

E Flux

Nick Axel, Beatriz Colomina, Nikolaus Hirsch, Anton Vidokle, Mark Wigley

Forthcoming, second edition Jalal Toufic,2014-09-05 Jalal Toufic is a thinker and a mortal to death. He was born in 1962 in Beirut or Baghdad and died before dying in 1989 in Evanston, Illinois. This second edition of a collection of his essays whirls around the appearance of the unworldly in art, culture, history, and the present.

Supercommunity E-Flux,2017-12-05 Leading artists, theorists, and writers exhume the dystopian and utopian futures contained within the present “I am the supercommunity, and you are only starting to recognize me. I grew out of something that used to be humanity. Some have compared me to angry crowds in public squares; others compare me to wind and atmosphere, or to software.” Invited to exhibit at the 56th Venice Biennale, e-flux journal produced a single issue over a four-month span, publishing an article a day both online and on site from Venice. In essays, poems, short stories, and plays, artists and theorists trace the negative collective that is the subject of contemporary life, in which art, the internet, and globalization have shed their utopian guises but persist as naked power, in the face of apocalyptic ecological disaster and against the claims of the social commons. “I convert care to cruelty, and cruelty back to care. I convert political desires to economic flows and data, and then I convert them back again. I convert revolutions to revelations. I don’t want security, I want to leave, and then disperse myself everywhere and all the time.”

Superhumanity Nick Axel,Beatriz Colomina,Nikolaus Hirsch,Anton Vidokle,Mark Wigley,2018-01-01 A wide-ranging and challenging exploration of design and how it engages with the self The field of design has radically expanded. As a practice, design is no longer limited to the world of material objects but rather extends from carefully crafted individual styles and online identities to the surrounding galaxies of personal devices, new materials, interfaces, networks, systems, infrastructures, data, chemicals, organisms, and genetic codes. Superhumanity seeks to explore and challenge our understanding of “design” by engaging with and departing from the concept of the “self.” This volume brings together more than fifty essays by leading scientists, artists, architects, designers, philosophers, historians, archaeologists, and anthropologists, originally disseminated online via e-flux Architecture between September 2016 and February 2017 on the invitation of the Third Istanbul Design Biennial. Probing the idea that we are and always have been continuously reshaped by the artifacts we shape, this book asks: Who designed the lives we live today? What are the forms of life we inhabit, and what new forms are currently being designed? Where are the sites, and what are the techniques, to design others? This vital and far-reaching collection of essays and images seeks to explore and reflect on the ways in which both the concept and practice of design are operative well beyond tangible objects, expanding into the depths of self and forms of life. Contributors: Zeynep Çelik Alexander, Lucia Allais, Shumon Basar, Ruha Benjamin, Franco “Bifo” Berardi, Daniel Birnbaum, Ina Blom, Benjamin H. Bratton, Giuliana Bruno, Tony Chakar, Mark Cousins, Simon Denny, Keller Easterling, Hu Fang, Rubén Gallo, Liam Gillick, Boris Groys, Rupali Gupte, Andrew Herscher, Tom Holert, Brooke Holmes, Francesca Hughes, Andrés Jaque, Lydia Kallipoliti, Thomas Keenan, Sylvia Lavin, Yongwoo Lee, Lesley Lokko, MAP Office, Chus Martínez, Ingo Niermann, Ahmet Ögüt, Trevor Paglen, Spyros Papapetros, Raqs Media Collective, Juliane Rebentisch, Sophia Roosth, Felicity D. Scott, Jack Self, Prasad Shetty, Hito Steyerl, Kali Stull, Pelin Tan, Alexander Tarakhovsky, Paulo Tavares, Stephan Trüby, Etienne Turpin, Sven-Olov Wallenstein, Eyal Weizman, Mabel O. Wilson, Brian Kuan Wood, Liam Young, and Arseny Zhilyaev.

Routes/Worlds Elizabeth A. Povinelli,2022-11-15 An anthropology of the otherwise considers forms of life that run counter to dominant modes of being under late settler liberalism. Elizabeth A. Povinelli maps the creation and dismantling of worlds formed by the twinning of historical progress and settler colonialism—as a unity in events and a contradiction in ideology. Even if corporations and nation-states now collude in the same Ponzi schemes, they still continue to transform space and time. At the receiving end of the ideological exhaust pipe, where transformation is inherited as deformation, the diagram flips to place brutality and existential exhaustion at the beginning. But the beginning of what? How about a new beginning, starting with modes of survival and persistence against, and within, a world built from deferred promises? This is a world that many in the imperial hemisphere are only starting to realize they’ve known for longer than they want to admit. Routes/Worlds rearticulates large-scale systems of power and affect, even as—or precisely because—those systems stage increasingly novel forms of neglect. Today, it only becomes clearer that struggles to survive day-to-day challenges are most often struggles against sedimented raw deals whose disastrous logic needs to be traced over large expanses of space and time to become perceptible. In this constant struggle, Povinelli provides weapons as well as inspiration.

Shadow Libraries Joe Karaganis,2018-05-04 How students get the materials they need as opportunities for higher education expand but funding shrinks. From the top down, Shadow Libraries explores the institutions that shape the provision of educational materials, from the formal sector of universities and publishers to the broadly informal ones organized by faculty, copy shops, student unions, and students themselves. It looks at the history of policy battles over access to education in the post-World War II era and at the narrower versions that have played out in relation to research and textbooks, from library policies to book subsidies to, more recently, the several “open” publication models that have emerged in the higher education sector. From the bottom up, Shadow Libraries explores how, simply, students get the materials they need. It maps the ubiquitous practice of photocopying and what are—in many cases—the more marginal ones of buying books, visiting libraries, and downloading from unauthorized sources. It looks at the informal networks that emerge in many contexts to share materials, from face-to-face student networks to Facebook groups, and at the processes that lead to the consolidation of some of those efforts into more organized archives that circulate offline and sometimes online— the shadow libraries of the title. If Alexandra Elbakyan's Sci-Hub is the largest of these efforts to date, the more characteristic part of her story is the prologue: the personal struggle to participate in global scientific and educational communities, and the recourse to a wide array of ad hoc strategies and networks when formal, authorized means are lacking. If Elbakyan's story has struck a chord, it is in part because it brings this contradiction in the academic project into sharp relief—universalist in principle and unequal in practice. Shadow Libraries is a study of that tension in the digital era. Contributors Balázs Bodó, Laura Czerniewicz, Mirosław Filiciak, Mariana Fossatti, Jorge Gemetto, Eve Gray, Evelin Heidel, Joe Karaganis, Lawrence Liang, Pedro Mizukami, Jhessica Reia, Alek Tarkowski

Avant-Garde Museology Arseny Zhilyaev,2015-12-15 The museum of contemporary art might be the most advanced recording device ever invented. It is a place for the storage of historical grievances and the memory of forgotten artistic experiments, social projects, or errant futures. But in late nineteenth and early twentieth-century Russia, this recording device was undertaken by artists and thinkers as a site for experimentation. Arseny Zhilyaev’s Avant-Garde Museology presents essays documenting the wildly encompassing progressivism of this period by figures such as Nikolai Fedorov, Aleksandr Rodchenko, Kazimir Malevich, Alexander Bogdanov, and others—many which are translated from the Russian for the first time. Here the urgent question is: How might the contents of the museum be reanimated so as to transcend even the social and physical limits imposed on humankind? Contributors: David Arkin; Vladimir Bekhterev; Alexander Bogdanov; Osip Brik; Vasilii Chekrygin; Leonid Chetyrkin; Nikolai Druzhinin; Nikolai Fedorov; Pavel Florensky; R. N. Frumkina; M. S. Ilkovskiy; V. I. Karmilov; V. Karpov; Valentin Kholstov; P. N. Khrapov; Yuriy Kogan; Natalya Kovalenskaya; Nadezhda Krupskaya; S. P. Lebedyansky; A. F. Levitsky; Vera Leykina (Leykina-Svirskaya); Ivan Luppel; Kazimir Malevich; Andrey Platonov; Nikolay Punin; Aleksandr Rodchenko; Yuriy Samarin; I. F. Sheremet; Andrey Shestakov; Natan Shneerson; Ivan Skulenko; M. Vorobiev; N. Vorontsovsky; Boris Zavadovsky; I. M. Zykov.

Accumulation Nick Axel,Nikolaus Hirsch,Daniel Barber,Anton Vidokle,2022-02-22 Examines how images of accumulation help open up the climate to political mobilization The current epoch is one of accumulation: not only of capital but also of raw, often unruly material, from plastic in the ocean and carbon in the atmosphere to people, buildings, and cities. Alongside this material growth,

image-making practices embedded within the fields of art and architecture have proven to be fertile, mobile, and capacious. Images of accumulation help open up the climate to cultural inquiry and political mobilization and have formed a cultural infrastructure focused on the relationships between humans, other species, and their environments. The essays in *Accumulation* address this cultural infrastructure and the methodological challenges of its analysis. They offer a response to the relative invisibility of the climate now seen as material manifestations of social behavior. Contributors outline opportunities and ambitions of visual scholarship as a means to encounter the challenges emergent in the current moment: how can climate become visible, culturally and politically? Knowledge of climatic instability can change collective behavior and offer other trajectories, counteraccumulations that draw the present into a different, more livable, future. Contributors: Emily Apter, New York U; Hans Baumann; Amanda Boetzkes, U of Guelph; Dominic Boyer, Rice U; Lindsay Bremner, U of Westminster; Nerea Calvillo, U of Warwick; Beth Cullen, U of Westminster; T. J. Demos, U of California, Santa Cruz; Jeff Diamanti, U of Amsterdam; Jennifer Ferng, U of Sydney; Jennifer Gabrys, U of Cambridge; Ian Gray, U of California, Los Angeles; Gökçe Günel, Rice U; Orit Halpern, Concordia U; Gabrielle Hecht, Stanford U; Cymene Howe, Rice U; Wendy Hui Kyong Chun, Simon Fraser U; Robin Kelsey, Harvard U; Bruno Latour, Sciences Po, Paris; Hannah le Roux, U of the Witwatersrand, Johannesburg; Stephanie LeMenager, U of Oregon; Nashin Mahtani; Kiel Moe, McGill U; Karen Pinkus, Cornell U; Stephanie Wakefield, Life U; McKenzie Wark, The New School; Kathryn Yusoff, Queen Mary U of London.

Art and Cosmotechnics Yuk Hui, 2021-06-29 In light of current discourses on AI and robotics, what do the various experiences of art contribute to the rethinking of technology today? *Art and Cosmotechnics* addresses the challenge of technology to the existence of art and traditional thought, especially in light of current discourses on artificial intelligence and robotics. It carries out an attempt on the cosmotechnics of Chinese landscape painting in order to address this question, and further asks: What is the significance of shanshui (mountain and water) in face of the new challenges brought about by the current technological transformation? Thinking art and cosmotechnics together is an attempt to look into the varieties of experiences of art and to ask what these experiences might contribute to the rethinking of technology today.

The Wretched of the Screen Hito Steyerl, 2013-04-05 In Hito Steyerl's writing we begin to see how, even if the hopes and desires for coherent collective political projects have been displaced onto images and screens, it is precisely here that we must look frankly at the technology that seals them in. *The Wretched of the Screen* collects a number of Steyerl's landmark essays from recent years in which she has steadily developed her very own politics of the image. Twisting the politics of representation around the representation of politics, these essays uncover a rich trove of information in the formal shifts and aberrant distortions of accelerated capitalism, of the art system as a vast mine of labor extraction and passionate commitment, of occupation and internship, of structural and literal violence, enchantment and fun, of hysterical, uncontrollable flight through the wreckage of postcolonial and modernist discourses and their unanticipated openings. *e-flux journal Series* edited by Julieta Aranda, Brian Kuan Wood, Anton Vidokle

Art without Death *E-Flux Journal*, 2017-09-08 According to the nineteenth-century teachings of Nikolai Fedorov—librarian, religious philosopher, and progenitor of Russian cosmism—our ethical obligation to use reason and knowledge to care for the sick extends to curing the dead of their terminal status. The dead must be brought back to life using means of advanced technology—resurrected not as souls in heaven, but in material form, in this world, with all their memories and knowledge. Fedorov's call to redistribute vital forces is wildly imaginative in emancipatory ambition. Today, it might appear arcane in its mystical panpsychism or eccentric in its embrace of realities that exist only in science fiction or certain diabolical strains of Silicon Valley techno-utopian ideology. It can be difficult to grasp how it ended up influencing the thinking behind a generation of young revolutionary anarchists and Marxists who incorporated Fedorov's ideas under their own brand of biocosmism before the 1917 Russian Revolution, even giving rise to the origins of the Soviet space program. This book of interviews and conversations with today's most compelling living and resurrected artists and thinkers seeks to address the relevance of Russian cosmism and biocosmism in light of its influence on the Russian artistic and political vanguard as well as on today's art-historical apparatuses, weird materialisms, extinction narratives, and historical and temporal politics. This unprecedented collection of exchanges on cosmism asks how such an encompassing and imaginative, unapologetically humanist and anthropocentric strain of thinking could have been so historically and politically influential, especially when placed alongside the politically inconsequential—but in some sense equally encompassing—apocalypticism of contemporary realist imaginaries. Contributors Bart De Baere, Franco “Bifo” Berardi, Boris Groys, Elena Shaposhnikova, Marina Simakova, Hito Steyerl, Anton Vidokle, Brian Kuan Wood, Arseny Zhilyaev, Esther Zonsheim Published in parallel with the eponymous exhibition at Haus der Kulturen der Welt, Berlin. *Series* edited by Julieta Aranda, Brian Kuan Wood, Stephen Squibb, Anton Vidokle Design by Jeff Ramsey, front cover design by Liam Gillick

The Internet Does Not Exist *E-Flux Journal*, 2015-04-03 The internet does not exist. Maybe it did exist only a short time ago, but now it only remains as a blur, a cloud, a friend, a deadline, a redirect, or a 404. If it ever existed, we couldn't see it. Because it has no shape. It has no face, just this name that describes everything and nothing at the same time. Yet we are still trying to climb onboard, to get inside, to be part of the network, to get in on the language game, to show up on searches, to appear to exist. But we will never get inside of something that isn't there. All this time we've been bemoaning the death of any critical outside position, we should have taken a good look at information networks. Just try to get in. You can't. Networks are all edges, as Bruno Latour points out. We thought there were windows but actually they're mirrors. And in the meantime we are being faced with more and more—not just information, but the world itself. Contributors Julian Assange, Franco “Bifo” Berardi, Benjamin Bratton, Diedrich Diederichsen, Keller Easterling, Rasmus Fleischer, Joana Hadjithomas and Khalil Joreige, Ursula K. Heise, Brian Kuan Wood, Bruno Latour, Geert Lovink, Patricia MacCormack, Metahaven, Gean Moreno, Hans Ulrich Obrist, Jon Rich, Hito Steyerl *e-flux journal Series* edited by Julieta Aranda, Brian Kuan Wood, Anton Vidokle

Industry and Intelligence Liam Gillick, 2016-03-15 The history of modern art is often told through aesthetic breakthroughs that sync well with cultural and political change. From Courbet to Picasso, from Malevich to Warhol, it is accepted that art tracks the disruptions of industrialization, fascism, revolution, and war. Yet filtering the history of modern art only through catastrophic events cannot account for the subtle developments that lead to the profound confusion at the heart of contemporary art. In *Industry and Intelligence*, the artist Liam Gillick writes a nuanced genealogy to help us appreciate contemporary art's engagement with history even when it seems apathetic or blind to current events. Taking a broad view of artistic creation from 1820 to today, Gillick follows the response of artists to incremental developments in science, politics, and technology. The great innovations and dislocations of the nineteenth and twentieth centuries have their place in this timeline, but their traces are alternately amplified and diminished as Gillick moves through artistic reactions to liberalism, mass manufacturing, psychology, nuclear physics, automobiles, and a host of other advances. He intimately ties the origins of contemporary art to the social and technological adjustments of modern life, which artists struggled to incorporate truthfully into their works.

Culture Class Martha Rosler, 2013-09-06 In this collection of essays Martha Rosler embarks on a broad inquiry into the economic and historical precedents for today's soft ideology of creativity, with special focus on its elaborate retooling of class distinctions. In the creative city, the neutralization or incorporation of subcultural movements, the organic translation of the gritty into the quaint, and the professionalization of the artist combine with armies of eager freelancers and interns to constitute the friendly user interface of a new social sphere in which, for those who have been granted a place within it, an elaborate retooling of traditional markers of difference has allowed class distinctions to be either utterly dissolved or willfully suppressed. The result is a handful of cities selected

for revitalization rather than desertion, where artists in search of cheap rent become the avant-garde pioneers of gentrification, and one no longer asks where all of this came from and how. And it may be for this reason that, for Rosler, it becomes all the more necessary to locate the functioning of power within this new urban paradigm, to find a position from which to make it accountable to something other than its own logic. e-flux journal Series edited by Julieta Aranda, Brian Kuan Wood, Anton Vidokle

Are You Working Too Much? Julieta Aranda, Brian Kuan Wood, Anton Vidokle, 2011 Let's be clear about something: it is infuriating that most interesting artists are perfectly capable of functioning in at least two or three professions that are, unlike art, respected by society in terms of compensation and general usefulness. Furthermore, when the flexibility, certainty, and freedom promised by being part of a critical outside are considered as extensions of recent advances in economic exploitation, does the field of art then become the uncritical, complicit inside of something far more compelling? e-flux journal Series edited by Julieta Aranda, Brian Kuan Wood, Anton Vidokle Contributors Franco Bifo Berardi, Ketj Chukhrov, Diedrich Diederichsen, Antke Engel, Liam Gillick, Tom Holert, Lars Bang Larsen, Marion von Osten, Precarious Workers Brigade, Irit Rogoff, and Hito Steyerl

Going Public Boris Groys, 2010 If all things in the world can be considered as sources of aesthetic experience, then art no longer holds a privileged position. Rather, art comes between the subject and the world, and any aesthetic discourse used to legitimize art must also necessarily serve to undermine it. Following his recent books *Art Power* and *The Communist Postscript*, in *Going Public* Boris Groys looks to escape entrenched aesthetic and sociological understandings of art--which always assume the position of the spectator, of the consumer. Let us instead consider art from the position of the producer, who does not ask what it looks like or where it comes from, but why it exists in the first place. Boris Groys is Professor at New York University and Senior Research Fellow at the Academy of Design, Karlsruhe. He is the author of many books, including *The Total Art of Stalinism*, *Ilya Kabakov: The Man Who Flew into Space from His Apartment*, *Art Power*, *The Communist Postscript*, *History Becomes Form: Moscow Conceptualism*. e-flux journal Series edited by Julieta Aranda, Brian Kuan Wood, Anton Vidokle

Wonderflux E-Flux Journal, 2023-03-14 Illustrated essays that consider emergent consistencies and overarching issues that defined the first decade of e-flux journal. In *Wonderflux* you will find yourself in front of disappearing mirrors held up to curators, critics, and artists; sailing through counterfactual universes; face-to-face with cold-blooded killers, faceless men, weary but buoyant prophets; all the while imbued with stubborn thriving and stubborn refusal to be moved or monetized, and once in a while having earnest conversations with robot(s and) workers. The authors included here have shaped the varied concerns and urgencies of e-flux journal since 2008. As a theory-driven art journal made up entirely of hypertext and digital images and embraced by academic circles, we sometimes wonder about the artistic and sensual use of text and image. Does the thinking of some of our favorite authors also speak to a place beyond floods of automatic links and references and rectangular photographic portals? To a broader and more applied artistic domain like the imaginative sensibility of illustration, where entire worlds arise from the simple and deliberate placement of lines on paper? Contributors Including contributions from Liam Gillick, Reza Negarestani and Keith Tilford, Keller Easterling and Meijia Xu, Hu Fang and Mojo Wang, Franco Bifo Berardi and Andrew Alexander, Elizabeth A. Povinelli and Clara Bessijelle Johansson, Raqs Media Collective and Freddy Carrasco, and Martha Rosler and Josh Neufeld.

Russian Cosmism Boris Groys, 2018-02-16 Crucial texts, many available in English for the first time, written before and during the Bolshevik Revolution by the radical biopolitical utopianists of Russian Cosmism. Cosmism emerged in Russia before the October Revolution and developed through the 1920s and 1930s; like Marxism and the European avant-garde, two other movements that shared this intellectual moment, Russian Cosmism rejected the contemplative for the transformative, aiming to create not merely new art or philosophy but a new world. Cosmism went the furthest in its visions of transformation, calling for the end of death, the resuscitation of the dead, and free movement in cosmic space. This volume collects crucial texts, many available in English for the first time, by the radical biopolitical utopianists of Russian Cosmism. Cosmism was developed by the Russian philosopher Nikolai Fedorov in the late nineteenth century; he believed that humans had an ethical obligation not only to care for the sick but to cure death using science and technology; outer space was the territory of both immortal life and infinite resources. After the revolution, a new generation pursued Fedorov's vision. Cosmist ideas inspired visual artists, poets, filmmakers, theater directors, novelists (Tolstoy and Dostoevsky read Fedorov's writings), architects, and composers, and influenced Soviet politics and technology. In the 1930s, Stalin quashed Cosmism, jailing or executing many members of the movement. Today, when the philosophical imagination has again become entangled with scientific and technological imagination, the works of the Russian Cosmists seem newly relevant. Contributors Alexander Bogdanov, Alexander Chizhevsky, Nikolai Fedorov, Boris Groys, Valerian Muravyev, Alexander Svyatogor, Konstantin Tsiolkovsky, Anton Vidokle, Brian Kuan Wood A copublication with e-flux, New York

Practicing the Good Ketj Chukrov, 2020-04-28 A philosophical consideration of Soviet Socialism that reveals the hidden desire for capitalism in contemporary anticapitalist discourse and theory This book, a philosophical consideration of Soviet socialism, is not meant simply to revisit the communist past; its aim, rather, is to witness certain zones where capitalism's domination is resisted--the zones of countercapitalist critique, civil society agencies, and theoretical provisions of emancipation or progress--and to inquire to what extent those zones are in fact permeated by unconscious capitalism and thus unwittingly affirm the capitalist condition. By means of the philosophical and politico-economical consideration of Soviet socialism of the 1960 and 1970s, this book manages to reveal the hidden desire for capitalism in contemporaneous anticapitalist discourse and theory. The research is marked by a broad cross-disciplinary approach based on political economy, philosophy, art theory, and cultural theory that redefines old Cold War and Slavic studies' views of the post-Stalinist years, as well as challenges the interpretations of this period of historical socialism in Western Marxist thought.

Thresholds Lara Mimosa Montes, 2020-05-12 Thresholds is both a doorway and an absence, a roadmap and a remembering. In this almanac of place and memory, Lara Mimosa Montes writes of her family's past, returning to the Bronx of the 70s and 80s and the artistry that flourished there. What is the threshold between now and then, and how can the poet be the bridge between the two?

Hans Ulrich Obrist Hans Ulrich Obrist, 2003 Transcripts of interviews by Hans Ulrich Obrist with architects, artists, curators, filmmakers, musicians, philosophers, social theorists and urbanists.

Discover tales of courage and bravery in *Explore Bravery* with its empowering ebook, **E Flux**. In a downloadable PDF format (Download in PDF: *), this collection inspires and motivates. Download now to witness the indomitable spirit of those who dared to be brave.

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