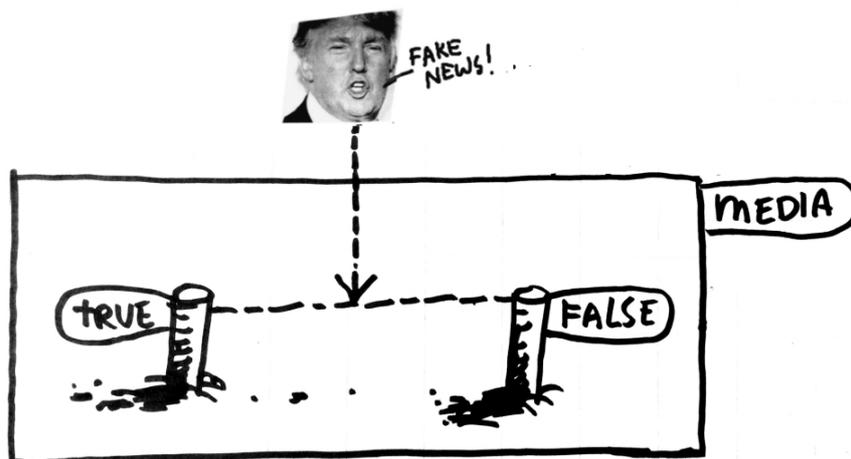
Multiple identities. Images and texts are constantly parasited upon. Reused, modified. Hyperlinks instead of historical references. The network virus, deterritorialization, and the attack on scientific objectivism and the concept of objective truth.

In relation to digitization, the parasite is an analog intruder in a digital binary domain.

"Draining the swamp": The postmodern 'strong man' ⁵²

The paradox of the left today is that politicians like Trump and Putin use the post-modern weapon of deconstruction, propagated by the cultural elite of the 70's and 80's to strengthen their position: By confirming the image of postmodernism, that there are no universals, there are no absolute truths, everything is in a permanent state of flux and uncertainty. In other words; today's society is a kind of social political wasteland without clearly defined objects or structures. The 'postmodern strong man' rationalizes the man on the street into *a postmodern vertigo, an existential void that puts him in a permanent state of insecurity and fear.*⁵³ The solution he offers is guidance, someone who is not afraid to make decisions. A strong man.

So far the left seems to have no strategy strong or captive enough to tackle this fear and convince the supporters of trump otherwise.



Trump, uses postmodern strategy to question objective position of the media

For artist and intellectuals the postmodern wasteland is a creative playground of infinite possibilities. But for people working 9 to 5 jobs with a family and a

mortgage looking for a safe, stable and predictable environment, the loss of fixed location can be very stressful. (Think shifting around flex work, no security. Etc..)

Quasi objects and actor network theory

If a parasite resembles the noise in a channel, then a society of parasites is like a world of chaos and noise.

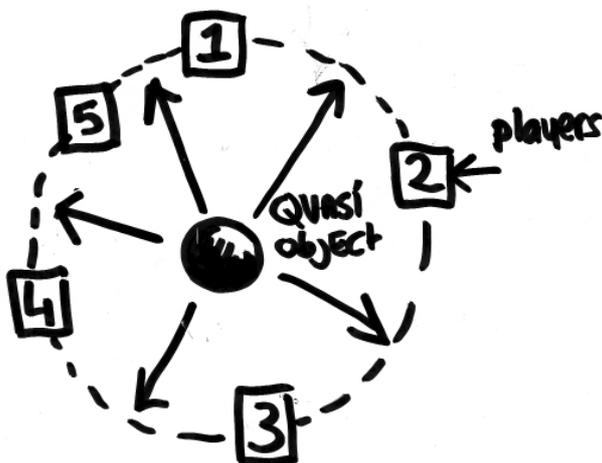
It is a population without a cultural framework to organize the relationships and interactions.

Towards the end of the book, Serres asks himself the question: If we live in a society of parasites; “what is living together? what is the collective?”

Serres takes a ballgame as an example to answer this question: It is the second time this zine talks about ballgames, however unlike in Motti’s case, here it is game without prescribed rules. The only structure is given by the ball itself. And as Serres shows the ball is not just a dumb object. The ball possesses the power to shape a collective:

As long as the ball is played around, there is a collective, a team. But as soon as one player holds on to the ball, the collective ceases to exist and the player with the ball becomes the individual.

Therefore the ball then is more than an object. It posses agency, it is a kind of ‘quasi object’ that defines the relational network by the way it is moved or not moved around.



Syafiatudina suggested that the dog they have at Kunci functions as a kind of quasi object. Members sometimes motivate their loyalty to the collective by the dogs dependency on them showing up to feed it.

(The quasi object is an example of so-called actor-network theory. In actor network theory, objects, ideas and processes can create social relations.)⁵⁴

Noise culture

Industrial noise is the wasteland that remained after the Avant Garde of experimental music deconstructed all musical structure. (the most well-known example of a noise-artist would be merzbow)

At its extreme, noise is a musical genre that opposes itself against any form of music, it is 'pure' noise: parasites only.

Electronic noise is often produced by self-oscillating machines, in other words; mechanistic logic turned against itself.

The irregularities in the channel of communication are multiplied until all structure is covered beyond recognition in a tapestry of noise.

The noise-scape is a gradual field of forces or intensities without clearly defined territorial borders.

Unlike music, noise is not composed by removing parasites,

Nor is it an executable program like written music.

Composing noise means manipulating forces or waves instead of playing notes.

It means amplifying, compressing, delaying, enhancing, filtering, echoing and playing around thresholds. I like to think of a noise-collective as a group of individuals operating an interconnected looped chain of effects, filters and modulators.

The electronic noise going around in the feedbackloop of such a collective is probably a more effective example of quasi object than a ball. Because, like the actors, the quasi object is also transformed by the interactions. And during the interaction the quasi object becomes more and more specific to those relations.⁵⁵

Zines and parasite strategies

A quick look at zineculture through the parasite glasses shows that there are many facets to it that fall within our definition of a parasite.

Zineculture is parasitic to mainstream culture. Many zines oppose mainstream culture, but because they define themselves in their relation to- mainstream culture and therefore their identity is also *co-dependent* on it.⁵⁶ *Collage*

techniques are a major part of zineculture, especially since the first wave of punk. Zines move *under the radar* or threshold of copyright laws. The pre-internet zine-network was parasitic to the postal network. A classic example is the tradition of 'please send back my stamps', where zinemakers prepare postage stamps with nail polish in order to re-use them.

Zinemakers constantly invent new sub-categories or genres. In other words, like parasites, zines position themselves *in-between* categories.

There is no market economy of zines, zines are first of all about the relation and not so much about the object.

Zineculture as parasite

Unlike books, zines cannot be fully understood outside the context of their function in the zine-network. That means the function of the zine is to be a crucial link between two locations in the network.

Without central control, as long as zines are passed along zineculture exists.. In other words, in order to exist, zineculture needs zines to be moved around. Therefore from a parasitic perspective, zineculture is a parasite (not unlike the fungus responsible for the zombie ant), that recruits zinesters as actors that are send out to take shitty day jobs or find alternative ways to fund the production and distribution of zines around the network!

Parasite Geometry

“The nomad, is thus, a way of being in the middle or between points. It is characterized by movement and change, and is unfettered by systems of organization. The goal of the nomad is only to continue to move within the "intermezzo."”

Gilles Deleuze. thousand plateaux, treatise on nomadology, p.380

In the exchange network, a line is a channel between two points. And the parasite is the ‘thermal exciter’, i.e. the noise in the channel

If a straight line represents a channel between two points (locations)



Then parasiting a straight line means taking position somewhere in-between two points and create a disturbance (noise):



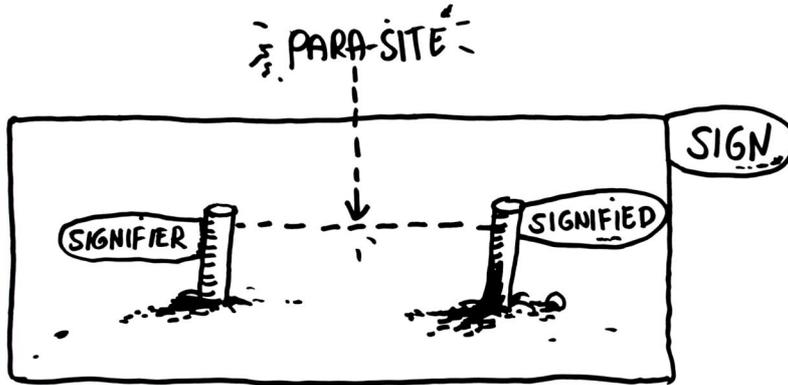
In a way, the parasite above takes ‘a line for a walk’. However this walk is not as free as Paul Klee’s famous line going for a walk.⁵⁷ Its relation between the two coordinates is genetically anchored in its origin.⁵⁸

Parasite Semiotics

The straight line above connecting two points is a sign.

In the study of semiotics or meaning making, the signifier is the form or the sound of the sign, and the signified the mental concept to which it refers.

In this case the signifier is the ink drawing and what it refers to is 'the shortest path between two locations'.



When the parasite positions itself somewhere in-between the two points, it also positions itself in-between the signifier and the signified. And when it starts to disrupt the line, it also disrupts the conventional meaning of the sign and transforms meaning making into an adventurous semiotic safari.⁵⁹

2.Parasiting perceptual logic

The central law of Gestalt states that when a pattern is viewed it is broken down and perceived as the simplest form of an object.

And since there can be no laws without parasites, it is in these simplest forms that the parasite can excel.

1.Proximity: "objects or shapes that are close to one another appear to form groups"



The same law but now parasited:



2. The law of Good Continuation:

A shape or pattern will, other things being equal, tend to be continued in its initial mode of operation.⁶⁰

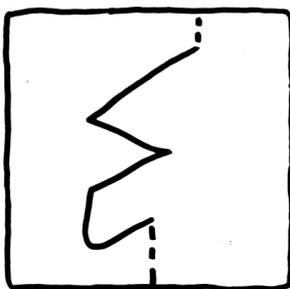


Parasiting the law of good continuation:

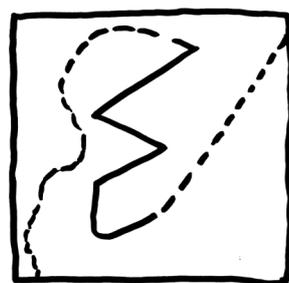


Parasities can also make up their own laws and then violate them;

Law: The closest path to frame of reference trumps the law of good continuation:



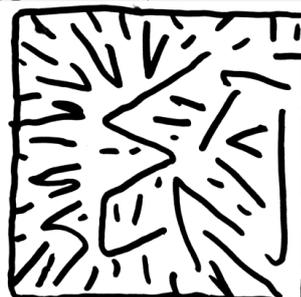
(parasited)



Law: an empty plane automatically fills up with lines following the path of least resistance



(parasited)



Co-evolution;

If perceptual laws are automatic and self organizing

Then, any shift will automatically form a new gestalt

The parasite and the law are pushed towards increasing levels of complexity

(The more the parasite succeeds in breaking the perceptual law connecting these point locations under a single perceptual whole, the less fixed these point locations become. But at the same time, its very existence is connected to these same point locations. This is the paradox of the parasite, its married to the law.)

The mad artist bias

According to Lacan schizophrenia is a language disorder whereby there is a breakdown of the one-to-one linkage between signifiers. ⁶¹

In the psychotic experience “the signifier and the signified present themselves in a completely divided form.” ⁶²



Because of this the schizophrenic fails “to accede fully into the realm of speech and language” and as a result is unable to “differentiate between self and world” ⁶³ Deleuze and Guattari considered schizophrenia “*as the societal oppressed reverse of modern rationality*” and a state that signals the outer limit of the logic of the market /exchange network. ⁶⁴

This use of schizophrenia as a kind of ultimate creative potential also associates the parasite with mental illness and the risk is that it consequently frames the artist as a kind of madman.

This in turn disarms the virus of deconstruction. By isolating the artist outside society, the artist becomes an entertainer, someone who temporarily shows you another world after which you go back to business as usual.

I strongly feel that the idea of psychosis as some kind of hyper creative state is overrated, and presents a limited view on art practice.

One of the advantages of the glasses is that they also enable to separate the professional from the outsider.

For the professional the glasses are a tool. For the outsider the glasses have grown to his face. The outsider has become one with the virus, and has no insight into the consequences. For the outsider in-betweenness is a fixation.

For the professional it is a position of choice when there is a need to increase dynamics or create a disturbance.

Final Comments

This zine represents a first crude and personal account of the parasite project that was part of Dina's residency at Motel Spatie,

I have not tried to write down my ideal model of a collective or society.

The association between a mishmash art collective with a certain allergy for organizational structure and the parasite presented itself quite naturally.

I have only looked at the current situation around the zinelibrary through a parasite perspective and tried to compare it to a variety of examples that have also made use of this metaphor. This for me for example has led to the discovery of Serres' book whom I did not know before. Also to a different perspective on postmodernism and to several examples of parasite art.

The zine is an effort to make explicit some of the hidden structures that are present within the Spatie collective or group regardless its aspirations for structurelessness. And to provide a source for the development of new tools or ideas for future projects.

Participants

Claudia Schouten
Syafiatudina
Reinaart Vanhoe
Marc van Elburg
Sido Dekker

Notes:

¹ Syafiatudina: Numpang as Inhabiting Thresholds (2017)

<http://etat-heath.blogspot.nl/2017/07/syafiatudina-numpang-as-inhabiting.html>

² Sido Dekker <http://www.sidographics.com/>

³ In a way I think the famous ‘Stanford prison experiment’ can be seen as an example of the possible effects of these kind of ‘As-If-glasses’ and why it is a good idea that people are made aware beforehand that they can be changed.

⁴ J.Hillis Miller. *The Critic as Host* (1977)

⁵ “While the term ‘parasite’ is normally restricted to those organisms like tapeworms and fleas which have evolved dependence on a host organism for survival, such ‘conventional’ parasites are only the extreme end of a spectrum of scrounger strategies for which ‘parasite’ is an appropriate description.”

C.F. Barnard. *Parasitism and Host Behavior* (preface 1990)

“Although parasites are generally considered to be harmful, the eradication of all parasites would not necessarily be beneficial. Parasites account for as much as or more than half of life’s diversity; they perform an important ecological role (by weakening prey) that ecosystems would take some time to adapt to; and without parasites, organisms may eventually tend to asexual reproduction, diminishing the diversity of sexually dimorphic traits. Parasites provide an opportunity for the transfer of genetic material between species. On rare, but significant, occasions this may facilitate evolutionary changes that would not otherwise occur, or that would otherwise take even longer.”

Robert D. Holt. *A World free of parasites and vectors: Would it be heaven, or Would it be hell?* (2010) <https://people.clas.ufl.edu/rdholt/files/247c.pdf>

Or: <http://www.bbc.com/earth/story/20150127-what-if-all-the-pests-vanished>

⁶ Post Brothers and Chris Fitzpatrick. *A Productive Irritant: Parasitical Inhabitations in Contemporary Art* Fillip 15 (2011)

⁷ G.Motti; *Ala Sinistra*, La Mala-dièrè Stadium, Neuchâtel, National A League football match.(1995)

⁸ *A Productive Irritant : Parasitical Inhabitations in Contemporary Art*. Post Brothers and Chris Fitzpatrick. Fillip 15 (2011) URL: <https://fillip.ca/content/parasitical-inhabitations-in-contemporary-art>

⁹ see: Serres M. *The Parasite*, p.19

Or J.Hillis Miller *The Critic as Host*. (1977),

“any poem, is, it is easy to see, parasitical in its turn on earlier poems, or contains earlier poems as enclosed parasites within itself, in another version of the perpetual reversal of

parasite and host. If the poem is food and poison for the critics, it must in its turn have eaten. It must have been a cannibal consumer of earlier poems.”

¹⁰ From: Science Frontiers #61, JAN-FEB 1989 William R. Corliss

¹¹ URL: https://en.wikipedia.org/wiki/Cymothoa_exigua

¹² *Question from a collective point of view: Is mild parasiting better? It may in turn have the disadvantage of low commitment*

¹³ see Introduction D.F. Bell /J.V.Harari p.xxvi in M.Serres. *Hermes* (1982)

¹⁴ Gulag lite. Remnick, D. (2010) URL: <https://www.newyorker.com/magazine/2010/12/20/gulag-lite>

¹⁵ Frances Welch. *The sexual obsession that drove Rasputin to his death*: (dailymail.co.uk February 2014) And: Albinko Hasic. *5 Myths and Truths About Rasputin*, time.com (2016)

¹⁶ URL: https://en.wikipedia.org/wiki/Greet_Hofmans

¹⁷ URL: (Wikipedia: scapegoating) And Rene Girard. *the Scapegoat* (1986)

¹⁸ *How the Zombie Fungus Takes Over Ants' Bodies to Control Their Minds*. Ed Yong(the Atlantic 2017) URL: <https://www.theatlantic.com/science/archive/2017/11/how-the-zombie-fungus-takes-over-ants-bodies-to-control-their-minds/545864/>

¹⁹ *Facebook reveals news feed experiment to control emotions*. Robert Booth. The Guardian (2014) URL: <https://www.theguardian.com/technology/2014/jun/29/facebook-users-emotions-news-feeds>

²⁰ *Parasitic Media* (Nathan M Martin 2002/2008) URL:

<http://www.tacticalmediafiles.net/articles/3200/Parasitic-Media>

²¹ URL: <http://discovermagazine.com/2000/aug/cover/>

²² *Parasitoid wasps are also used as biological pest control in greenhouses*

URL: https://en.wikipedia.org/wiki/Parasitoid_wasp#cite_note-23)

²³ Eleanor Rosch. *Principles of Categorization* ,(1978)

http://commonweb.unifr.ch/artsdean/pub/gestens/f/as/files/4610/9778_083247.pdf

see also: Lakoff G. *Women, fire and dangerous things* (1987)

²⁴ Whang Z. *Phylogenomic Reconstruction Indicates Mitochondrial Ancestor Was an Energy Parasite* (2014)

²⁵ see for example: Bateson G. *Steps to an ecology of mind* (1972)

²⁶ This is also called the ‘Red Queen Hypothesis’ after a story from *Through the Looking Glass* (Carroll 1872). At the top of a hill, the Red Queen begins to run, faster and faster.

“Alice runs after the Red Queen, but is further perplexed to find that neither one seems to be moving. When they stop running, they are in exactly the same place. Alice remarks on this, to which the Red Queen responds: "Now, here, you see, it takes all the running you can do to keep in the same place". And so it may be with co evolution. Evolutionary change may be required to stay in the same place.”

http://www.indiana.edu/~curtweb/Research/Red_Queen%20hyp.html

²⁷ L.Jones. *What would happen if all the parasites disappeared?* (2015)

URL: <http://www.bbc.com/earth/story/20150127-what-if-all-the-pests-vanished>

And: Serres M. *The Parasite*, p.191

²⁸ Jim Henson. *Fraggle Rock* (1983-1987)

²⁹ see also: Jacques Ranciere. *Ten theses on politics* (2001) “Consensus is the reduction of politics to the police.”

URL: <http://www.after1968.org/app/webroot/uploads/RanciereTHESESONPOLITICS.pdf>

³⁰ Engaged Autonomy. *Motel Spatie*, Arnhem Policy (2015 – 2018) URL:

https://static1.squarespace.com/static/53175698e4b03b2ec2039f9a/t/569c6b47dc5cb42985864851/1453091657849/MotelSpatiePolicy_new.pdf

³¹ Here’s an example of such a view URL: <http://nationalpost.com/opinion/john-robson-modern-art-is-garbage-and-it-stinks>

³² For Cadere and parasitism see also: (10)

³³ see also: (10)

³⁴ URL: <http://www.stedelijk.nl/agenda/events/documentaire-de-verdwenen-kunst-van-willem-de-ridder>

³⁵ URL: <https://trendbeheer.com/2010/05/30/inside-job-2/>

³⁶ URL: <https://www.mediamatic.net/nl/page/151747/diy-guerilla-augmented-reality-exhibition-in-moma-nyc>

³⁷ URL: <http://trickster.hotglue.me/?parasitair>

³⁸ URL: <http://www.kortekniestuhlmacher.nl/?q=node/9>

³⁹ URL: <https://www.timeout.com/london/united-kingdom/roisin-byrne-its-not-you-its-me>

⁴⁰ URL: [https://en.wikipedia.org/wiki/Appropriation_\(art\)](https://en.wikipedia.org/wiki/Appropriation_(art))

And: Anna Watkins Fisher *We Are Parasites: On the Politics of Imposition* (2012?)

URL: <http://thegoma.com/uploads/prensa/recortes/pdfs/04639114150399c49e54021e3c0278e4d027a4fa.pdf>

Also: B.Duggan. *Is Parasitism the Future of Feminist Art?*

URL: <http://bigthink.com/Picture-This/is-parasitism-the-future-of-feminist-art>

⁴¹ Here's a quote from the website of Artscollaboratory Network, a creation of Doen foundation, there was some discussion about what it meant, but to me it reads like a blueprint for a kind of cultural gentrification "*alternatives to the often lacking or inflexible established arts scenes in their local context, and to strengthen the south-south connections between these organizations*" *Arts Collaboratory shares common dreams of shifting the paradigms inherited from postcolonial times and continues in the logic of neoliberalism to change our value system as well as the micro politics of our relationships with others, with our communities, with our living, breathing environment, and even with ourselves..*" *it supports an international network of locally embedded cultural initiatives outside mainstream western culture to break down post colonial structures and open up neoliberal markets (a kind of international gentrification)* <http://www.artscollaboratory.org/about/> <https://www.doen.nl/wat-we-doen.htm>

⁴² (serres p.156)

⁴³ On the meaning of abuse: "*Thus, "abuse" implies not a "true" or "natural" use of media, but (ab)use of media technologies by parasites in the system in a way not intended by hegemonic powers. This is exactly what the avant-garde did. Futurists and Dadaists have in common that they experimented with media practices and technologies in order to extend the possibilities of contemporaneous media discourses.*"

Media Parasites in the Early Avant-Garde: On the Abuse of Technology and Communication.

Niebisch, A. (2012) <https://mediarchaeology.files.wordpress.com/2014/01/niebisch-ardt-media-parasites-in-the-early-avant-garde.pdf>

⁴⁴ <https://www.vno-ncw.nl/forum/wereldhavebaas-dirk-anbeek-%E2%80%98vastgoed-was-eeen-hele-luie-sector%E2%80%99>

⁴⁵ Who plays the lottery, and why: Updated collection of research

URL: <https://journalistsresource.org/studies/economics/personal-finance/research-review-lotteries-demographics>

⁴⁶ *The Law of Genre.* Jacques Derrida and Avital Ronell. *Critical Inquiry*, Vol. 7, No. 1, On Narrative (Autumn, 1980),

URL: http://www.mission17.org/documents/Derrida_LawOfGenre.pdf

⁴⁷ URL: https://en.wikipedia.org/wiki/Category_of_being

⁴⁸ see: Foster H. *The Anti Aesthetic: Essays on Postmodern Culture* (2002)

And; Bertens H. *The Idea of the Postmodern* (1994)

⁴⁹ Serres M. *the Parasite* (p.191)

⁵⁰ Jacques Derrida, *Positions* (1981), pp. 95–6. from;

<https://virographematics.wordpress.com/2011/02/08/parasite-auto-immunity-jacques-derrida/>

⁵¹ Guattari & Deleuze. *A Thousand Plateaus* (1980)

Wikipedia: (Deterritorialization)

⁵² “We have begun to drain the swamp of government corruption by imposing a 5-year ban on lobbying by Executive Branch Officials, and a lifetime ban on becoming lobbyists for a foreign government” D.Trump. address to congress 28-02-017

⁵³ URL: https://en.wikipedia.org/wiki/Postmodern_vertigo

⁵⁴ *On actor-network theory*. Latour B.(1996) URL: <http://www.bruno-latour.fr/sites/default/files/P-67%20ACTOR-NETWORK.pdf>

⁵⁵ see (51).

⁵⁶ *Notes from Underground: Zines and the Politics of Alternative Culture*. Stephen Duncombe (1997) “ *While criticizing the dominant culture obliquely through irony, the underground reaffirms its dependency on it.*”

⁵⁷ Klee, Paul. *Pedagogical Sketchbook* (1925) “

“*An active line on a walk, moving freely, without goal.*

A walk for an walk's sake. The mobility agent, is a point, shifting its position forward”

⁵⁸ The **point de capiton** is the point in the signifying chain at which "the signifier stops the otherwise endless movement of the signification" and produces the necessary illusion of a fixed meaning. http://www.nosubject.com/Point_de_capiton

⁵⁹ see also: Roland Barthes: *Writing Degree Zero* (1953)

⁶⁰ Meyer, Leonard B. (1956). *Emotion and Meaning in Music*.

⁶¹ see: Jameson F. *Postmodernism and consumer society*, p.120 in: Foster H. *The Anti Aesthetic: Essays on Postmodern Culture* (2002)

⁶² URL: http://www.nosubject.com/Seminar_III

⁶³ Johnah Peretti. *Towards a Radical Anti-Capitalist Schizophrenia?*(2010) URL:

<http://criticallegalthinking.com/2010/12/21/towards-a-radical-anti-capitalist-schizophrenia/>

⁶⁴ Deleuze G. Guattari F. *Anti Oedipus* (1977)

(CHAOSMOS)



FAKE NEWS!

THE POSTMODERN "STRONG MAN"

QUASI OBJECTS/ JOKER

SETTES

Body without organs

Deleuze

(THRESHOLD)

stereo typical category

CHANGE

