

Hacking the Re-markable Relation

1. Transducing the Re-markable: Hacking the Transdisciplinary Relation

2. Transducing > Hacking zigzag clip transducing – partial solutions to relational problems.

Remarkable = re-markable: the diagrammatic - *diagramma* original Greek (wax tablet) to mark and to cross out, to re-mark - **diagram** as *pre-formative and performative*.

Make a case for hacking as a transductive operation

3. A&G a diagram of a diagram: the interrelation of relations. The in-itself of the diagram: conjunctions as hinges; the language of the in-between becoming form, sketched, becoming even more autonomous when drawn than they already are. Together, moving in a frame in a social field.

'To incite, provoke, combine' - effects of a diagram or abstract machine according to Deleuze. It gives the diagrammatic an immanent ethical-political aesthetic. The koan-Zen-like title *Shall We Dance or May I Come In* plays as a subtext with collaborative negotiations, the quantum contingency of event-potential, everything can always be otherwise, and with I/We ambiguities. Manages to encapsulate the diagramming as social networking.

4. New title: Hacking the Re-Markable ZigZag:

Shall We Dance or May I Come In

My effort at diagramming collaborative, performative interaction will be much messier.

I'd like to both directly and obliquely map the issues of this years conference that have already been eloquently discussed in the keynotes and presentations. Sally Jane Norman's concrete examples from the arts and sciences in the opening keynote were especially

poignant with regards to the connections and tensions of transdisciplinarity inclusive of artistic practice that is 'often operational at a different level'; plays by its own rules. I hope to complement her insights in the first part of my presentation, by addressing the connections and tensions of the liminal space between the arts and humanities from the philosophical perspective of the Foucauldian diagram, focusing on the nebulous Zone of the **becoming-form or coming to light**, the ontogenesis of relational processes that are implicitly inclusive of ethical, political aesthetic qualities. In the second part, I'll try to piece together the notion of the **diagrammatic as a zigzagging hacktive**. I believe this will also complement, as a flip side, Alan's approach to data-mining, formalizing and visualizing of co-authorship processes in the Web 2.0 infrastructure. He **heroically** takes on the challenge of constructing not just good enough but better schemas for modulating and disseminating the emergent coming-into-form of knowledge. How expert knowledge might better transduce to public knowledge. And Steve Benford's methodology of interfacing for spectators addresses the event-value of performativity, qualities that affectively move from the hidden to the revealed to the amplified that are crucial for thinking/feeling the nature of the collaborative encounters.

6. Part 1. The Diagram and Diagramming

In Gilles Deleuze's ABCD Primer, his interview series with Claire Parnet filmed in 1988-89 he speaks of the letter "Z" as a 'dark precursor' as a zigzag.

Charles Stivale summarizes: '[...] once the journey of the [zigzag] takes place, the potentials enter into a state of reaction from which emerges the visible event. [...] There is always a somber precursor [zigzag] that no one sees, and then the lightning bolt that illuminates, and there is the world'.

So the zigzag hereafter refers to the informal pre-formative as performative, the imperceptible yet real transductive interplay of relations.

6. -7. Zigzag Diagram – [quickly]

Mapping the movements and encounters between practitioners from the arts, cultural studies, and sciences, requires a diagrammatic maneuver - one that can **fold and draw** the 'liminal space of interaction' and **unfold and dynamically re-draw or re-mark** contingent potentials, mapping that space as a **relational process that brings thought to light**. That zigzag can be diagrammed as a journey through a Foucauldian / Deleuzian cartography of the conference theme – **new communities of knowledge and practice**. From the dynamics generated between knowledge, power and subjectification, between content and expression, we can speculate on the **qualities and value** of our current collaborative ecology, particularly of the Web 2.0 variety.

8. Entry points/interventions

9-11. my chaotic hyper-relational access points diagrammatic images use of digital resources for analog (visual) production paper, scissors, tape, printer camera) (commodore 64 in 84)

12. Diagramming the diagram

How might we imagine the rhythmic, modulatory relation as a process at the beating heart of collaborative practice? What are the dynamics between content and its expression, the visible and the auditory, between theory and practice? I've been working with and puzzling over creative processes, in particular collaborative performance scenarios in the LiveArts, for the past few years so as a term and/or concept, **diagrammatic praxis** has come to describe **the doing of diagramming, becoming-relational, and the relational taking form**. It resonates with the **perception of an event and the imperceptible**

microperceptions that affect and continuously modulate perceptions that make their way to consciousness – that are **remarkable**. Again, the double, ambiguous meaning of ‘**Remarkable**’ as **outstanding**, ‘**drawn into clarity**’, and, co-extensively, as **drawn and re-drawn**.

Performative, collaborative relational processes, can be explored affectively through the Foucauldian-Deleuzian (Guattarian) logic of the diagram as abstract machine. It may provide a provocative, for some, background for a discussion of artistic practice in collaborative environments. A means of abstracting the dynamic interrelations of relations.

13. Deleuze diagram quotes:

Foucault, Francis Bacon: The Logic of Sensation, A Thousand Plateaus, etc. Two short quotes from Deleuze from his book *Foucault*: the first points to an interesting context of performativity:

This is a different kind of diagram, a different machine, **closer to theater** than to the factory; it involves a different relation between forces [...] This is because the diagram is **highly unstable or fluid, continually churning up matter and functions in a way likely to create change** [...] every diagram is **intersocial** and constantly evolving. (Deleuze, Foucault, 34-35)

and sympathetic to online network structures:

*The **diagram** or abstract machine is the map of relations between forces, a map of destiny, or **intensity**, which proceeds by primary **non-localizable relations and at every moment passes through every point** [...] the diagram acts as a non-unifying immanent cause that is co-extensive with the **whole social field**... (Deleuze, Foucault, 36)*

14. Transductive mediation

If we throw in a pinch of Gilbert Simondon's concept of **transduction** there's a basis recipe, or toolkit, for exploring the relational intensities between the three *informal* (theoretical) dimensions of **knowledge, power and subjectification** pursued by Foucault with respect to **formal practice**. Supplanting Foucault's *process of subjectification* with Simondon's more eloquent *process of individuation* marks an entry for imagining the continuous, always partial, phase-shifting resolutions of the individual. This is not identity as fixed and positionable, it's a preindividual dynamic that affects an always becoming-individual. It's **the pre-formative as performative**.

Transduction is a process of individuation. It leads to individuated beings, such as things, gadgets, organisms, machines, self and society, which could be the object of knowledge. It is an ontogenetic operation which provisionally resolves incompatibilities between different orders or different zones of a domain. Mackenzie, 'Transduction: invention, innovation and collective life' 2003

15. Diagram of Foucault

Deleuze elasticizes Foucault's reach by translating his thought within the folding/unfolding of this continuum, mapping Foucault's relays between dimensions.

The line of the Outside (1), which draws the Fold (4) the relation of the out-side to in-side, separates the interplay of forces from the strategies and strata that filter the affects of power relations to become 'the world of knowledge.' The central differentiation or fissure, or Fold of subjectification is the zone of life, of biopolitical potential. It's a literal interface through which power relations are realized in the strata as knowledge. Its relational process is doubled: mediates diverse energies as the strategic zigzagging of integration and differentiation of forms of realization. And it modulates the out-side and in-side of thought and the unthought through a folding.

16. 1&2 dimension - Knowledge and power

Power delineates a second dimension that's irreducible to the dimension of Knowledge, even though they together produce concretely indivisible composites; but knowledge relates to forms, the Visible, the Utterable, in short to the archive, while power relates to forces, the play of forces, diagrams. Deleuze, Negotiations >

17. 3rd dimension – the Zone

*Foucault [...] talks about "subjectification" as a process, and "Self" as a relation (a relation to oneself). **And what's he talking about? About a relation of force to itself (whereas power was a relation of a force to other forces), about a "fold" of force. [...] About establishing different ways of existing, depending on how you fold the line of forces [...] existing not as a subject but as a work of art.** Deleuze, Negotiations*

18. Re-drawing the Fold a Phase Fold Zigzag

Dynamic relational processes are both immanent and transversal to the Zone and provoke lines of flight from the individuating 'subject'. This activity affects power relations, integrates and differentiates the seeable and the sayable, and interconnects the subject with the collective social field. It could be argued that the ways in which one folds the line of forces affects **the feeling of the individual as larger than oneself, as a relation between individual and collective - affects intensities of belong-together.**

19. A transductive zigzag can be thought of as diagrammatic praxis with an ethico-political-aesthetic tendency.

This speculative sketch drawn off Deleuze's diagram of Foucault abstracts a diagrammatic set-up for approaching performative collaboration and resistance.

20. Part II. Re-Markable Resistance

21. Event Value – Massumi

Techniques of relation place [...] the technical object and art in the same orbit, without reducing one to the other. The difference, of course, is that the regulatory principles of the technical process in the narrow sense are utility and saleability, profit-generating ability. Art claims the right to having no manifest utility, no use-value and in many cases even no exchange-value. At its best, what it has is **event-value**.

22. from détournement to culture jamming

The Situationists (1952-1972), mutating from their Futurist, Surrealist and Dadaist predecessors, were pivotal in introducing a variegated, mid-century political aesthetic (diagrammatically situated in 'late' capitalist paradigm – military-industrial complex). They traversed **performative polemics and play**: taking the détournement to the streets as both defiance (May 68) and dérive. Debord et al continue to affect contemporary political aesthetics as referents to a transitional era in which resistance tended towards negation, the tendency to assert destructive change (breaking apart) on the form to create or reconstruct the new. [\[explain image\]](#) Arguably contemporary resistance (diagrammatically situated in a 'later' or just-in-time capitalism –military-academic-entertainment complex) *tends to affect change on the compositional forces not the form* through techniques of self-organization. We might question the strength and affectiveness of current resistance, but nonetheless, relational processes of resistance- as transductive and/or hacktive - are changing with the social diagram. Foucault insisted that **Resistance comes first**. Ontogenetic to power. It's creative. One could say, It generates from the relational potential of the phase-folding zigzag in the zone of life experience, the individual situated in the diagrammatic social field, in a collective belonging-together through the **integration and differentiation** of diagrammatic strategies. Current projects of hacker, FLOSS (open source) artists concerned with the ethical distribution of know-how through multiplicities of

authorship such as the Bricolabs initiative, goto10, [share], dyne, eclectic tech carnival among others, intervene and construct through diagrammatic points of entry. But basically, we are all hacktivist if we approach collaboration with a nod to event-value.

23-24. INTERVENTION: ABSTRACT HACTIVISM

25. INTERVENTION: dyne hackers.

26. Event Value / Exchange value relation

Within the diagrammatic, the hacktivist operates in the Zone. It's performative, provocative and affects the *micropolitics* of power relations. Strategically, power may become dominating but as Foucault has it, power is an action on possible actions. **Resistance** to power as action need not be a **negation**, a reaction, but rather a creative vector, a transforming of a situation through active participation. What Foucault called *ethical action* is akin to what Francesco Varela has called *ethical know-how*, an expertise whose only requirement is 'full participation in a community' (1992, 24). The hacktivist potential to alter or augment the power relation is of importance. It leads to an aesthetic politics that embraces what Massumi has called the *event-value of art production rather than its surplus or exchange-value* (Massumi, 2008, 9); event-value goes for invention 'unsubordinated to external finalities' (Ibid, 10). **That sounds a lot like the hacktivist and performance practice. The performing artist produces actions, the dynamic matter of expression most often dependent upon the presence of others.** Which is not to say of course that it is work without exchange-value but it persists in the affect of its **eventness** – as an *artafect*.

What is at stake in the bigger picture, in a diagrammatic politics, is double-sided. Just as there is matter in expression and expression in matter, there is event-value in an

exchange-value paradigm, which in fact amplifies the force of its power relations. **The economic engine of our time feeds on event potential becoming-commodity. It grows and flourishes on the mass production of affective intensities.** Reciprocally, there are degrees of exchange-value in eventness. It's the recursive loopiness of our current Creative Industries diagram in which the social networking praxis of Web 2.0 is emblematic and has much to learn from the LiveArts practice.

27. INTERVENTION: fibreculture

that suspected *freezing of dynamic flows* is the movement from event value to exchange value exemplified here a move from unstable, experimental, improvisatory translocal jamming to social networking.

28-29. Frozen flows - Online Collaboration 90-00

Collaborative performance making of the real time digital media processing variety in the unruly, unstable, experimental 90's-early naught's, challenged thresholds of co-creation techniques. In its telematic/translocal variant it was all event-value. Technical failure was a prominent feature. Plug and play connectability was a distant concept. DIY hacking at relatively low-levels of code was common and just-in-time. Surplus-value tendencies bubbled up in the realm of IPR for entrepreneurial software applications but **most practitioner/artists couldn't yet envision a need or desire to commodify a performance product; so suffused with chance, instability and the experimental was the activity.** The enabling technologies had not arrived at the mundane or even the becoming-mundane. They were cutting-edge and fragile. To re-quote from Deleuze description of the abstract machine at the beginning of the presentation: **'highly unstable or fluid, continually churning up matter and functions in a way likely to create change.'**

30-31 Translocal Jam DEAF03

For those interested in online, bottom-up collaboration through real-time performance tactics with audience present in multiple locations, these were heady times. Often, technical distractions overshadowed expressive content. But there were moments: events of felt intensities traversing a social field via the *drawing of and drawing off* performer/artist/audience spatio-temporal differential relations. **Enabling beta-technologies of that era provoked a fervor for participatory events through which an unpredictable and unstable technicity saturated the experience of the content/expression encounter.**

The relations between forces construed in a Foucauldian/Deleuzian diagram foregrounds the co-extensive **powerplay** of action on possible actions between the performing artists and the functional limits of their tools. These relational negotiations were an important, aspect of early translocal jamming. As compositional forces, they transformed and re-diagrammed the oscillating encounter between chaos and order. As co-operative strategies, the collective composition emerged and perished in a diagrammatic transformation.

32. Web 2.0

33-34. INTERVENTION: Shirkey/Stalder

35. Social Field of Social networking

Web 2.0 developments have changed the processes of dynamic, collective interfacing. There have been gains and losses. Technological advances have brought a plug-and-play stability to the meet and greet, data sharing encounter that have not necessarily enhanced the integration/differentiation *hack* between content and expression. **Plug-and-play [boring, mundane technology] is often, NOT ALWAYS, plugged play –**

expressiveness often constipated by prescriptive interfacing. Interfacing that doesn't ride the zigzag. In other words, much of the interaction on contemporary social networking sites, cannot be described as diagrammatic. [disagree with Shirkey that **'Communication tools don't get socially interesting until they get technologically boring.'**].

36. Web 2.0 Exchange Value

The Web 2.0 paradigm however, is a diagram par excellence - one Deleuze would have been quick to cite as an exemplary model of a 'society of control' (1992) in which change is continuous, borders are permeable, realities contiguous and **power affective**. For Deleuze, the institutional enclosures of the society of discipline Foucault analysed '[...] are molds, distinct castings', but **controls** are a modulation, like a self-deforming cast that will continuously change from one moment to the other, or like a sieve whose mesh will transmute from point to point' (Ibid, p. 4) which is his description of the diagram. **So therein lies the paradox or ambiguity of the diagrammatic.** Its potentials are both dominating and liberating depending on how one folds, transduces or hacks the forces that impact the individuating subject.

Which is to say that both synchronous and asynchronous play in the social networking context afforded by the corporately owned and regulated usual suspects (MySpace, Facebook, Friendster, Netlog, YouTube, etc.) comes with additional, imperceptible layers of modulatory control that affects and orients power relations in online encounters from event-value towards exchange-value. Affective interaction between participating 'clients' is dynamically scaled to monetary exchange-value digits. Even when the monetary exchange-value is '0' or close to it (piracy sites, free downloads, Creative Commons, for example.), **the activity in a Web 2.0 paradigm plays out in a fuzzy commodity spectrum that was marginal in the short-lived period, pre-**

2004, of unstable, experimental, processual performativity. As the market value of all things affective and sensational rises, the ontology of the **creative event** shifts; the **relational zigzag must pass through every password, through every firewall.**

Some things to ponder:

How might we keep potential and contingency, how things can always be otherwise, expressiveness that permeates artistic practice, from being blocked by the narrowing passageway of the password? How can keep the 'earlier dynamic flows from freezing?'

38. ambiguous starting point

End

Notes:

How will the infrastructure of artistic production **and** creative knowledge distribution re-diagram from its present 'society of control' paradigm? What might follow a paradigm of saturated flows? Can it? Does increased intensity of the hacktive zigzag only strengthen corporate controlspace as it undoubtedly has until now through its uncanny ability to subsume creative resistance?

Quoted in Abstract Hacktivism: 'We are the **hackers of abstraction**. We produce new concepts, new perceptions, new sensations, hacked out of raw data. Whatever code we hack, be it programming language, poetic language, math or music, curves or colorings, we are the abstracters of new worlds. - McKenzie Wark, *A Hackers Manifesto*

Technicity does not exhaust itself in the Technical object; inheres within the relationality of the assemblages composed of bodies, institutions, infrastructural contexts etc – the milieu –

Technicity is a transcontextual linkage which can be objectified in context-limited ways but also potentially exceeds its objectification, stabilization... transcontextual, transversal, transductive. Mackenzie, 2003

Decades before the fact, Simondon is theorizing and advocating what today would be called hacking and hacker culture. I think that the culture of hacking still has not caught up

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DRHA Keynote, Cambridge University, 17 September 2008

with Simondon, in the sense that hacking is mostly justified in pragmatic and/or libertarian terms, whereas Simondon adds a third dimension, a depth, to hacking by showing how it is essentially tied to technology as a basic component of human beings' presence in the world. Shaviro, Pinocchio Theory Blog

<http://www.shaviro.com/Blog/?p=298>

...an application of force is the outcome of an endless interplay of processes natural and historical, individual and institutional. Massumi, p10-11

http://www.arts-humanities.net/event/drha_2008_new_communities_knowledge_practice