A Hacker Manifesto Mckenzie Wark

The evolution of modern technology has allowed digital democracy and e-governance to transform traditional ideas on political dialogue and accountability. Digital Democracy and the Impact of Technology on Governance and Politics: New Globalized Practices brings together a detailed examination of the new ideas on electronic citizenship, electronic democracy, e-governance, and digital legitimacy. By combining theory with the study of law and of matters of public policy, this book is essential for both academic and legal scholars, researchers, and practitioners.

Critically investigating the gender of programming in popular culture, Sexing Code proposes that the de facto representation of technical ability serves to perpetuate the age-old association of the male with intellect and reason, while identifying the female with the body. Challenging this division, in which code is situated within the male sphere, the discussion highlights women¹s contributions in the writing and theorizing of code, particularly in the digital arts, hacking, and hacktivism. Presenting an accessible and lively discussion, Sexing Code demonstrates that the gendering of programming selectively confers the privilege of authorship and is therefore a salient factor in the production of culture in the twenty-first century.

It's not capitalism, it's not neoliberalism - what if it's something worse? In this radical and visionary new book, McKenzie Wark argues that information has empowered a new kind of ruling class. Through the ownership and control of information, this emergent class dominates not only labour but capital as traditionally understood as well. And it's not just tech companies like Amazon and Google. Even Walmart and Nike can now dominate the entire production chain through the ownership of not much more than brands, patents, copyrights, and logistical systems. While techno-utopian apologists still celebrate these innovations as an improvement on capitalism, for workers—and the planet—it's worse. The new ruling class uses the powers of information to route around any obstacle labor and social movements put up. So how do we find a way out? Capital Is Dead offers not only the theoretical tools to analyze this new world, but ways to change it. Drawing on the writings of a surprising range of classic and contemporary theorists, Wark offers an illuminating overview of the contemporary condition and the emerging class forces that control—and contest—it.

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What is the impact of information and communication technologies (ICTs) on the human condition? In order to address this question, in 2012 the European Commission organized a research project entitled The Onlife Initiative: concept reengineering for rethinking societal concerns in the digital transition. This volume collects the work of the Onlife Initiative. It explores how the development and widespread use of ICTs have a radical impact on the human condition. ICTs are not mere tools but rather social forces that are increasingly affecting our self-conception (who we are), our mutual interactions (how we socialise); our conception of reality (our metaphysics); and our interactions with reality (our agency). In each case, ICTs have a huge ethical, legal, and political significance, yet one with which we have begun to come to terms only recently. The impact exercised by ICTs is due to at

least four major transformations: the blurring of the distinction between reality and virtuality; the blurring of the distinction between human, machine and nature; the reversal from information scarcity to information abundance; and the shift from the primacy of stand-alone things, properties, and binary relations, to the primacy of interactions, processes and networks. Such transformations are testing the foundations of our conceptual frameworks. Our current conceptual toolbox is no longer fitted to address new ICT-related challenges. This is not only a problem in itself. It is also a risk, because the lack of a clear understanding of our present time may easily lead to negative projections about the future. The goal of The Manifesto, and of the whole book that contextualises, is therefore that of contributing to the update of our philosophy. It is a constructive goal. The book is meant to be a positive contribution to rethinking the philosophy on which policies are built in a hyperconnected world, so that we may have a better chance of understanding our ICT-related problems and solving them satisfactorily. The Manifesto launches an open debate on the impacts of ICTs on public spaces, politics and societal expectations toward policymaking in the Digital Agenda for Europe's remit. More broadly, it helps start a reflection on the way in which a hyperconnected world calls for rethinking the referential frameworks on which policies are built.

This volume collects selected papers from the past two instances of Digital Art Weeks (Zurich, Switzerland) and Interactive Futures (Victoria, BC, Canada), two parallel festivals of digital media art. The work represented in Transdisciplinary Digital Art is a confirmation of the vitality and breadth of the digital arts. Collecting essays that broadly encompass the digital arts, Transdisciplinary Digital Art gives a clear overview of the on-going strength of scientific, philosophical, aesthetic and artistic research that makes digital art perhaps the defining medium of the 21st Century.

Akademische Arbeit aus dem Jahr 2015 im Fachbereich Kunst - Computerkunst, Medienkunst, Note: 1,3, Merz Akademie - Hochschule für Gestaltung Stuttgart, Veranstaltung: Kunst- und Kulturtheorie, Sprache: Deutsch, Abstract: McKenzie Wark wurde am 10. September 1961 als Kenneth McKenzie Wark als jüngstes von drei Geschwistern in Newcastle, Australien geboren. Seine Mutter starb, als McKenzie sechs Jahre alt war und sein Vater, der Architekt Ross Kenneth Wark, zog die Kinder allein auf. McKenzie erlangte einen Bachelorabschluss der Macquarie University, einen Masterabschluss der University of Technology in Sydney und er erhielt einen Doktor der Philosophie in Communications der Murdoch University. Derzeit ist er Professor für Media and Cultural Studies an der The New School in New York City. Bekannt ist Wark für seine Abhandlungen im Bereich der Medientheorie, der Critical Theory, der Neuen Medien und der Situationistischen Inernationale. Seine populärsten Werke sind "A Hacker Manifesto" und "Gamer Theory".

A journey through the uncomputable remains of computer history Narrating some lesser known episodes from the deep history of digital machines, Alexander R. Galloway explains the technology that drives the world today, and the fascinating people who brought these machines to life. With an eye to both the computable and the uncomputable, Galloway shows how computation emerges or fails to emerge, how the digital thrives but also atrophies, how networks interconnect while also fray and fall apart. By re-building obsolete technology using today's software, the past comes to light in new ways, from intricate algebraic patterns

woven on a hand loom, to striking artificial-life simulations, to war games and back boxes. A description of the past, this book is also an assessment of all that remains uncomputable as we continue to live in the aftermath of the long digital age.

A guide to the thinkers and the ideas that will shape the future What happened to the public intellectuals that used to challenge and inform us? Who is the Sartre or De Beauvoir of the internet age? General Intellects argues that we no longer have such singular figures, but we do have general intellects whose writing could, if read together, explain our times. Covering topics such as culture, politics, work, technology, and the Anthropocene, each chapter is a concise account of an individual thinker, providing useful context and connections to the work of the others. McKenzie Wark's distinctive readings are appreciations, but are also critical of how neoliberal universities militate against cooperative intellectual work to understand and change the world. The thinkers included are Amy Wendling, Kojin Karatani, Paolo Virno, Yann Moulier Boutang, Maurizio Lazzarato, Franco "Bifo" Berardi, Angela McRobbie, Paul Gilroy, Slavoj Žižek, Jodi Dean, Chantal Mouffe, Wendy Brown, Judith Butler, Azumo Hiroki, Paul B. Préciado, Wendy Chun, Timothy Morton, Quentin Meillassoux, Isabelle Stengers, and Donna Haraway. Revisits, reassesses, and reclaims the legacy of May '68 in light of our present cultural and historical emergency. Continental Theory Buffalo is the inaugural volume of the Humanities to the Rescue book series, a public humanities project dedicated to discussing the role of the arts and humanities today. This book is a collaborative act of humanistic renewal that builds on the transcontinental legacy of May 1968 to offer insightful readings of the cultural (d)evolution of the last fifty years. The volume contributors revisit, reclaim and reassess the "revolutionary" legacy of May 1968 in light of the urgency of the present and the future. Their essays are effective illustrations of the potential of such interpretive traditions as philosophy, literature and cultural criticism to run interference with (and offer alternatives to) the instrumentalist logic and predatory structures that are reducing the world to a collection of quantifiable and tradeable resources. The book will be of interest to cultural historians and theorists, media studies scholars, political scientists, and students of French and Francophone literature and culture on both sides of the Atlantic. David R. Castillo is Professor of Spanish and Humanities Institute Director at the University at Buffalo, State University of New York. Jean-Jacques Thomas is Distinguished Professor and Melodia E. Jones Endowed Chair at the University at Buffalo, State University of New York. Ewa Plonowska Ziarek is Julian Park Professor of Comparative Literature at the University of Buffalo, State University of New York; a Senior Research Fellow at the College of Fellows, Philosophy, at Western Sydney University; and a Visiting Faculty in the Institute for Doctoral Studies in the Visual Arts at the University of Maine.

The most comprehensive collection of feminist manifestos, chronicling our rage and dreams from the nineteenth century to today In this landmark collection spanning three centuries and four waves of feminist activism and writing, Burn It Down! is a testament to what is possible when women are driven to the edge. The manifesto—raging and wanting, quarreling and provoking—has always played a central role in feminism, and it's the angry, brash feminism we need now. Collecting over seventy-five manifestos from around the world, Burn It Down! is a rallying cry and a call to action. Among this confrontational sisterhood, you'll find • "Dyke Manifesto" by the Lesbian Avengers • "The Ax Tampax Poem Feministo" by the Bloodsisters Project • "The Manifesto of Apocalyptic Witchcraft" by Peter Grey • "Simone de Beauvoir's pro-abortion Manifesto of the 343 • "Double Jeopardy: To Be Black and Female" by Frances M. Beal • "The Futurist Manifesto of Lust" by Valentine de Saint-Point • "Zapatista Women's Revolutionary Laws" • "Riot Grrrl Manifesto" by Bikini Kill • "Anarchy and the Sex Question" by Emma Goldman Breanne Fahs argues that we need manifestos in all their urgent rawness—their insistence that we have to act now, that we must face this, that the bleeding edge of rage and defiance ignites new and revolutionary possibilities is where new ideas are

born.

This collection of essays, by a number of established scholars and artists, proposes new directions for Marxist cultural theory and the criticism of modern visual culture. It addresses a diverse range of topics, including the state and revolution, Communist and post-Communist aesthetics, Situationist thought and the avant-garde, subjectivity and commodification, and the politics and problems of contemporary artistic practice. The contributions also consider several other pressing questions in the visual arts, from the practice of digital culture to appropriations of critical theory, from the relations of art and the spectacle to architecture in the age of global modernity. This book on Marxism and art is not offered in a spirit of nostalgia: on the contrary, it testifies to the continuing vitality and confidence of historical materialist thought in the field of cultural theory and practice in the 21st century.

In Molecular Red, McKenzie Wark creates philosophical tools for the Anthropocene, our new planetary epoch, in which human and natural forces are so entwined that the future of one determines that of the other. Wark explores the implications of Anthropocene through the story of two empires, the Soviet and then the American. The fall of the former prefigures that of the latter. From the ruins of these mighty histories, Wark salvages ideas to help us picture what kind of worlds collective labor might yet build. From the Russian revolution, Wark unearths the work of Alexander Bogdanov--Lenin's rival--as well as the great Proletkult writer and engineer Andrey Platonov. The Soviet experiment emerges from the past as an allegory for the new organizational challenges of our time. From deep within the Californian military-entertainment complex, Wark retrieves Donna Haraway's cyborg critique and science fiction writer Kim Stanley Robinson's Martian utopia as powerful resources for rethinking and remaking the world that climate change has wrought. Molecular Red proposes an alternative realism, where hope is found in what remains and endures.

Digital Labor calls on the reader to examine the shifting sites of labor markets to the Internet through the lens of their political, technological, and historical making. Internet users currently create most of the content that makes up the web: they search, link, tweet, and post updates—leaving their "deep" data exposed. Meanwhile, governments listen in, and big corporations track, analyze, and predict users' interests and habits. This unique collection of essays provides a wide-ranging account of the dark side of the Internet. It claims that the divide between leisure time and work has vanished so that every aspect of life drives the digital economy. The book reveals the anatomy of playbor (play/labor), the lure of exploitation and the potential for empowerment. Ultimately, the 14 thought-provoking chapters in this volume ask how users can politicize their troubled complicity, create public alternatives to the centralized social web, and thrive online. Contributors: Mark Andrejevic, Ayhan Aytes, Michel Bauwens, Jonathan Beller, Patricia Ticineto Clough, Sean Cubitt, Jodi Dean, Abigail De Kosnik, Julian Dibbell, Christian Fuchs, Lisa Nakamura, Andrew Ross, Ned Rossiter, Trebor Scholz, Tizania Terranova, McKenzie Wark, and Soenke Zehle

The acclaimed, readable history of the Situationist International by the author of A Hacker Manifesto Over fifty years after the Situationist International appeared, its legacy continues to inspire activists, artists and theorists around the world. Such a legend has accrued to this movement that the story of the SI now demands to be told in a contemporary voice capable of putting it into the context of twenty-first-century struggles. McKenzie Wark delves into the Situationists' unacknowledged diversity, revealing a world as rich in practice as it is in theory. Tracing the group's development from the bohemian Paris of the '50s to the explosive days of May '68, Wark's take on the Situationists is biographically and historically rich, presenting the group as an ensemble creation, rather than the brainchild and dominion of its most famous member, Guy Debord. Roaming through Europe and the lives of those who made up the movement—including Constant, Asger Jorn, Michèle Bernstein, Alex Trocchi and Jacqueline De Jong—Wark uncovers an international movement riven with conflicting passions. Accessible to

those who have only just discovered the Situationists and filled with new insights, The Beach Beneath the Street rereads the group's history in the light of our contemporary experience of communications, architecture, and everyday life. The Situationists tried to escape the world of twentieth-century spectacle and failed in the attempt. Wark argues that they may still help us to escape the twenty-first century, while we still can.

Algorithmic Culture: How Big Data and Artificial Intelligence are Transforming Everyday Life explores the complex ways in which algorithms and big data, or algorithmic culture, are simultaneously reshaping everyday culture while perpetuating inequality and intersectional discrimination. Contributors situate issues of humanity, identity, and culture in relation to free will, surveillance, capitalism, neoliberalism, consumerism, solipsism, and creativity, offering a critique of the myriad constraints enacted by algorithms. This book argues that consumers are undergoing an ontological overhaul due to the enhanced manipulability and increasingly mandatory nature of algorithms in the market, while also positing that algorithms may help navigate through chaos that is intrinsically present in the market democracy. Ultimately, Algorithmic Culture calls attention to the present-day cultural landscape as a whole as it has been reconfigured and re-presented by algorithms.

The pervasiveness of and universal access to modern Information and Communication Technologies has enabled a popular new paradigm in the dissemination of information, art, and ideas. Now, instead of relying on a finite number of content providers to control the flow of information, users can generate and disseminate their own content for a wider audience. Open Source Technology: Concepts, Methodologies, Tools, and Applications investigates examples and methodologies in user-generated and freely-accessible content available through electronic and online media. With applications in education, government, entertainment, and more, the technologies explored in these volumes will provide a comprehensive reference for web designers, software developers, and practitioners in a wide variety of fields and disciplines.

Ever get the feeling that life's a game with changing rules and no clear sides? Welcome to gamespace, the world in which we live. Where others argue obsessively over violence in games, Wark contends that digital computer games are our society's emergent cultural form, a utopian version of the world as it is. Gamer Theory uncovers the significance of games in the gap between the near-perfection of actual games and the imperfect gamespace of everyday life in the rat race of free-market society.

Design, Politics, the Environment: a survey of the key thinkers and ideas that are rebuilding the world in the shadow of the anthropocene As we face the compounded crises of late capitalism, environmental catastrophe and technological transformation, who are the thinkers and the ideas who will allow us to understand the world we live in? McKenzie Wark surveys three areas at the cutting edge of current critical thinking: design, environment, technology and introduces us to the thinking of nineteen major writers. Each chapter is a concise account of an individual thinker, providing useful context and connections to the work of the others. The authors include: Sianne Ngai, Kodwo Eshun, Lisa Nakamura, Hito Steyerl, Yves Citton, Randy Martin, Jackie Wang, Anna Lowenhaupt Tsing, Achille Mbembe, Deborah Danowich and Eduardo Viveiros de Castro, Eyal Weizman, Cory Doctorow, Benjamin Bratton, Tiziana Terranova, Keller Easterling, Jussi Parikka. Wark argues that we are too often told that expertise is obtained by specialisation. Sensoria connects the themes and arguments across intellectual silos. They explore the edges of disciplines to show how we might know the world: through the study of culture, the different notions of how we create such things, and the impact that the machines that we devise have had upon us. The book is a vital and timely introduction to the future both as a warning but also as a road map on how we might find our way out of the current crisis.

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Ecology has become a central question governing the survival and sustainability of human societies, cultures and languages. In this timely study, Michael Cronin investigates how the perspective of the Anthropocene, or the effect of humans on the global environment, has profound implications for the way translation is considered in the past, present and future. Starting with a deep history of translation and ranging from food ecology to inter-species translation and green translation technology, this thought-provoking book offers a challenging and ultimately hopeful perspective on how translation can play a vital role in the future survival of the planet.

Following his acclaimed history of the Situationist International up until the late sixties, The Beach Beneath the Street, McKenzie Wark returns with a companion volume which puts the late work of the Situationists in a broader and deeper context, charting their contemporary relevance and their deep critique of modernity. Wark builds on their work to map the historical stages of the society of the spectacle, from the diffuse to the integrated to what he calls the disintegrating spectacle. The Spectacle of Disintegration takes the reader through the critique of political aesthetics of former Situationist T.J. Clark, the Fourierist utopia of Raoul Vaneigem, René Vienet's earthy situationist cinema, Gianfranco Sangunetti's pranking of the Italian ruling class, Alice-Becker Ho's account of the anonymous language of the Romany, Guy Debord's late films and his surprising work as a game designer. At once an extraordinary counter history of radical praxis and a call to arms in the age of financial crisis and the resurgence of the streets, The Spectacle of Disintegration recalls the hidden journeys taken in the attempt to leave the twentieth century, and plots an exit from the twenty first. The dustjacket unfolds to reveal a fold-out poster of the collaborative graphic essay combining text selected by McKenzie Wark with composition and drawings by Kevin C. Pyle.

Explores the interplay between themes of globalization, technology and the nation state in contemporary literature and cultural theory.

Interfaces are back, or perhaps they never left. The familiar Socratic conceit from the Phaedrus, of communication as the process of writing directly on the soul of the other, has returned to center stage in today's discussions of culture and media. Indeed Western thought has long construed media as a grand choice between two kinds of interfaces. Following the optimistic path, media seamlessly interface self and other in a transparent and immediate connection. But, following the pessimistic path, media are the obstacles to direct communion, disintegrating self and other into misunderstanding and contradiction. In other words, media interfaces are either clear or complicated, either beautiful or deceptive, either already known or endlessly interpretable. Recognizing the limits of either path, Galloway charts an alternative course by considering the interface as an autonomous zone of aesthetic activity, guided by its own logic and its own ends: the interface effect. Rather than praising user-friendly interfaces that work well, or castigating those that work poorly, this book considers the unworkable nature of all interfaces, from windows and doors to screens and keyboards. Considered allegorically, such thresholds do not so much tell the story of their own operations but beckon outward into the realm of social and political life, and in so doing ask a question to which the political interpretation of interfaces is the only coherent answer. Grounded in philosophy and cultural theory and driven by close readings of video games, software, television, painting, and other images, Galloway seeks to explain the logic of digital culture through an analysis of its most emblematic and ubiquitous manifestation – the interface.

A Hacker ManifestoHarvard University Press

Whose Book is it Anyway? is a provocative collection of essays that opens out the copyright debate to questions of open access, ethics, and creativity. It includes views – such as artist's perspectives, writer's perspectives, feminist, and international perspectives – that are too often marginalized or elided altogether. The diverse range of contributors take various approaches, from the scholarly and the essayistic to the

graphic, to explore the future of publishing based on their experiences as publishers, artists, writers and academics. Considering issues such as intellectual property, copyright and comics, digital publishing and remixing, and what it means (not) to say one is an author, these vibrant essays urge us to view central aspects of writing and publishing in a new light. Whose Book is it Anyway? is a timely and varied collection of essays. It asks us to reconceive our understanding of publishing, copyright and open access, and it is essential reading for anyone invested in the future of publishing.

A guide to the thinkers and ideas that will shape the future What happened to the public intellectuals that used to challenge and inform us? Who is the Sartre or De Beauvoir of the internet age? General Intellects argues we no longer have such singular figures, but there are, instead, general intellects whose writing could, if read collectively, explain our times. Covering topics such as culture, politics, work, technology, and the Anthropocene, each chapter is a concise account of an individual thinker, providing useful context and connections to the work of the others. McKenzie Wark's distinctive readings are appreciations, but are nonetheless critical of how neoliberal universities militate against cooperative intellectual work that endeavors to understand and also change the world. The thinkers included are Amy Wendling, Kojin Karatani, Paolo Virno, Yann Moulier Boutang, Maurizio Lazzarato, Franco "Bifo" Berardi, Angela McRobbie, Paul Gilroy, Slavoj Žižek, Jodi Dean, Chantal Mouffe, Wendy Brown, Judith Butler, Hiroki Azuma, Paul B. Préciado, Wendy Chun, Alexander Galloway, Timothy Morton, Quentin Meillassoux, Isabelle Stengers, and Donna Haraway.

This book is not a critique of digital ethics but rather a hack. It follows the method of hacking by developing an exploit kit on the basis of state-of-the-art social theory, which it uses to breach the insecure legacy system upon which the discourse of digital ethics is running. This legacy system is made up of four interdependent components: the philosophical mythology of humanism, social science critique, media scandalization, and the activities of many civil society organisations lobbying for various forms of regulation. The hack exposes the bugs, the sloppy programming, and the false promises of current digital ethics, and, because it is an ethical hack, redesigns digital ethics so that it can address the problems of the global network society. The main idea of the book is that the social world of meaning is based on information, which, because of its relational nature, must be understood more as a common good than as private property. A digital ethics that relies upon humanistic individualism cannot address the issues arising from the global network society based upon information. This demands a complete revision of the philosophical foundations of current digital ethics by means of a redesign of ethics as a theory of governance by design.

This collection seeks to define the emerging field of "ubiquitous learning," an educational paradigm made possible in part by the omnipresence of digital media, supporting new modes of knowledge creation, communication, and access. As new media empower practically anyone to produce and disseminate knowledge, learning can now occur at any time and any place. The essays in this volume present key concepts, contextual factors, and current practices in this new field. Contributors are Simon J. Appleford, Patrick Berry, Jack Brighton, Bertram C. Bruce, Amber Buck, Nicholas C. Burbules, Orville Vernon Burton, Timothy Cash, Bill Cope, Alan Craig, Lisa Bouillion Diaz, Elizabeth M. Delacruz, Steve Downey, Guy Garnett, Steven E. Gump, Gail E. Hawisher, Caroline Haythornthwaite, Cory Holding, Wenhao David Huang, Eric Jakobsson, Tristan E. Johnson, Mary Kalantzis, Samuel Kamin, Karrie G. Karahalios, Joycelyn Landrum-Brown, Hannah Lee, Faye L. Lesht, Maria Lovett, Cheryl McFadden, Robert E. McGrath, James D. Myers, Christa Olson, James Onderdonk, Michael A. Peters, Evangeline S. Pianfetti, Paul Prior, Fazal Rizvi, Mei-Li Shih, Janine Solberg, Joseph Squier, Kona Taylor, Sharon Tettegah, Michael Twidale, Edee Norman Wiziecki, and Hanna Zhong.

Over fifty years after the Situationist International appeared, its legacy continues to inspire activists, artists and theorists around the world. Such a legend has accrued to this movement that the story of the SI now demands to be told in a contemporary voice capable of putting it into the context of twenty-first-century struggles. McKenzie Wark delves into the Situationists' unacknowledged diversity, revealing a world as rich in practice as it is in theory. Tracing the group's development from the bohemian Paris of the '50s to the explosive days of May '68, Wark's take on the Situationists is biographically and historically rich, presenting the group as an ensemble creation, rather than the brainchild and dominion of its most famous member, Guy Debord. Roaming through Europe and the lives of those who made up the movement – including Constant, Asger Jorn, Michèle Bernstein, Alex Trocchi and Jacqueline De Jong – Wark uncovers an international movement riven with conflicting passions. Accessible to those who have only just discovered the Situationists and filled with new insights, The Beach Beneath the Street rereads the group's history in the light of our contemporary experience of communications, architecture, and everyday life. The Situationists tried to escape the world of twentieth-century spectacle and failed in the attempt. Wark argues that they may still help us to escape the twenty-first century, while we still can ... The book's jacket folds out into a poster, Totality for Beginners, a collaborative graphic essay employing text selected by McKenzie Wark with composition and drawings by Kevin C. Pyle.

This book draws an updated Euro-American conceptual map, starting from a limited number of strategic terms whose meanings today are judged univocal and permanent, while in fact daily use has turned them into "common sense", depriving them of their ambiguity – an original feature of language, particularly relevant when it comes to literary use. By re-examining the proper noun for each of the selected notions, the contributors' common intent is to shed light on their polysemous nature and linguistic fluidity, in spite of the common tendency towards simplification and homogeneity imposed by hegemonic cultural paradigms. Along this line, the book explores the great divides between identity and otherness (or common or alien) in order to recover a sense of cultural identity which is at once polymorphous and polyphonic. From Occupy Wall Street activists and corporate adbusters to online hackers and guerilla street artists, the influence of the Situationist International (SI) is written large across our contemporary cultural landscape. Formed in 1957 as a merger of four European avantgarde groups with backgrounds in Marxism and Lettrism, the SI would over the next decade introduce many key intellectual and artistic concepts to us. In 50 Years of Recuperation, critically acclaimed author McKenzie Wark explores how our contemporary understanding of art, politics, and even reality itself has been shaped by these original culture jammers.

This book presents a cultural history of subcultures, covering a remarkable range of subcultural forms and practices. It begins with London's 'Elizabethan underworld', taking the rogue and vagabond as subcultural prototypes: the basis for Marx's later view of subcultures as the lumpenproletariat, and Henry Mayhew's view of subcultures as 'those that will not work'. Subcultures are always in some way non-conforming or dissenting. They are social - with their own shared conventions, values, rituals, and so on – but they can also seem 'immersed' or self-absorbed. This book identifies six key ways in which subcultures have generally been understood: through their often negative relation to work: idle, parasitical, hedonistic, criminal their negative or ambivalent relation to class their association with territory - the 'street', the 'hood', the club - rather than property their movement away from home into non-domestic forms of 'belonging' their ties to excess and exaggeration (as opposed to restraint and moderation) their refusal of the banalities of ordinary life

and in particular, of massification. Subcultures looks at the way these features find expression across many different subcultural groups: from the Ranters to the riot grrrls, from taxi dancers to drag queens and kings, from bebop to hip hop, from dandies to punk, from hobos to leatherfolk, and from hippies and bohemians to digital pirates and virtual communities. It argues that subcultural identity is primarily a matter of narrative and narration, which means that its focus is literary as well as sociological. It also argues for the idea of a subcultural geography: that subcultures inhabit places in particular ways, their investment in them being as much imaginary as real and, in some cases, strikingly utopian.
Since its initial publication, Critical Digital Studies has proven an indispensable guide to understanding digitally mediated culture. Bringing together the leading scholars in this growing field, internationally renowned scholars Arthur and Marilouise Kroker present an innovative and interdisciplinary survey of the relationship between humanity and technology. The reader offers a study of our digital future, a means of understanding the world with new analytic tools and means of communication that are defining the twenty-first century. The second edition includes new essays on the impact of social networking technologies and new media. A new section – "New Digital Media" – presents important, new articles on topics including hacktivism in the age of digital power and the relationship between gaming and capitalism. The extraordinary range and depth of the first edition has been maintained in this new edition. Critical Digital Studies will continue to provide the leading edge to readers wanting to understand the complex intersection of digital culture and human knowledge.
A double is haunting the world--the double of abstraction, the virtual reality of information, programming or poetry, math or music, curves or colorings upon which the fortunes of states and armies, companies and communities now depend. The bold aim of this book is to make manifest the origins, purpose, and interests of the emerging class responsible for making this new world--for producing the new concepts, new perceptions, and new sensations out of the stuff of raw data. "A Hacker Manifesto" deftly defines the fraught territory between the ever more strident demands by drug and media companies for protection of their patents and copyrights and the pervasive popular culture of file sharing and pirating. This vexed ground, the realm of so-called "intellectual property," gives rise to a whole new kind of class conflict, one that pits the creators of information--the hacker class of researchers and authors, artists and biologists, chemists and musicians, philosophers and programmers--against a possessing class who would monopolize what the hacker produces. Drawing in equal measure on Guy Debord and Gilles Deleuze, "A Hacker Manifesto" offers a systematic restatement of Marxist thought for the age of cyberspace and globalization. In the widespread revolt against commodified information, McKenzie Wark sees a utopian promise, beyond the property form, and a new progressive class, the hacker class, who voice a shared interest in a new information commons.

Unleash the power of Proxmox VE by setting up a dedicated virtual environment to serve both containers and virtual machines About This Book Create virtual machines and containers from the comfort of your workstation using Proxmox VE's web-based management interface Maximize performance, security, and the quality of virtual services by tailoring container and virtual machine configurations based on established best practices Put theory to practice by deploying virtual servers that promise portability, modularity, flexibility, security, and quality of service at any scale Who This Book Is For This book is intended for server and system administrators and engineers who are eager to take advantage Of the potential of virtual machines and containers to manage servers more efficiently and make the best use of resources, from energy consumption to hardware utilization and physical real estate What You Will Learn Install and configure Proxmox VE Create new virtual machines and containers Import container templates and virtual appliances Optimize virtual machine performance for common use cases Apply the latest security patches to a Proxmox VE host Contrast PVE virtual machines and containers to recognize their respective use cases Secure virtual machines and containers Assess the benefits of virtualization on budgets, server real estate, maintenance, and management time In Detail Proxmox VE 4.1 provides an open source, enterprise virtualization platform on which to host virtual servers as either virtual machines or containers. This book will support your practice of the requisite skills to successfully create, tailor, and deploy virtual machines and containers with Proxmox VE 4.1. Following a survey of PVE's features and characteristics, this book will contrast containers with virtual machines and establish cases for both. It walks through the installation of Proxmox VE, explores the creation of containers and virtual machines, and suggests best practices for virtual disk creation, network configuration, and Proxmox VE host and guest security. Throughout the book, you will navigate the Proxmox VE 4.1 web interface and explore options for command-line management Style and approach This book is a practical exploration of the different processes and procedures, which are essential in beginning your journey to fluent creation and optimization of effective containers and virtual machines.

On the problems of translation in literary study. Against World Literature: On the Politics of Untranslatability argues for a rethinking of comparative literature focusing on the problems that emerge when large-scale paradigms of literary studies ignore the politics of the "Untranslatable"—the realm of those words that are continually retranslated, mistranslated, transferred from language to language, or especially resistant to substitution. In the place of "World Literature"—a dominant paradigm in the humanities, one grounded in market-driven notions of readability and universal appeal—Apter proposes a plurality of "world literatures" oriented around philosophical concepts and geopolitical pressure points. The history and theory of the language that constructs World Literature is critically examined with a special focus on Weltliteratur, literary world systems, narrative ecosystems, language borders and checkpoints, theologies of translation,

and planetary devolution in a book set to revolutionize the discipline of comparative literature.

In this expansive and provocative new work, Michael Dango theorizes how aesthetic style manages crisis—and why taking crisis seriously means taking aesthetics seriously. Detoxing, filtering, bingeing, and ghosting: these are four actions that have come to define how people deal with the stress of living in a world that seems in permanent crisis. As Dango argues, they can also be used to describe contemporary art and literature. Employing what he calls "promiscuous archives," Dango traverses media and re-shuffles literary and art historical genealogies to make his case. The book discusses social media filters alongside the minimalism of Donald Judd and La Monte Young and the television shows The West Wing and True Detective. It reflects on the modernist cuisine of Ferran Adrià and the fashion design of Issey Miyake. And, it dissects writing by Barbara Browning, William S. Burroughs, Raymond Carver, Mark Danielewski, Jennifer Egan, Tao Lin, David Mitchell, Joyce Carol Oates, Mary Robison, and Zadie Smith. Unpacking how the styles of these works detox, filter, binge, or ghost their worlds, Crisis Style is at once a taxonomy of contemporary cultural production and a theorization of action in a world always in need of repair. Ultimately, Dango presents a compelling argument for why we need aesthetic theory to understand what we're doing in our world today.

This book focuses on how everyday media such as Facebook, iTunes and Google can be understood in new ways for the 21st century through ideas of convergence. Key chapters explore the development of the internet, the rise of social media and the new opportunities for audiences to create, collaborate upon and share their own media.

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