

Electronic Chaos Oracle #4  
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A: The role of the internet in shaping the anti-globalization movement.

And once again, the Internet played a critical role.

B: This is the beginning of a different time in my life.

A: This, in my view, is importantly different.

B: We can select different bodies at the same time for different people.

A: Different people can be justified in holding different beliefs.

B: Everything we know will be different...

B: You learn a different ActionScript workflow with each tutorial.

A: All of my Facebook friends like something different about me.

B: There is nothing strange or wrong about that.

A: Yeah I'm really happy about that.

B: Let's think about that what we don't know.

A: Well, I don't know what to tell you about that.

B: Now, let me tell you about it.

A: There are those who do intellectual work and those who do manual work.

B: This has to do with one of the fundamental differences between images and a: words.

B: This is one of the fundamental principles of Lévi-Strauss' s aesthetic a: theory.

B: This is a common method in the philosophy of logical positivism.

A: This isn' t a philosophy of aesthetics.

B: This theory has its roots in the philosophy of Hegel.

A: There' s this fourhour-work-week, zero-inbox philosophy.

B: I' m really not interested in philosophy.

A: I do not think we need post-philosophical philosophy.

B: Such is the shame at times attached to beauty.

A: You can create art and beauty on a computer.

B: In the Introduction to his Aesthetics, Hegel writes : ' The beauty of art is higher than nature.

B: In most developed countries this art has been lost.

A: Because of its singularity, this art is historical itself.

B: For this kind of art, the copy is the original.

A: In the 1980s video art entered the museum.

B: All sorts of things are exhibited in art museums.

**A:** Meetings were held in rapid succession during January and February of 1982, in which new strategies were considered.

**B:** What is new is the pace of this process.

**A:** The unexpected factor in this may be the pace of how fast you need to learn new techniques.

**A:** A much-discussed puzzle is why technological progress was so rapid in the B: twentieth century.

**B:** It is unclear how and why this is so.

**A:** There are several reasons why this is so under conditions of globalization.

**B:** In order to understand why this is so, let me now look at anarchist critiques of nationalism.

**A:** I am not so sure that this was so.

**B:** The early technology was a trade-off which our ancestors had not much choice but to accept.

**A:** We have no choice but to accept them.

**B:** We still use them but no longer talk about them.

**A:** Žižek tags this flux and uncertainty as a decline in symbolic efficiency.

**B:** Sooner or later this flux will congeal into the tyranny or the virtual dictatorship of a mass-party.

**A:** This is, I think, an illusion.

**B:** This is the idea of a negative dialectic.

**A:** Formerly I could discover in you good sense and truth.

**B:** There is no way of knowing for sure.

**A:** Until we know for sure, there is no reason to worry.

**B:** Well, anyway, I' m happy to know for sure that my dear wife has been fleecing me.

**A:** Tell me, if you know so much . . .

**B:** I know what I know if you know what I mean.

**A:** I 'm not sure I know what you mean.

**B:** Let me try to explain what I mean.

**A:** Let us try to say what we mean.

**B:** There is very little in either the form or the content of contemporary art that contemporary society finds intolerable and scandalous.

**A:** No punks or criminalized migrant street culture either.

**B:** This leads either to a reduction in consumption or an intensification of commodity production.

A: It can lead either to alienation or to ecstasy.

B: But it should not lead to despair either.

A: I am trying to remember it ...

B: Here is a philosopher working between two levels of thought.

A: I am neither a philosopher nor an art historian.

B: There is a difference between a philosopher and a poet.

A: Dmitri Prigov was a sculptor and a poet.

B: He is a gifted writer, poet, and musician.

A: It is in these activities that people express their social behavior.

B: It is the taking possession by the people of all social wealth.

A: A lot of people won't want to do anything.

B: Now people understand what you're talking about.

A: They are active, they do things to things.

B: Furthermore, unlike mechanical things and processes, they reproduce themselves.

A: But the things you build you can sell.

B: These are things we know that we know.

A: It is important that we remain aware of these difficulties.

B: I realize I have begun to speak of we.

A: The Alpha Revisionist Manifesto is a polemic against the endless ' treadmill B: of the new' endemic to New Media society.

A: We conclude that the culture of exponential growth that now dominates Western society, and increasingly the world, is not sustainable.

B: You don't believe in the old stuff anymore.

A: The old ways didn't work anymore.

B: The old ways no longer work, while the present reality is intolerable.

A: I'm really interested in the present.

B: Look: the index finger on my right hand is missing.

A: My right hand keeps busy moving and clicking the mouse.

B: Ever diligent, I am reading a book with her my hand, and my right hand is touching my laptop keyboard.

A: No, the truth is, I'm a little bit lazy.

B: Human beings have no direct rational insight into moral truth.

A: It is to leave oneself open to the charge of sentimentality, of anthropomorphism.

B: If you look at the context: in which things are done, I think that in this case you are going to find out this is not criminal activity.

A: However there are many circumstances in which this is not the case.

B: The machines follow in imitation, and the drones continue as before.

A: And if we follow Heidegger and understand art as the happening of truth, this B: means also that the nature of art has changed.

A: The word ' arts' is itself somewhat ambiguous.

B: Oddly enough, the word itself kept me going.

A: But this tells us very little, in itself.

B: But, in itself, it is good.

A: In the same way, nothing is in itself good or evil.

B: Loneliness is not, of course, a good thing in itself.

A: The answer lies in a distinction between two types of good.

B: The answer seems to lie in the Greenland ice cores.

A: I don' t know what the answer is.

B: Violence is the only way to answer violence.

A: If you use recursion, the answer is fairly straightforward.

B: In a sense, this is Heidegger' s answer too.

A: On this level too code plays a crucial mediating role.

B: It was too hard, too weird, and too lonely.

A: It was too amateurish, too emotional and too unpredictable.