The Politics of Desire

Postcapitalism and Platform Society

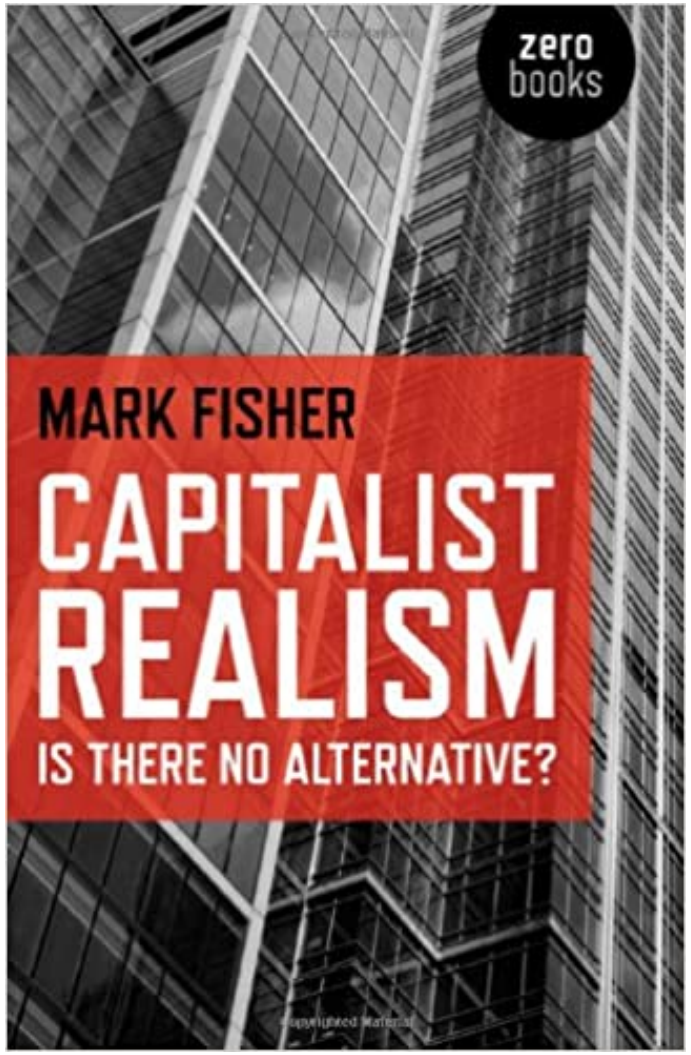
Coexistent Perspectives (ADCD7001)

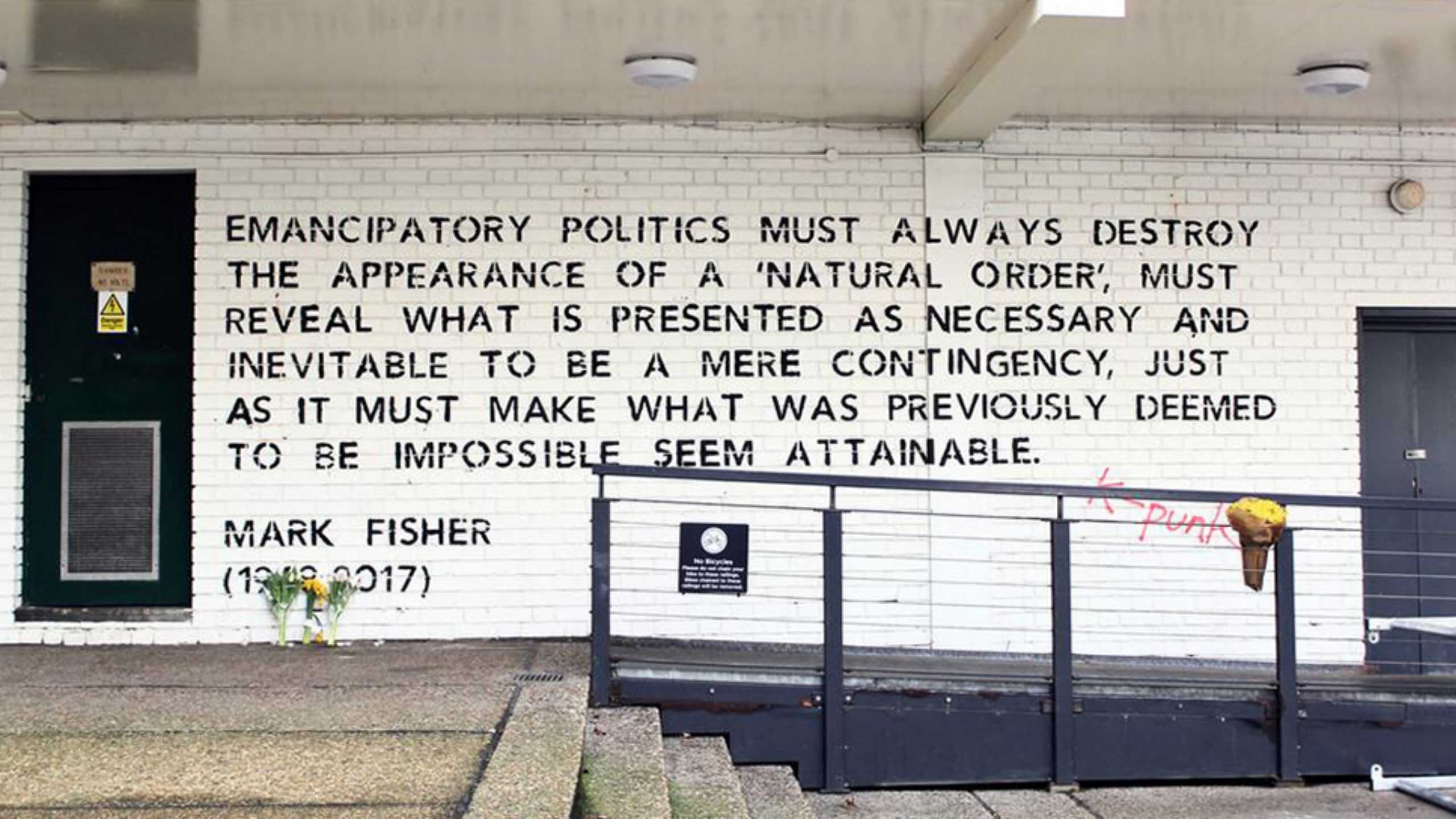
At a certain stage of development, the material productive forces of society come into conflict with the existing relations of production. […] From forms of development of the productive forces these relations turn into their fetters. Then begins an era of social revolution.

- Karl Marx, 1859

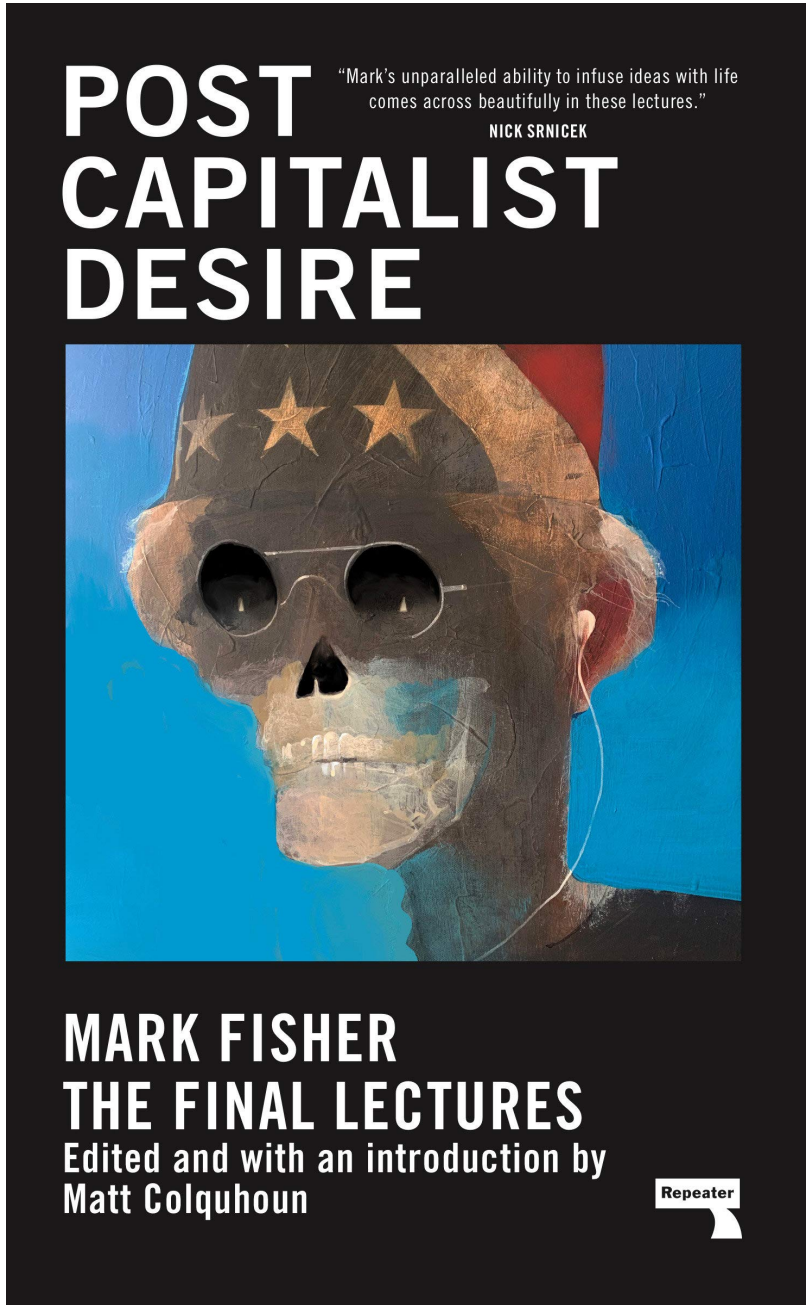
is there no alternative?

it is easier to imagine the end of the world than to imagine the end of capitalism.




EMANCIPATORY POLITICS MUST ALWAYS DESTROY
THE APPEARANCE OF A 'NATURAL ORDER', MUST
REVEAL WHAT IS PRESENTED AS NECESSARY AND
INEVITABLE TO BE A MERE CONTINGENCY, JUST
AS IT MUST MAKE WHAT WAS PREVIOUSLY DEEMED
TO BE IMPOSSIBLE SEEM ATTAINABLE.
MARK FISHER
(1968-2017)
K-punk


ACID HORIZON



Acid Communism

In the unpublished introduction to **Acid Communism**, Fisher quotes Michel Foucault explaining that the challenge now is "not to recover our 'lost' identity, to free our imprisoned nature, our deepest truth; but instead […] to move towards something radically Other." (**Foucault 1991, 120**). This **Other is the spectre that Marx and Engels** first conjured out of European history; for **Herbert Marcuse,** it was "the spectre of a world that could be free." (**Marcuse 1998, 93**). What haunted Fisher was a similar notion: a collective subject that has long been desired but still resists instantiation. As he wrote in his **2009 book Capitalist Realism**, the "required subject — a collective subject — does not exist, yet the crisis, like all the other global crises we're now facing, demands that it be constructed." (**Fisher 2009, 66**). Here a spectre is not what is left of something dead and lost. It is atemporal; an "eerie entity", as Fisher would say, representing both a failure of absence and a failure of presence. It is desire without absolute lack.

For Marx, "desire" is so often inseparable from the commodity. **It is never without object**. On the very first page of Capital, quoting **Nicholas Barbon**, Marx defines it in a footnote: "Desire implies want; it is the appetite of the mind, and as natural as hunger to the body." (**Barbon 1696, 2-3).** In The Communist Manifesto, however, desire becomes insatiable and speculative: "In place of the old wants, satisfied by the production of the country, we find new wants, requiring for their satisfaction the products of distant lands and climes." (**Marx & Engels 2017, 55).** The production of politics has had much the same effect, **eroticising desire,** launching it into unknown and forbidden lands; beyond borders, boundaries and limits. Pleasure becomes, in contrast, fatally associated with the familiar

Acid Communism is a project beyond the pleasure principle.

Acid, in its promiscuity, allows this speculative desire to flow back through communism in both new and forgotten ways. **Writing in 1977, Gilles Deleuze** offers the most succinct summary of how such a desire functions, explicitly in contrast to Foucauldian “pleasure”:

[T]here is no subject of desire, and no object either. The objectivity of desire itself is only its flows. There is never enough desire. Desire is the system of a-signifying signs out of which unconscious flows are produced in a social-historical field. Every unfolding of desire, in whatever place it may occur, such as a family or a school in the neighbourhood, tests the established order and sends shock waves through the social field as a whole. Desire is revolutionary because it is always seeking more connections. ***(Deleuze 2006, 81).***

In this way ‘Acid’ is desire, as corrosive and denaturalising multiplicity, flowing through the multiplicities of communism itself to create alinguistic feedback loops; an ideological accelerator through which the new and previously unknown might be found in the politics we mistakenly think we already know, reinstantiating a politics to come.

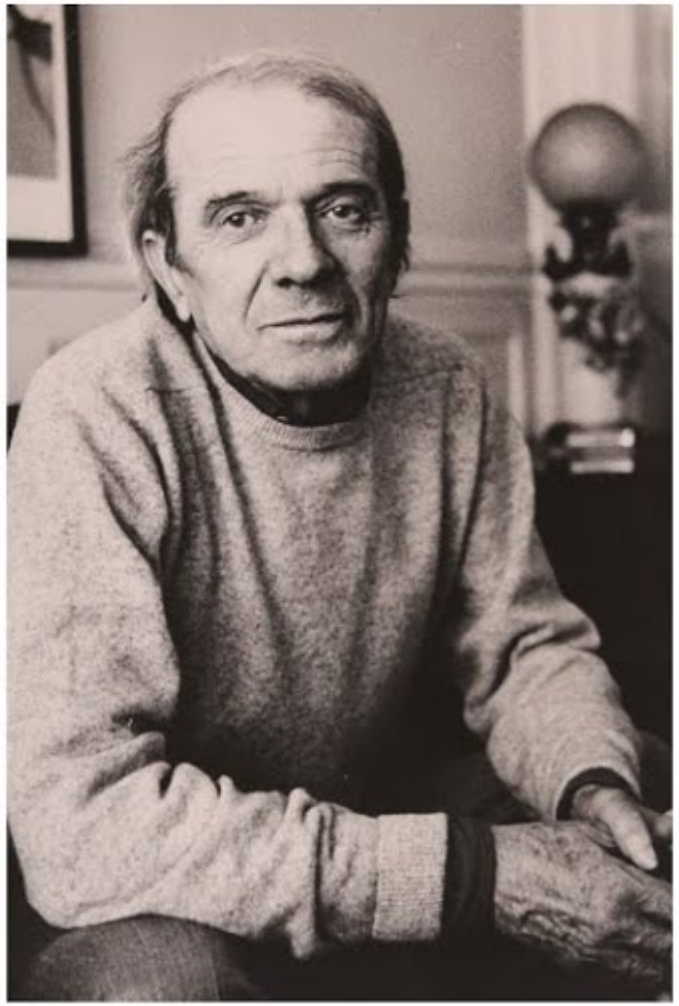
PHILOSOPHIES OF DESIRE

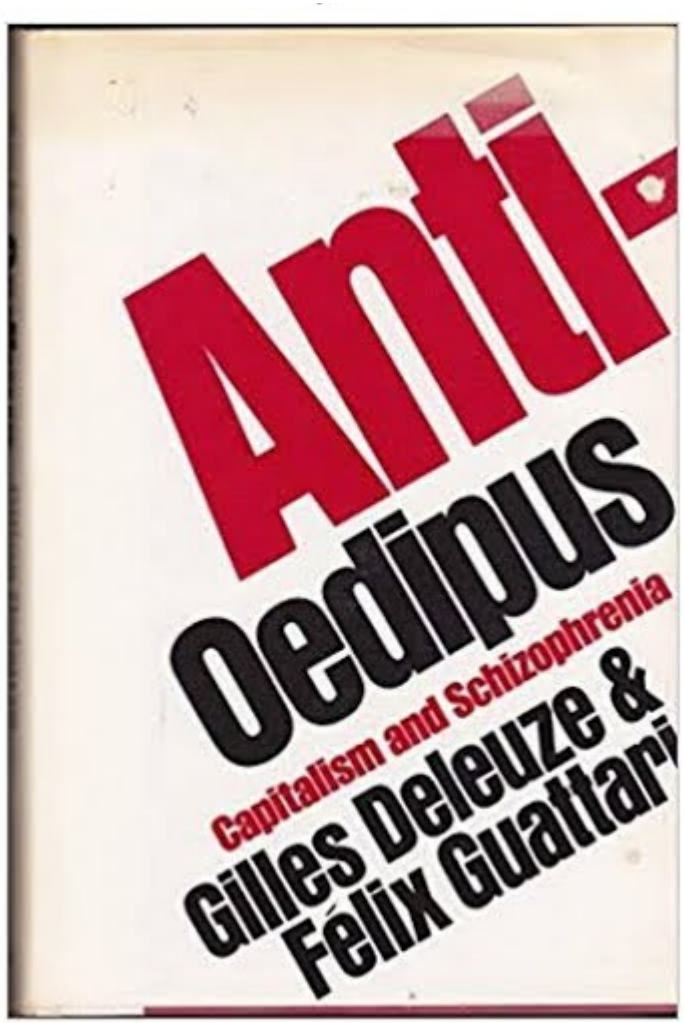
The social axiomatic of modern societies is caught between two poles, and is constantly oscillating from one pole to the other. […] They are torn in two directions: archaism and futurism, neoarchaism and ex-futurism, paranoia and schizophrenia.

– Deleuze and Guattari, 1972




BERTHELOT

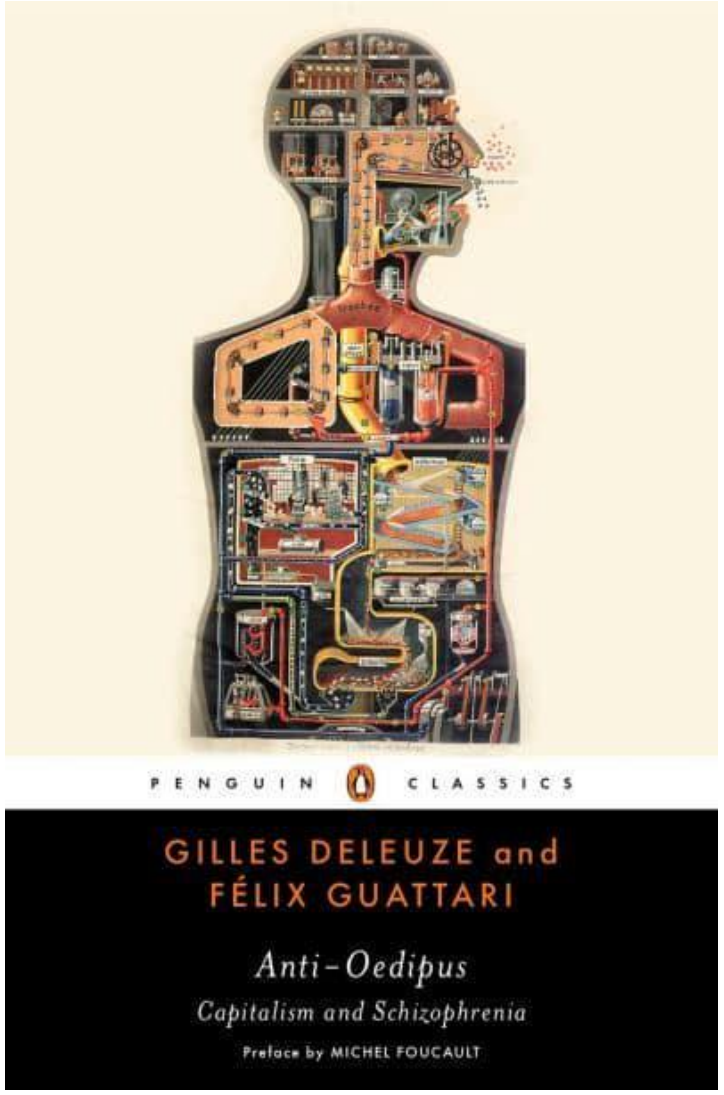


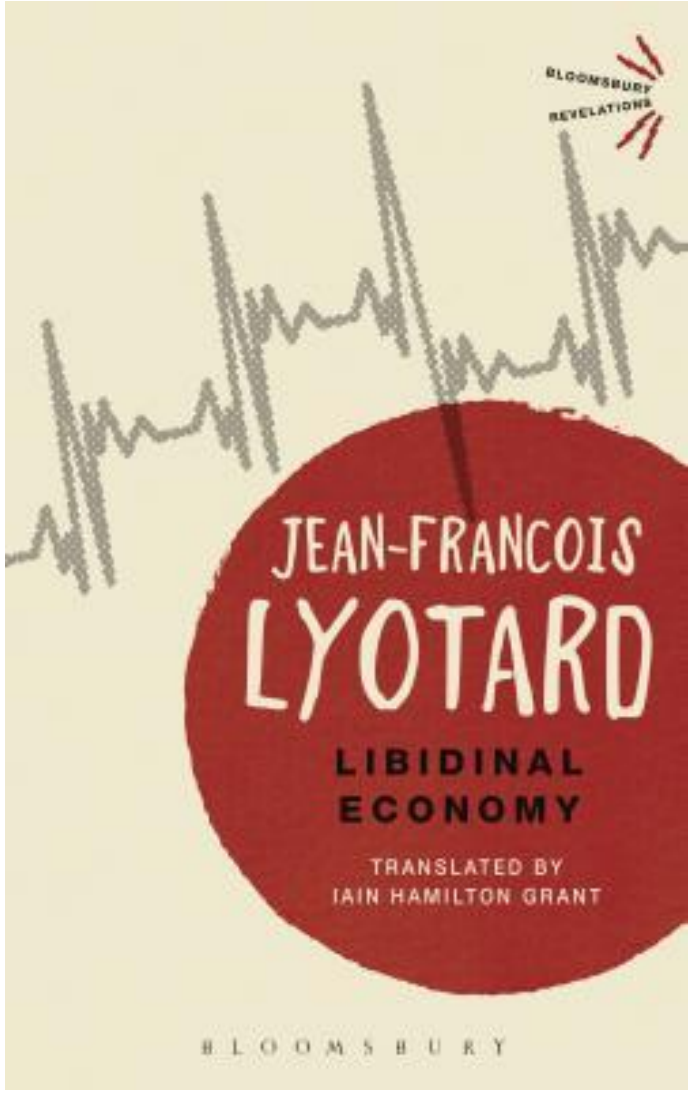


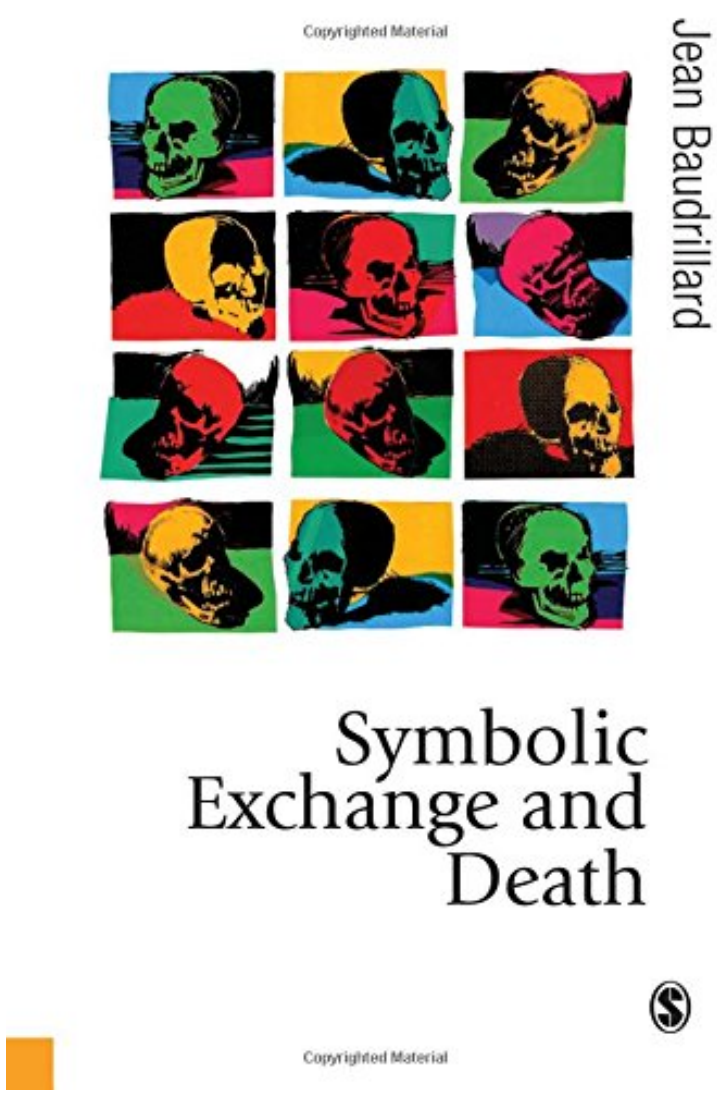


Which is the revolutionary path? Is there one? […] To go still further, that is, in the movement of the market, of decoding and deterritorialization? […] Not to withdraw from the process, but to go further, to ‘accelerate the process,’ as Nietzsche put it: in this matter, the truth is that we haven’t seen anything yet.

philosophies of desire - there is no 'outside' of capitalism









JEAN BAUDRILLARD (1929-2007)

JEAN BAUDRILLARD
(1929-2007)

His Influences

For his description of contemporary society, combines:

Barthes' structuralist semiology – a semiological analysis of society

With a western marxist critique of how we are produced and controlled (Marcuse/Debord as key precursors)

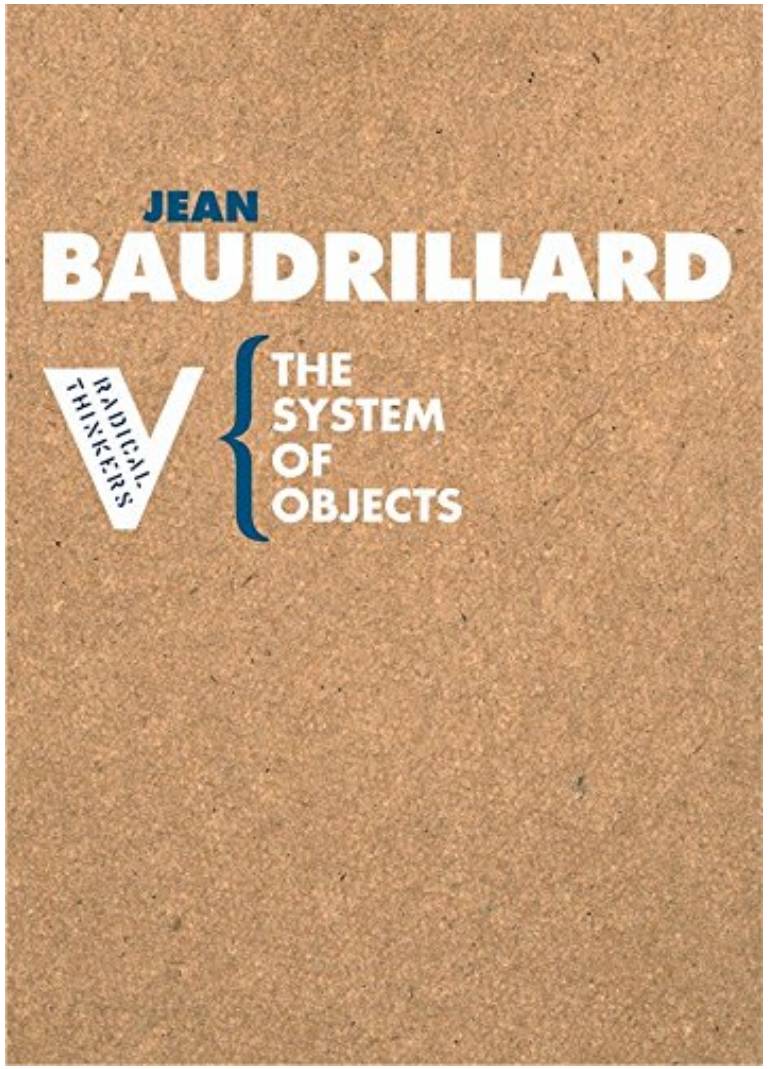
And media theory – Mcluhan on the form of media and Daniel Boorstin on 'the image' and 'pseudo-events'

THE SYSTEM OF OBJECTS (1968)

A **Barthesian** analysis of post-war consumer society as a system of sign-objects, organised according to a 'code' of signification

Consumption today isn't a material practice but an idealistic one: 'consumption means *an activity consisting of the systematic manipulation of signs*'.

In contrast to traditional 'symbolic' objects which weren't consumed, but used in a lived relationship



The System of Objects (1968)

‘To become an object of consumption, an object must first become a sign. That is to say it must become external, in a sense, to a relationship that it now merely signifies. It is thus arbitrary … it derives its consistency, and hence its meaning from an abstract and systematic relationship to all other sign-objects…’

Western civilisation defined by a historical process … the reduction of a lived, ‘symbolic’ mode of life, experience, relations and meaning… and its transformation into signs, unilaterally consumed in their signification

‘Symbolic-Exchange’

Is the basis for his critical position on the semiotic…

A concept derived from the social anthropology of **Emile Durkheim and Marcel Mauss**

And its influence on ‘the college of sociology’, including **Georges Bataille and Roger Caillois**

Taken from ideas of the **sacred, the festival, the gift…**

THE ‘SACRED’ AND THE ‘FESTIVAL’

Durkheim’s explanation of tribal life as divided between ‘the sacred’ and the ‘profane’

Against the profane world of labour and living, there is the time of the festival – the experience of the sacred in the union of festivities

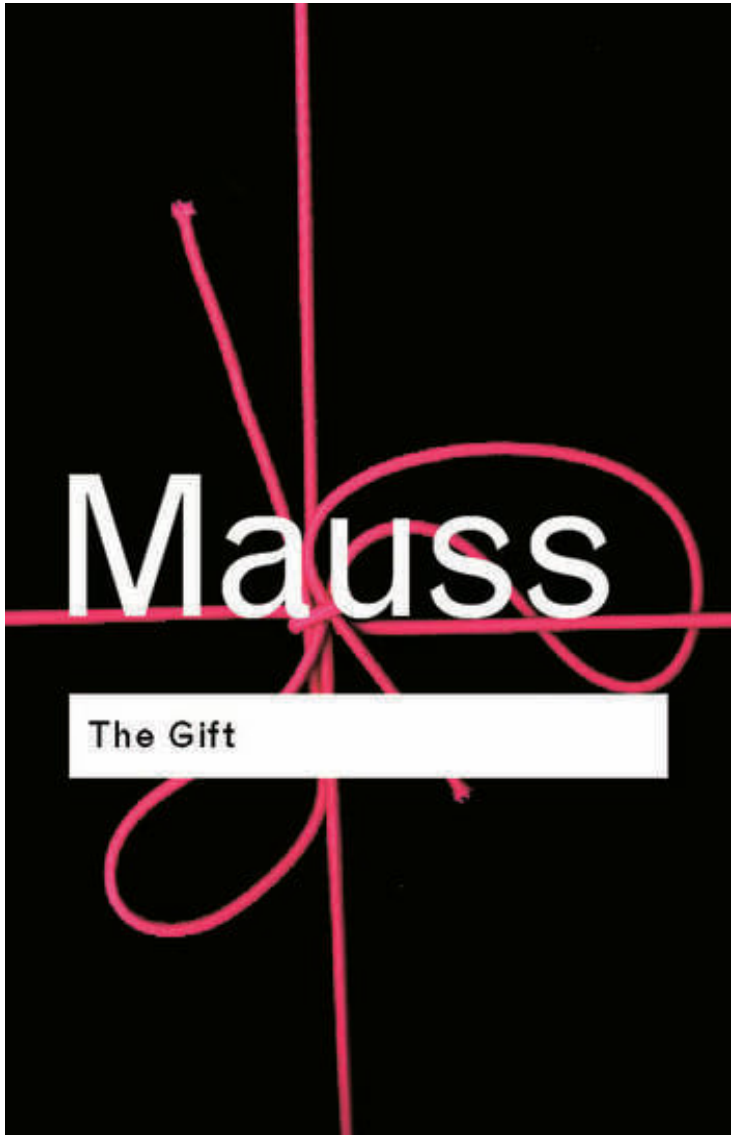
A higher experience in the coming together of the tribe. Being raised by the collective experience into A more human mode of life

***THE GIFT* (1925)**
Marcel Mauss

A study of gift-giving in tribal socieities – between individuals, families and entire tribes

Aim is to give away, destroy, or divest oneself ... to create positive social relations and also to humiliate and create social rank

An immediate, bilateral, lived mode of relations, pitting people's humanity against each other



Baudrillard takes…

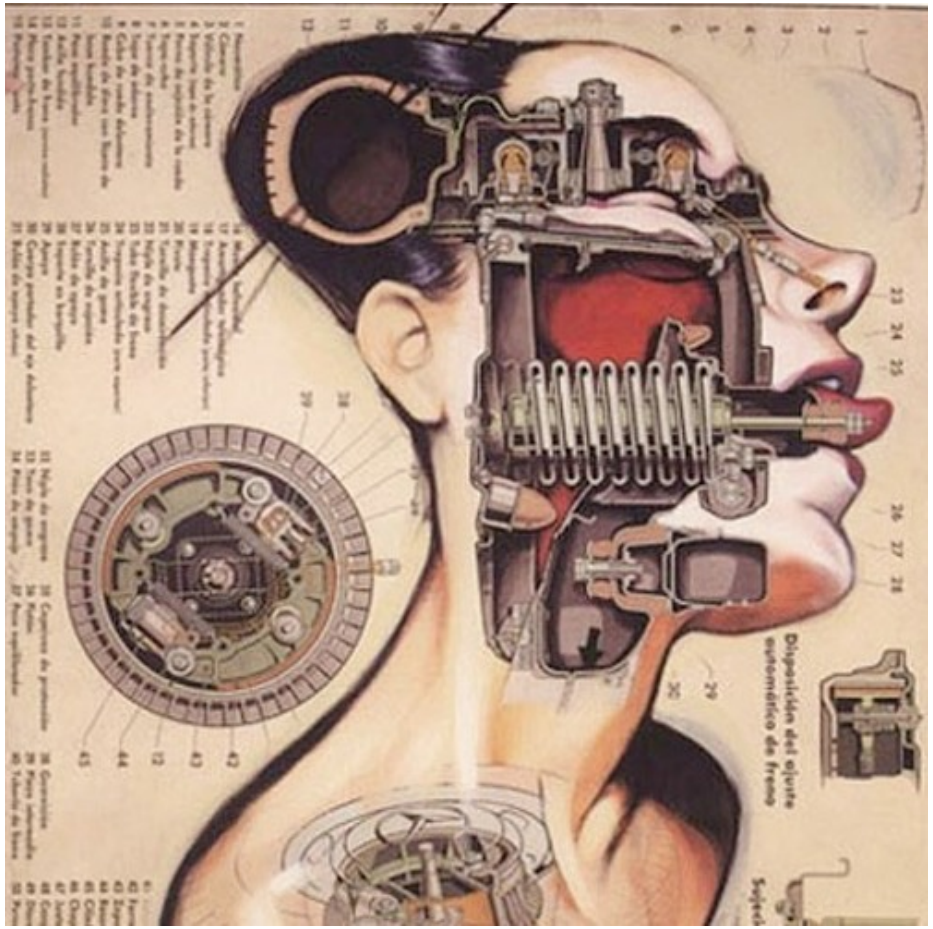
From this **Durkheimian** anthropology **…**

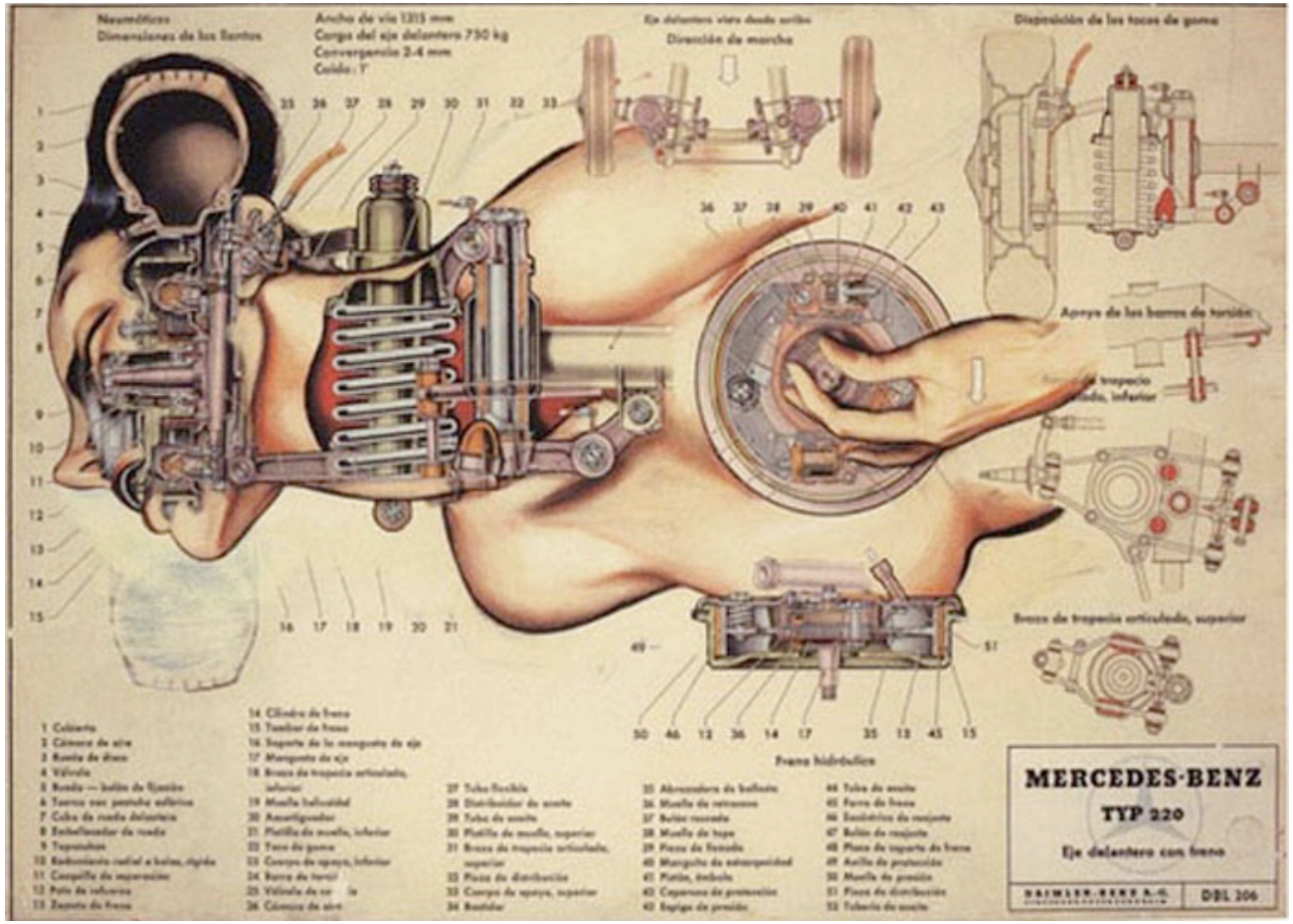
A mode of relations – of communication and confrontation

And a historical belief in the loss of this primitive ‘sacred’ and its safe simulation

Western society has reduced the experience of ‘the sacred’ and replaced lived relations and meaning with semiotic meaning

Desiring Machines





Anti-Oedipus: Capitalism and Schizophrenia



Felix Guattari

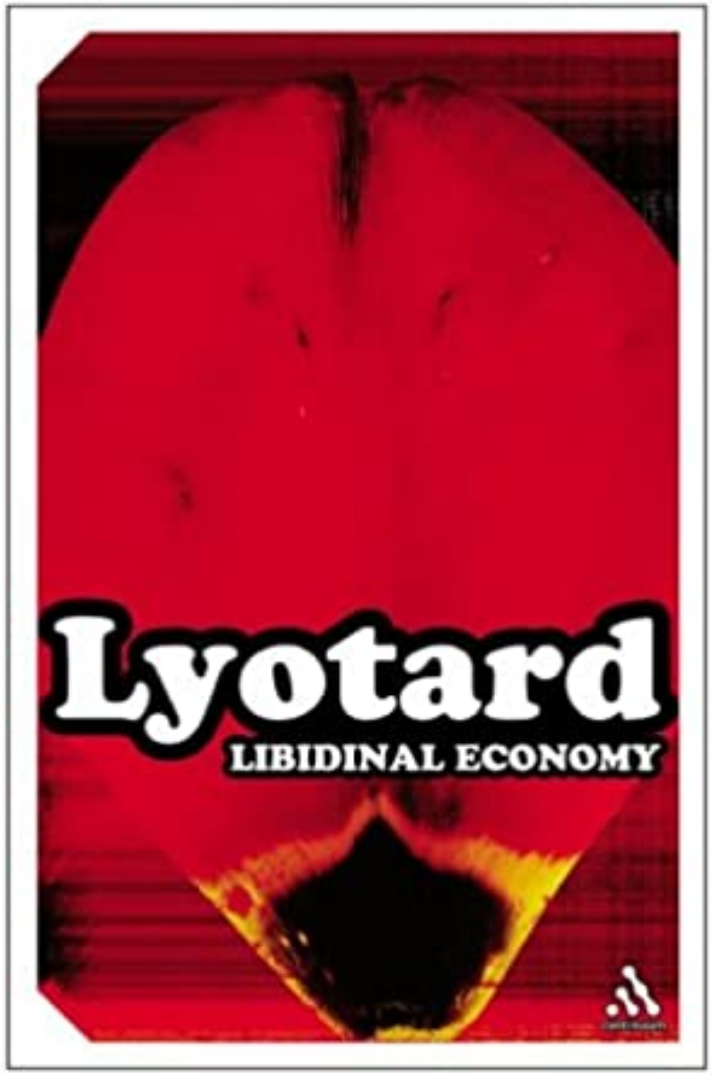
stainless steel 4.625″ x 33″ x .125″ edition of 5

Libidinal Economy

Jean-Francois Lyotard

For Lyotard there is a ***jouissance*** in capitalist alienation that permeates late-capitalism's libidinal infrastructure.

Lyotard's libidinal economy is an exploration into the manner in which desires, fantasies, aversions and phobias are all constructs intrinsic to our mode of contemporary capitalist infrastructure.



A Marxist Heresy

– a Marx freed from negativity and guilt, fascinated by capitalist perversion.

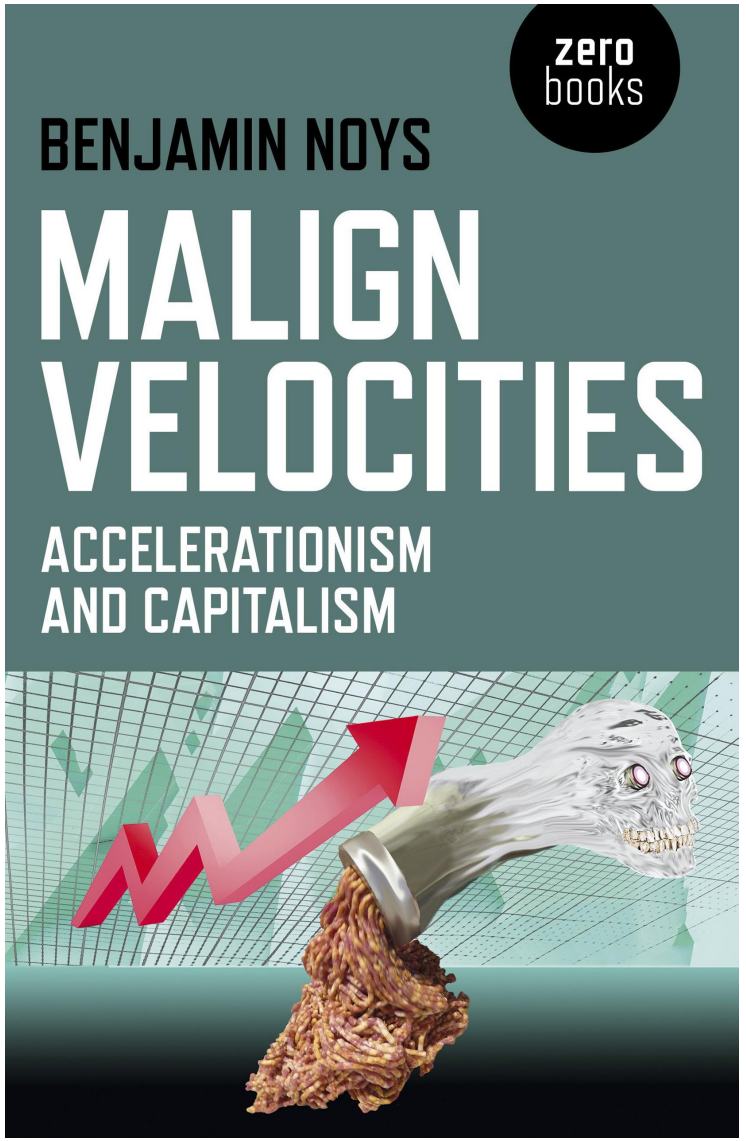
The libidinal economy together with the desiring-machines of Deleuze and Guattari, demonstrate what Lyotard describes as a “portrait of a nearly schizophrenic capital […] the perversion of a libido machining its flows over a **body without organs** which it can cling to everywhere and nowhere”.



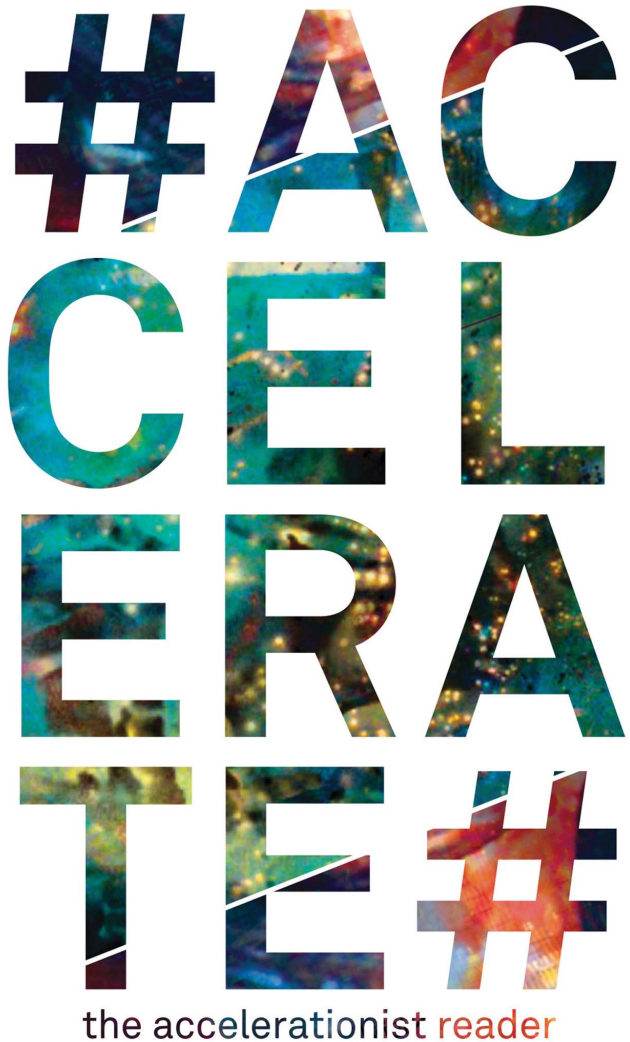
introducing accelerationism

there can be no established outside-of-capitalism – it must be surmounted from within.

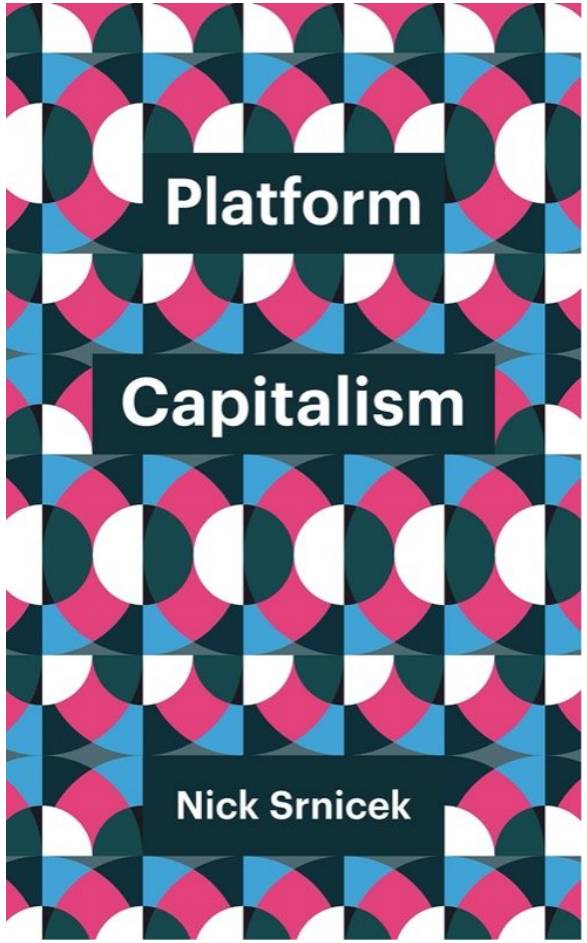
the way out of capitalism is through capitalism itself: a "liberation through absolute immersion in the **flows and fluxes of a libidinised capitalism**

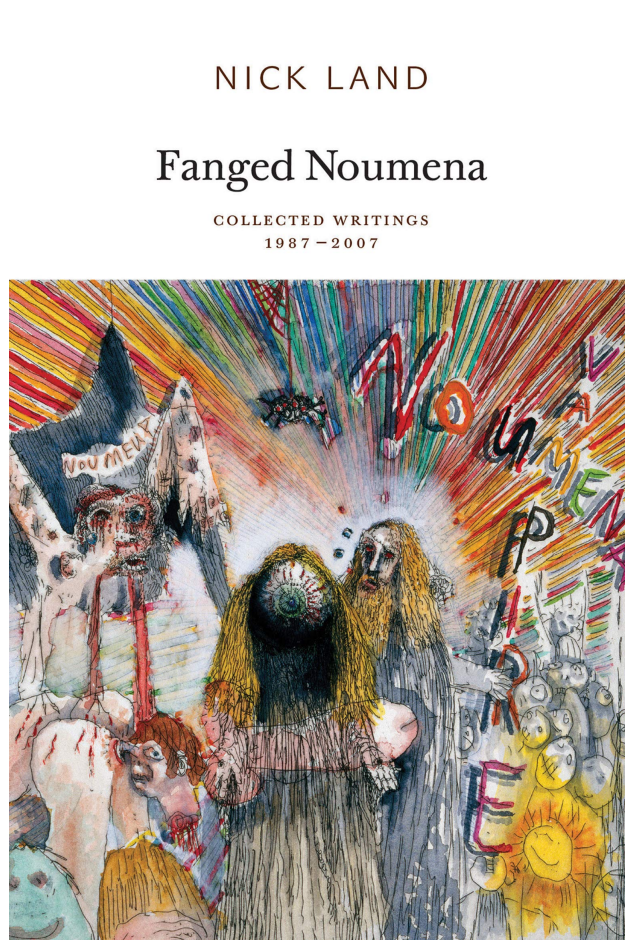


#ACCELERATE




NEW UPDATED EDITION
DEMAND FULL AUTOMATION
DEMAND UNIVERSAL BASIC INCOM
DEMAN THE FUTUR
Inventing the Future
Postcapitalism and a World Without Work
Nick Srnicek
Alex Williams
'A conceptual launch pad for a new socialist imagination' Mike Davis, author of Planet of Slums
'A must-read' Paul Mason, author of Postcapitalism
VERSO

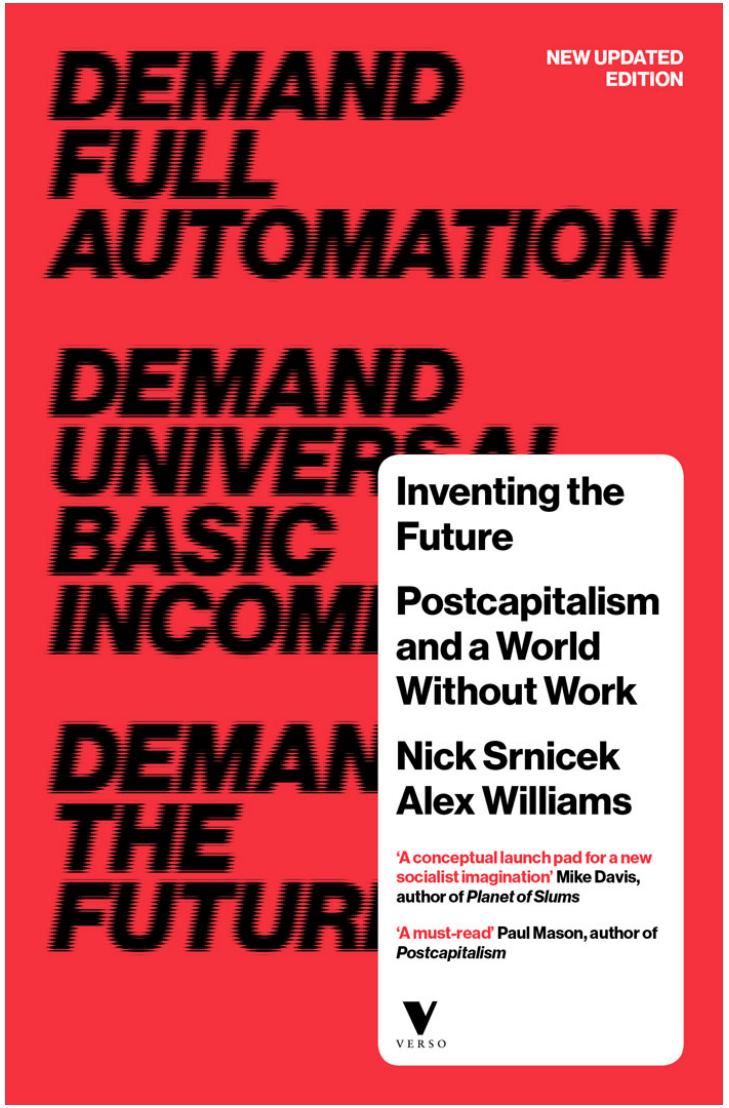

Platform
Capitalism
Nick Srnicek


NICK LAND
Fanged Noumena
COLLECTED WRITINGS
1987–2007

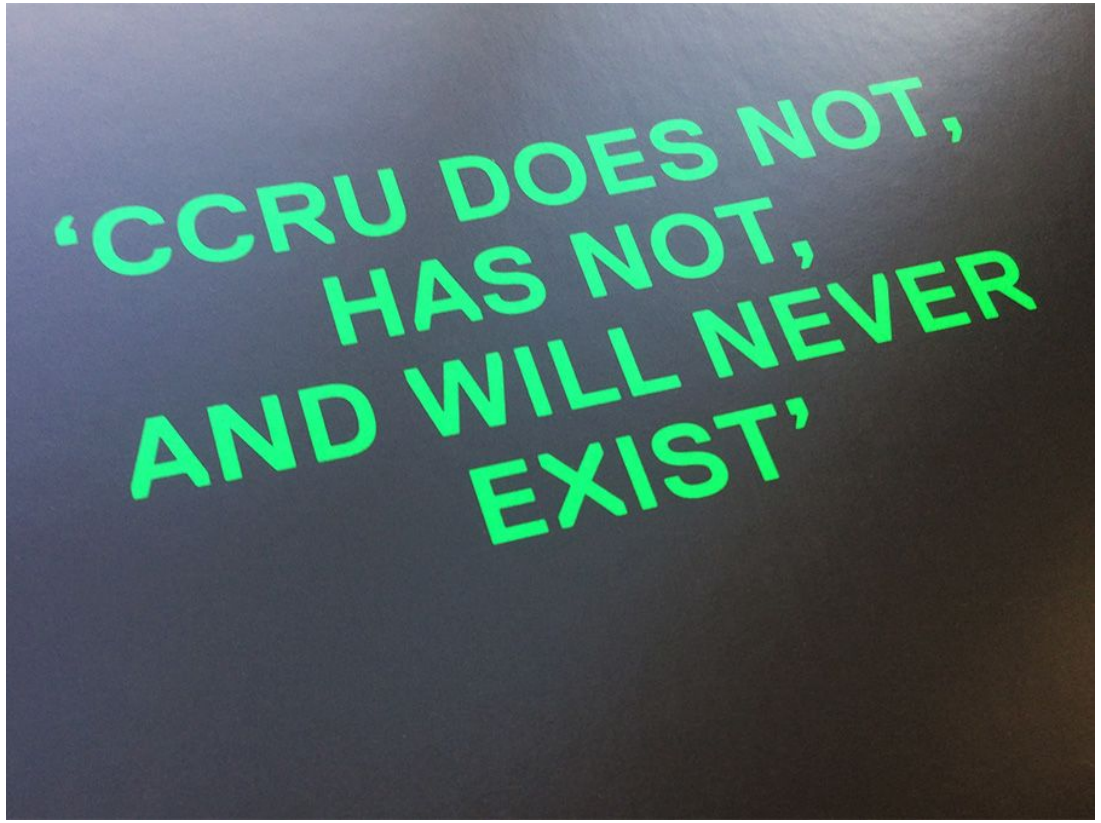
Humanity is an incomplete vector of transformation…

“There is no authentic human essence to be realised, no harmonious unity to be returned to […] no organic wholeness to be achieved. Alienation is a mode of enablement, and humanity is an incomplete vector of transformation.”

“the human’ is seen as a mutable being, who through varying forms of experimentation, whether that be individual and bodily experimentation or social and political radicalism, must overcome our restricted parochial image of the human.”



Cybernetic Culture Research Unit (CCRU)

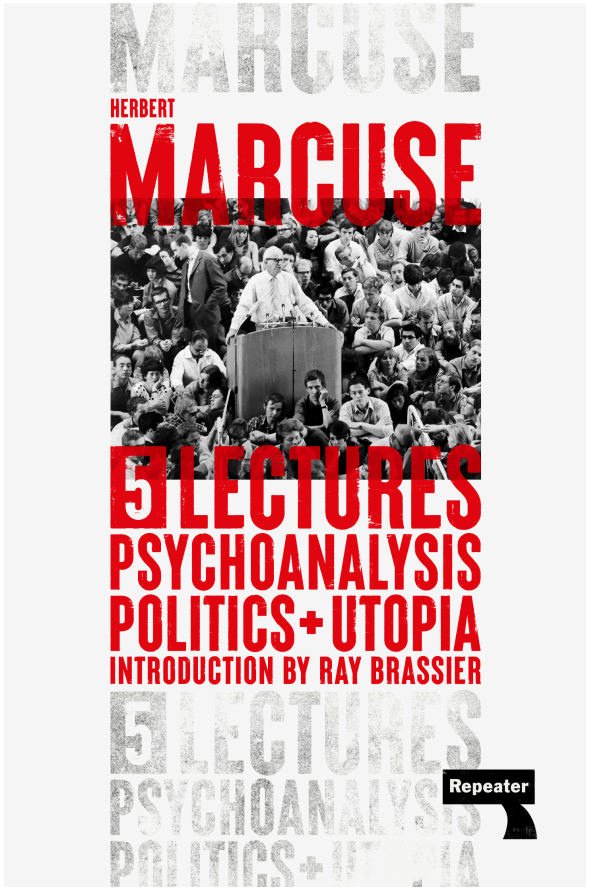


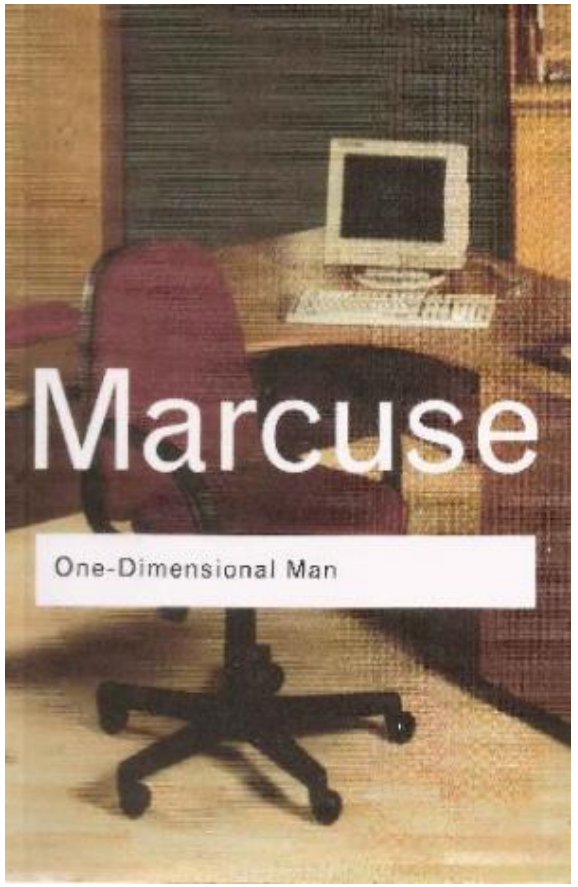


Nick Land’s **cyber-theory-fiction visualises a dromological acceleration of capitalist marketization**, in which capital dove tails into a vertiginous trajectory of what he would dub the ‘**Techonomic Singularity’:** a fusion of technology and economics which is “the orientation of capitalism per se”, ignoring preoccupations such as the formation of human subjectivities to pursue its own process of deterritorialization, where **machinic-capitalist** development is the dominant anthropology.

Psychoanalysis, Politics, and Utopia: Five Lectures

Herbert Marcuse was one of the most radical thinkers of the twentieth century. Synthesizing Marx and Freud, his far-reaching critique of capitalist civilization inspired anti-capitalists and counterculture activists throughout the 1960s and 1970s, and is still relevant today. With an introduction by philosopher **Ray Brassier, *Psychoanalysis, Politics, and Utopia*** gathers together five lectures delivered by Marcuse between 1956 and 1967 on the relationship between technological progress, repression, and freedom. Making the provocative claim that the energies released by automation will make it possible to envisage the end of the capitalist social relations that enforce repression, this often overlooked but prescient volume gives us a blueprint for the emancipation of humanity from the toils of capitalism.





One Dimensional Man (1964) One of the most important texts of modern times, **Herbert Marcuse's** analysis and image of a one-dimensional man in a one-dimensional society has shaped many young radicals' way of seeing and experiencing life.

In a world reeling from the ongoing collapse of the neoliberal consensus, coupled with the accelerating pace of catastrophic climate change wrought by capitalism, Marcuse's radical insights in ***Psychoanalysis, Politics, and Utopia*** are more relevant now than ever.

Platform (Networked) **Society**

A Capitalist Critique

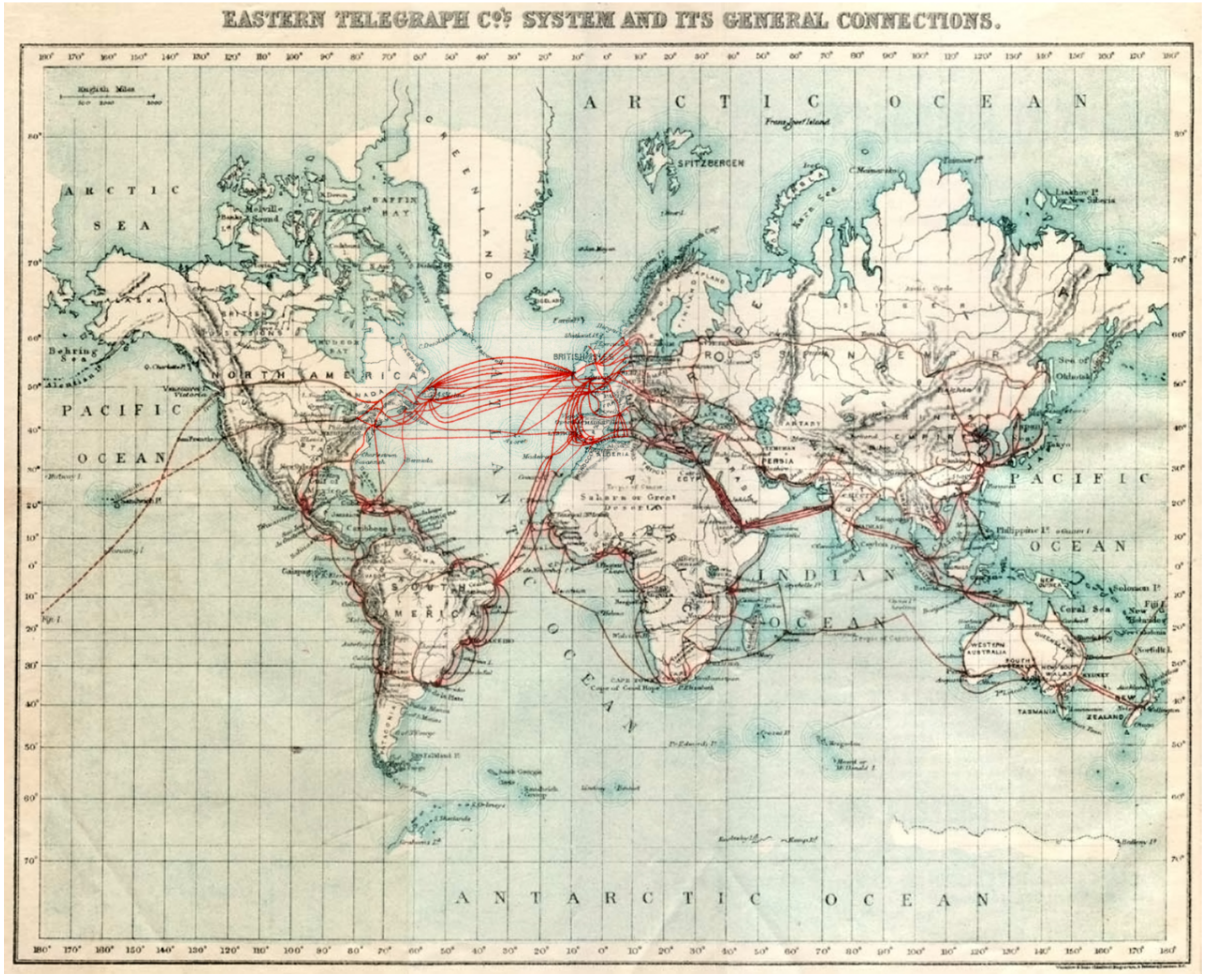
(RE)MATERIALISING NETWORKS: THE PHYSICAL INFRASTRUCTURES OF GLOBALISED ABSTRACTION

The earth itself becomes an impediment, something to be hollowed out in order to facilitate the circulation of capital.

Nick Smicek, Alex Williams, 2014

That unity, imposed by the British sword, will now be strengthened and perpetuated by the electric telegraph.

Karl Marx 1853



‘The Internet Does Not Exist’

This invisibility of contemporary networks truly captures our sense of a **technological sublime.**

The internet seems to exist somewhere in and around us, you can almost feel it coursing the molecules of your skin.

The internet’s seamless flows pump through **copper and sand, through silicon and quartz.**



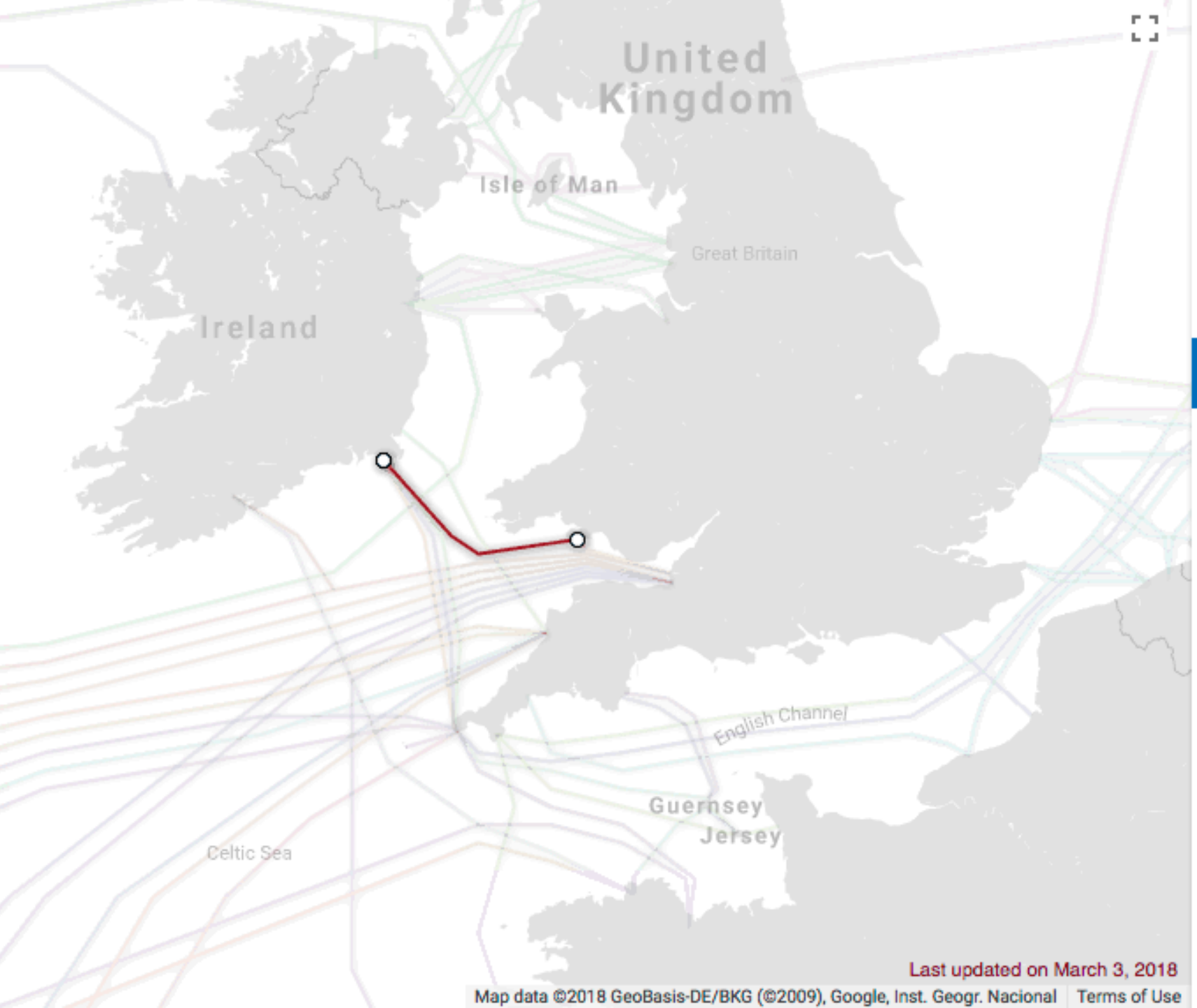
There is no Internet connection

Your computer is offline.

Try:

- Checking the network cable or router
- Resetting the modem or router
- Reconnecting to Wi-Fi

ERR_INTERNET_DISCONNECTED



TeleGeography

Submarine Cable Map

The Submarine Cable Map is a free and regularly updated resource from TeleGeography.

Got a question about how we make this map? Or about how submarine cables work? Look no further.

Feedback github

Search

Submarine Cable List

Solas

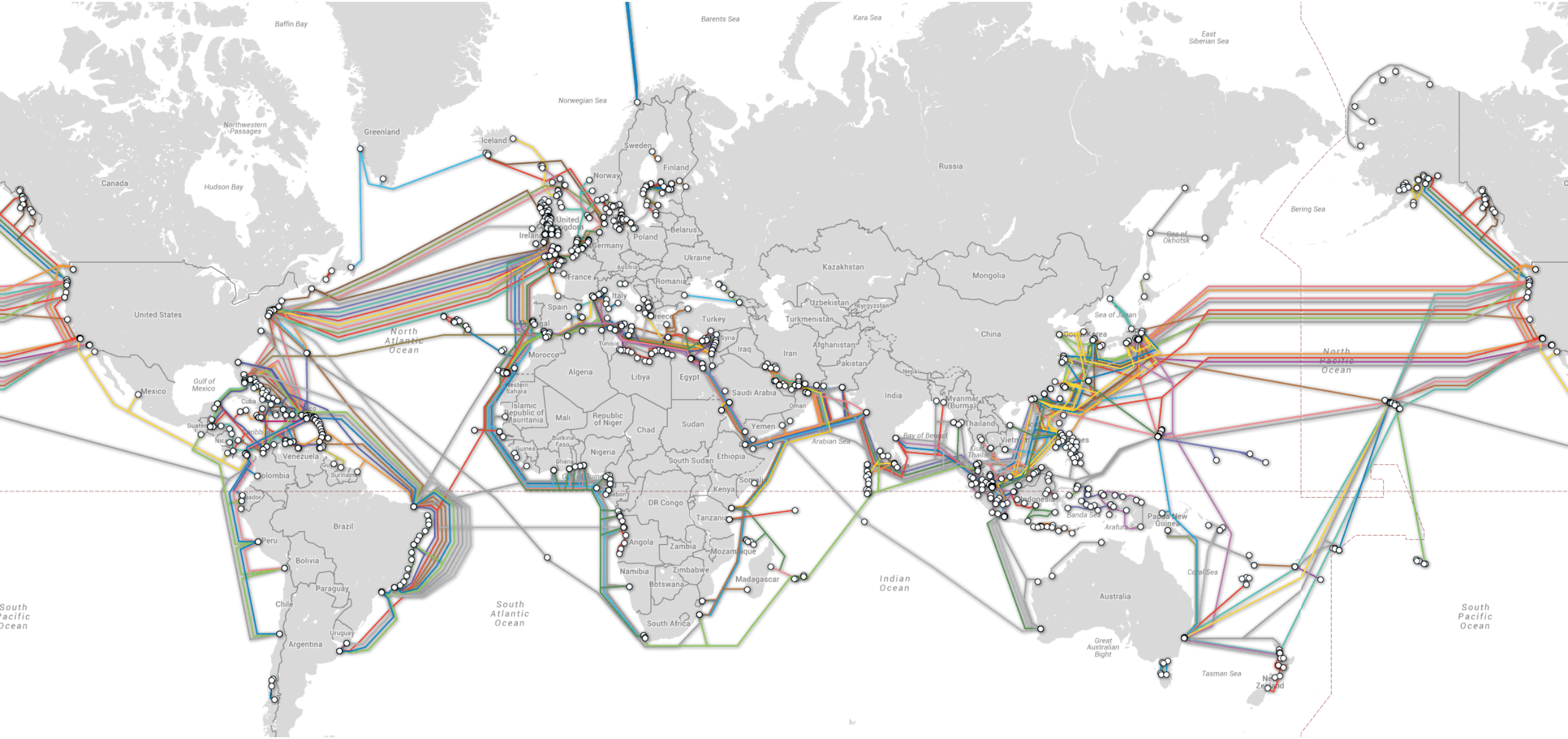
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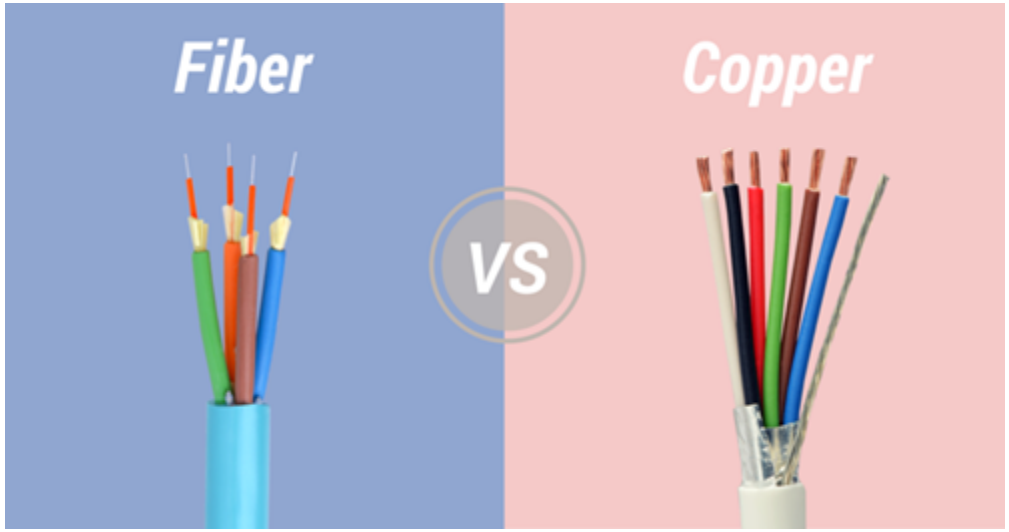
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Cable Length: 232 km
Owners: eircom, Vodafone
URL: n.a.

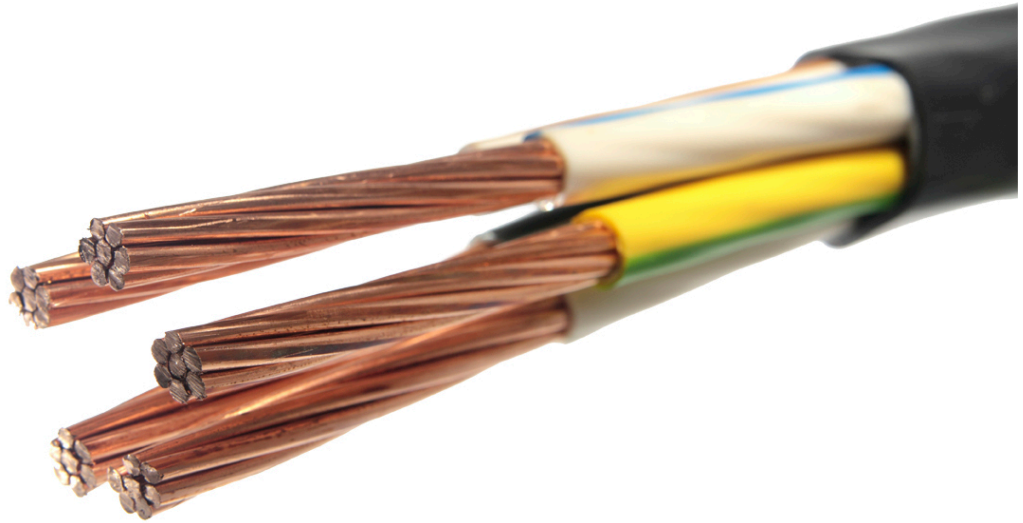
Landing Points

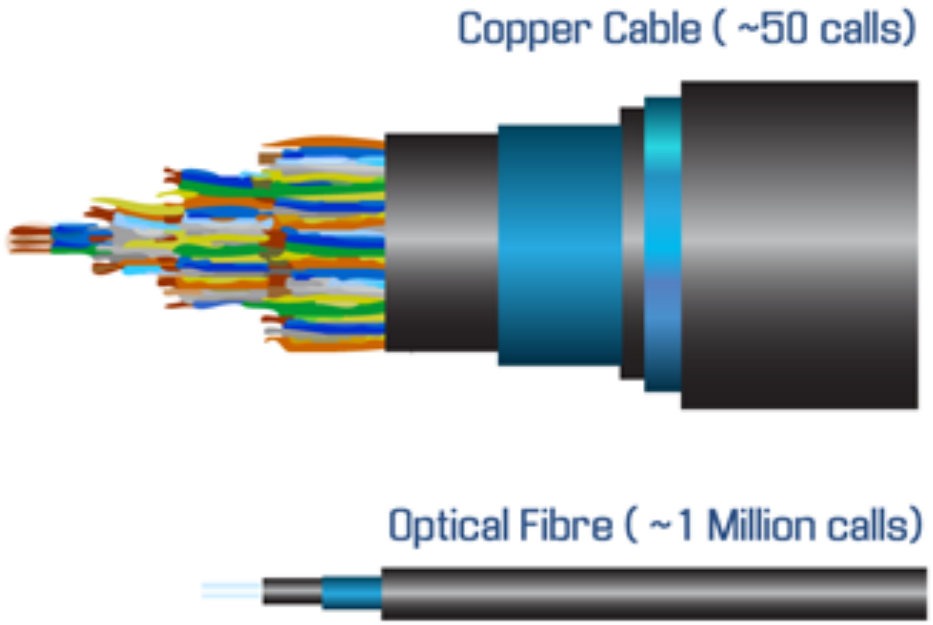
Kilmore Quay, Ireland
Oxwich Bay, United Kingdom

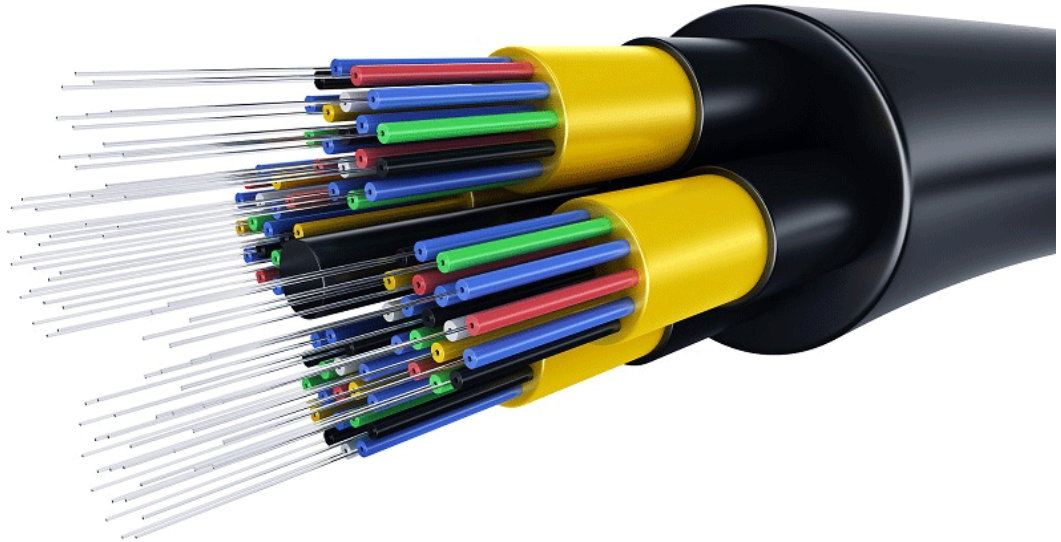
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Baffin Bay
Barents Sea
Kara Sea
East Siberian Sea
Norwegian Sea
Northwestern Passages
Greenland
Iceland
Canada
Hudson Bay
Sweden
Finland
Norway
Russia
Bering Sea
United Kingdom
Ireland
Belarus
Poland
Germany
Ukraine
Kazakhstan
Mongolia
Sea of Okhotsk
France
Austria
Romania
Italy
Spain
Uzbekistan
Kyrgyzstan
Turkmenistan
Turkey
Greece
Syria
Iraq
Iran
Afghanistan
Pakistan
China
Sea of Japan
South Korea
United States
North Atlantic Ocean
Tunisia
Morocco
Algeria
Libya
Egypt
Saudi Arabia
Nepal
India
North Pacific Ocean
Gulf of Mexico
Mexico
Cuba
Western Sahara
Islamic Republic of Mauritania
Mali
Republic of Niger
Chad
Sudan
Yemen
Oman
Myanmar (Burma)
Thailand
Bay of Bengal
Arabian Sea
Guatemala
Nicaragua
Venezuela
Guyana
Suriname
Colombia
Burkina Faso
Guinea
Ghana
Nigeria
South Sudan
Ethiopia
Somalia
Kenya
Gabon
DR Congo
Tanzania
Indonesia
Banda Sea
Arafura Sea
Papua New Guinea
Ecuador
Peru
Brazil
Angola
Zambia
Mozambique
Namibia
Zimbabwe
Botswana
Madagascar
Indian Ocean
Coral Sea
Australia
South Pacific Ocean
South Atlantic Ocean
Bolivia
Paraguay
Chile
Uruguay
Argentina
South Africa
Great Australian Bight
Tasman Sea
New Zealand


Fiber
VS
Copper



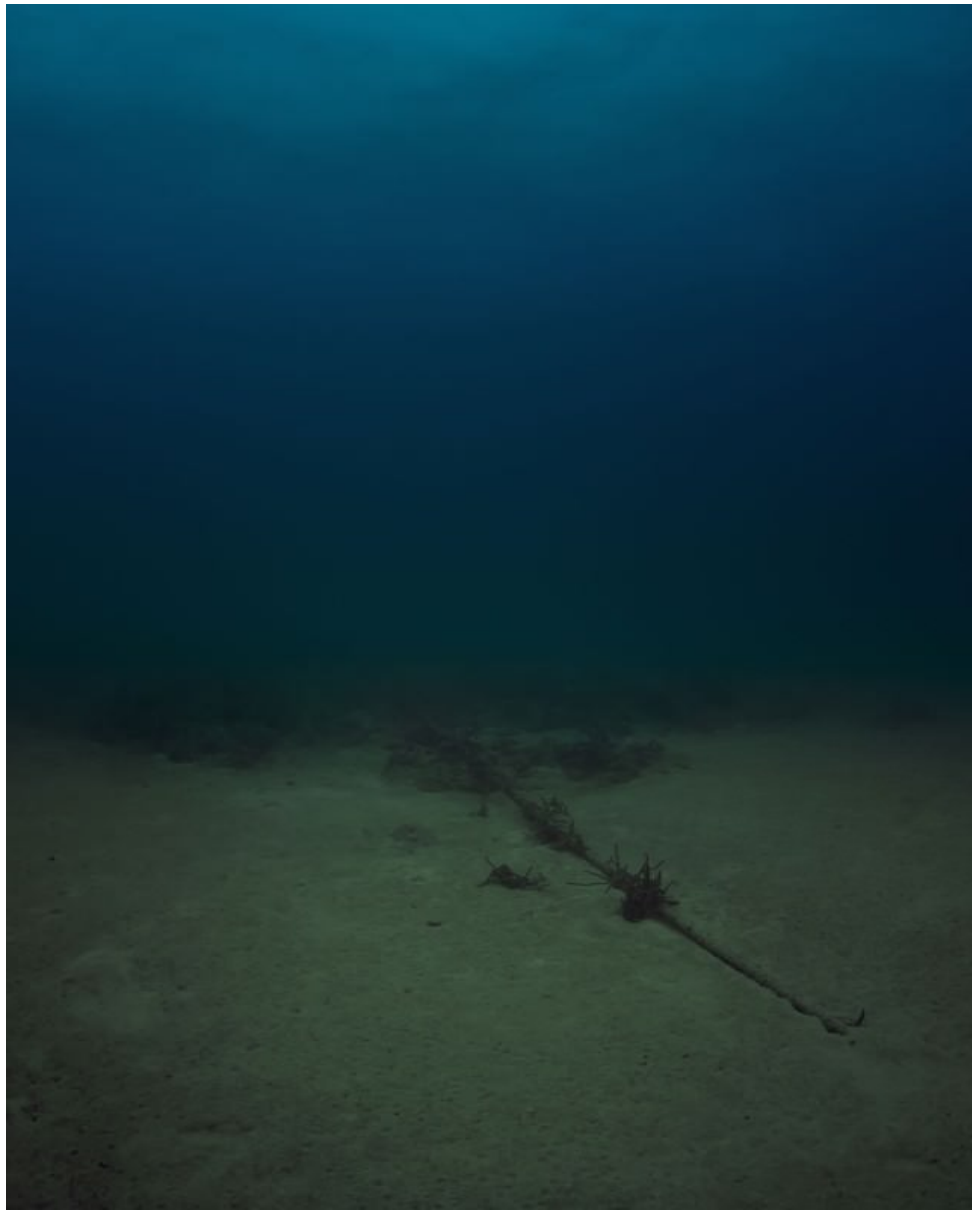

Copper Cable (~50 calls)
Optical Fibre (~1 Million calls)

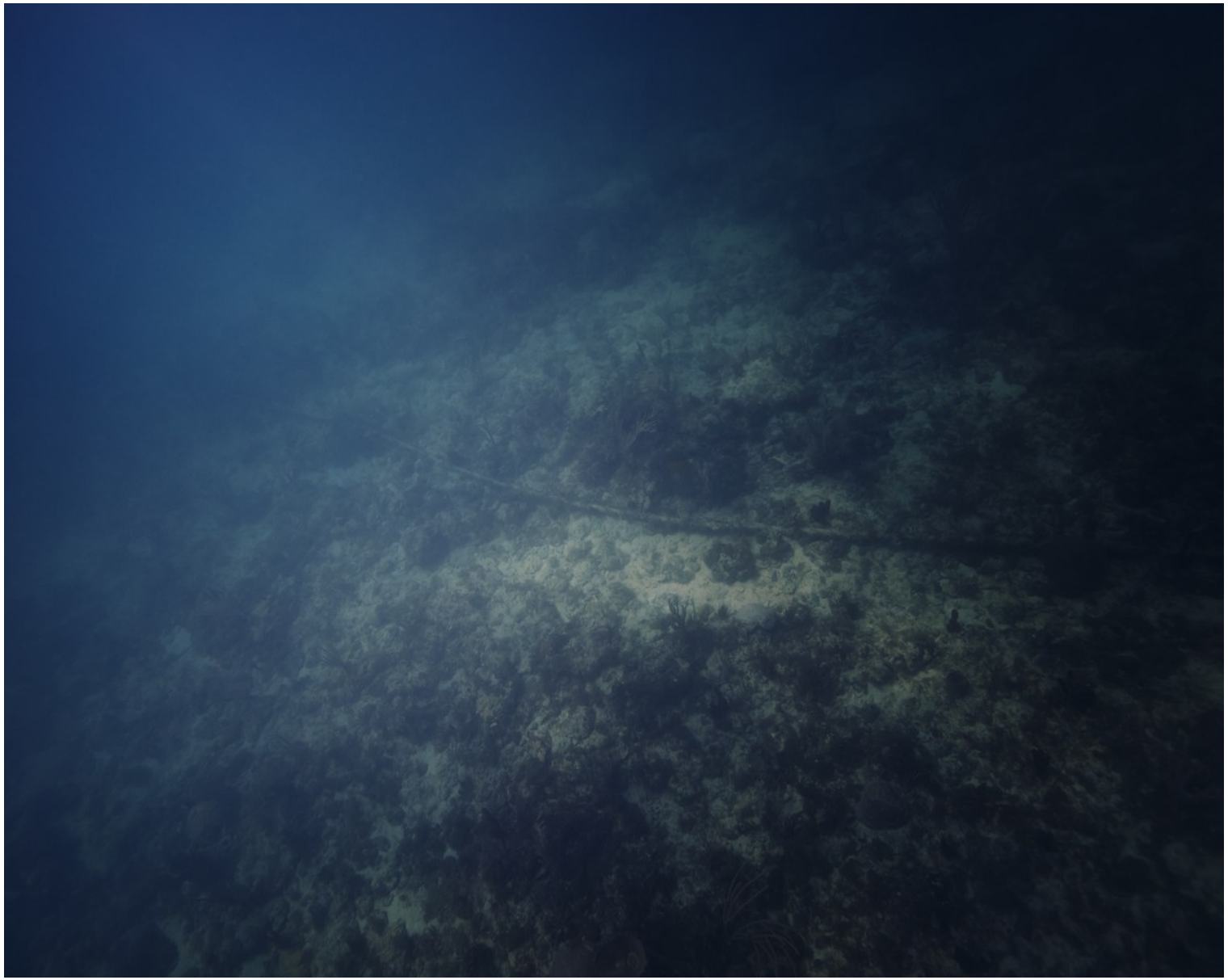










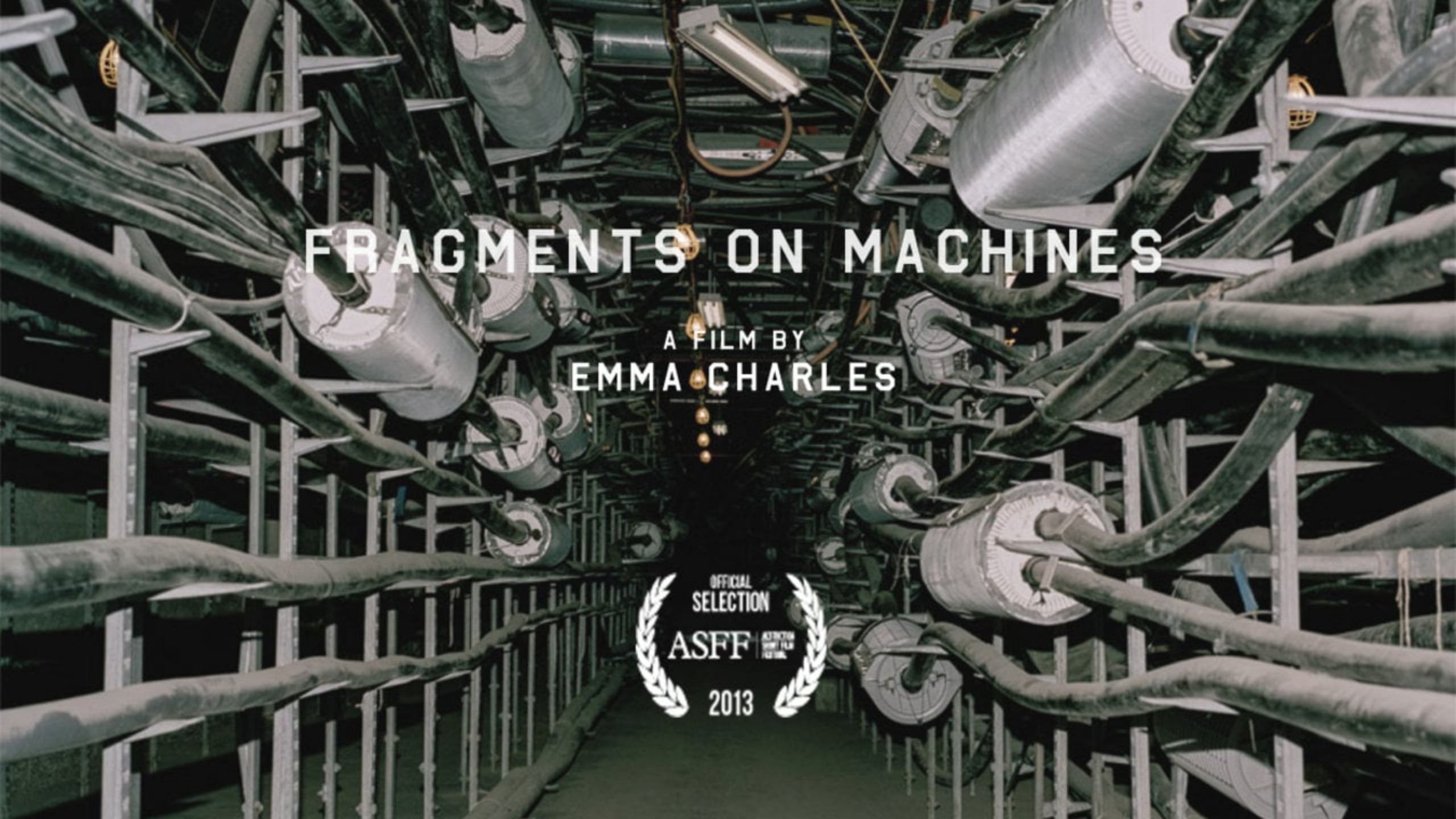


Trevor Paglen

"Much of the way we understand the world is through images. That's what I think good art does—it teaches you how to see the historical moment that you live in."



The Creators Project


FRAGMENTS ON MACHINES
A FILM BY
EMMA CHARLES
OFFICIAL
SELECTION
ASFF
2013

Benjamin H. Bratton





A comprehensive political and design theory of planetary-scale computation proposing that The Stack—an accidental megastructure—is both a technological apparatus and a model for a new geopolitical architecture.

The Stack to Come

What has planetary-scale computation done to our geopolitical realities? It takes different forms at different scales—from energy and mineral sourcing and subterranean cloud infrastructure to urban software and massive universal addressing systems; from interfaces drawn by the augmentation of the hand and eye to users identified by self—quantification and the arrival of legions of sensors, algorithms, and robots. Together, how do these distort and deform modern political geographies and produce new territories in their own image?

Benjamin H. Bratton



What has Photography become in the Networked Age?

“what becomes of photography when the locus of power shifts from the optical nerve to the fibre-optic cable?”

Daniel Rubenstein




What is Big Data Photography?
Big Data Exhibition | Somerset House

Spectacle and/or **Surveillance**

At the core of Baudrillard is a simple idea…

That our society is defined by the reduction, abolition, replacement and simulation of a mode of experience, meaning and relationships – the symbolic – and its transformation into the semiotic, into signs that, combined, take on the simulacral force of the real, enclosing us and programming our experience and behaviour

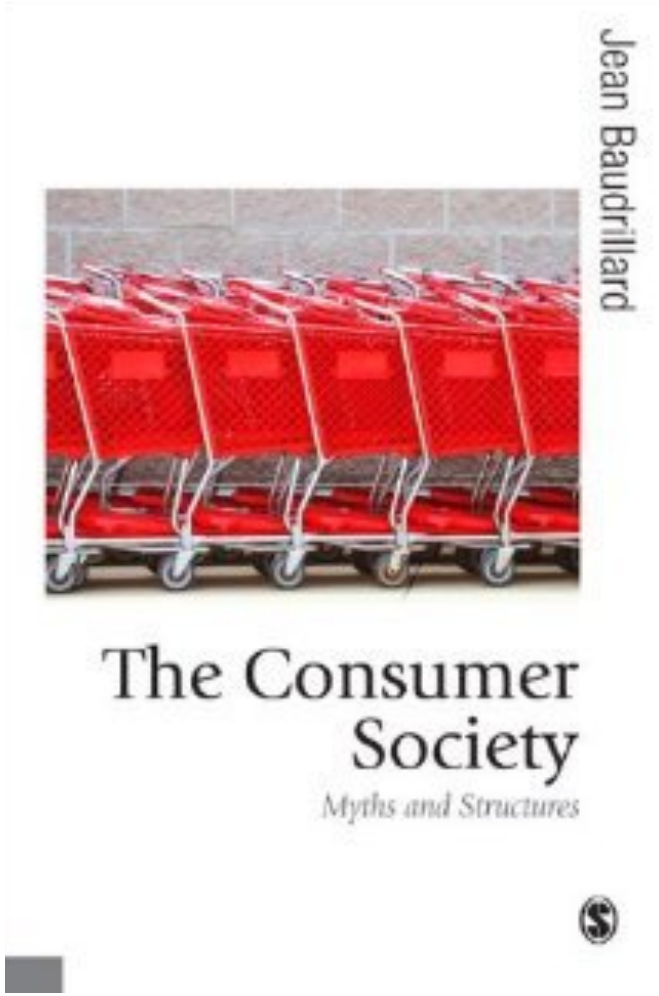


THE CONSUMER SOCIETY (1970)

Chapter on ‘Mass media Culture’

Electronic media replace the symbolic with the semiotic

They take the raw, lived event and process it into signs. These signs are then combined to produce the television ‘event’



They simultaneously:

Actualise *and* ***dramatise*** *the real, in producing it as a spectacle*

And ***de-actualise*** *it, in distancing us from the real event*

We consume ***‘the simulation’***



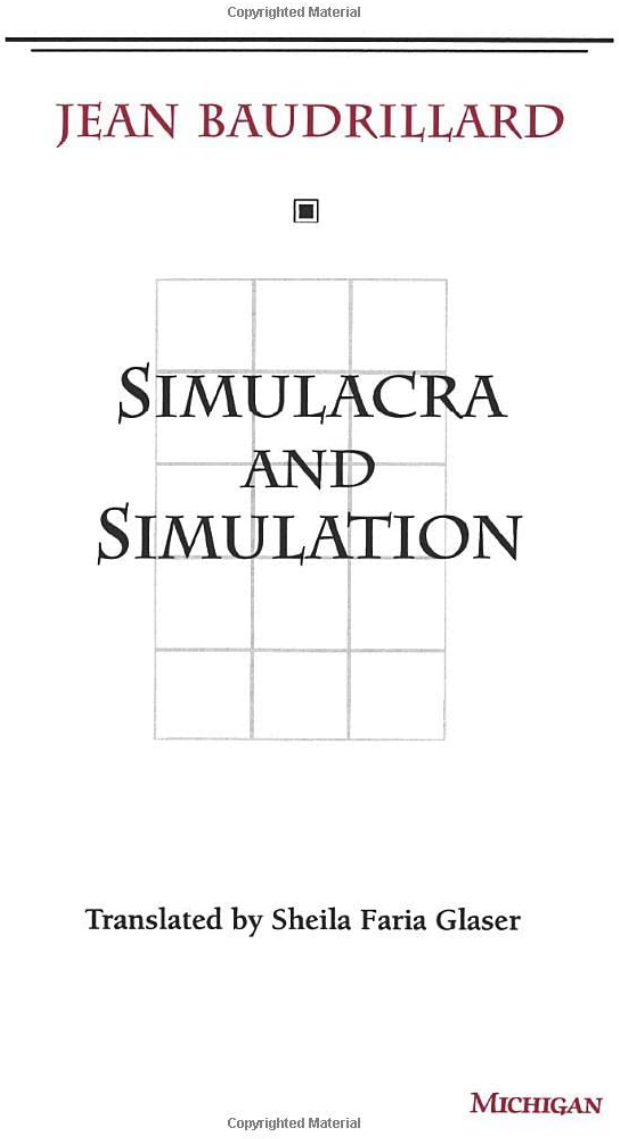
‘The Simulacrum’

Began to develop concept of ‘**simulation’ and the ‘simulacrum**’ – of our world of ‘simulacra’

A historical term for an efficacious image such as a statue or idol worshipped as a god

Today’s simulacra are semiotic creations ... they replace and eclipse the real with their own signification

They assume the force of the real, making distinction of true and false impossible





Hyperreality

Not unreal – possess *too much* reality

Pass for and exceed the real…

Due to their ‘hyperreality’

The forced, semiotic materialisation of the real



The overproduction of signs of the real ... its modelling in high-definition

An excess – ‘the more real than real’

An aesthetic and sensory heightening and an emotional indifference ... as everything realised for you

‘a pornographic culture’

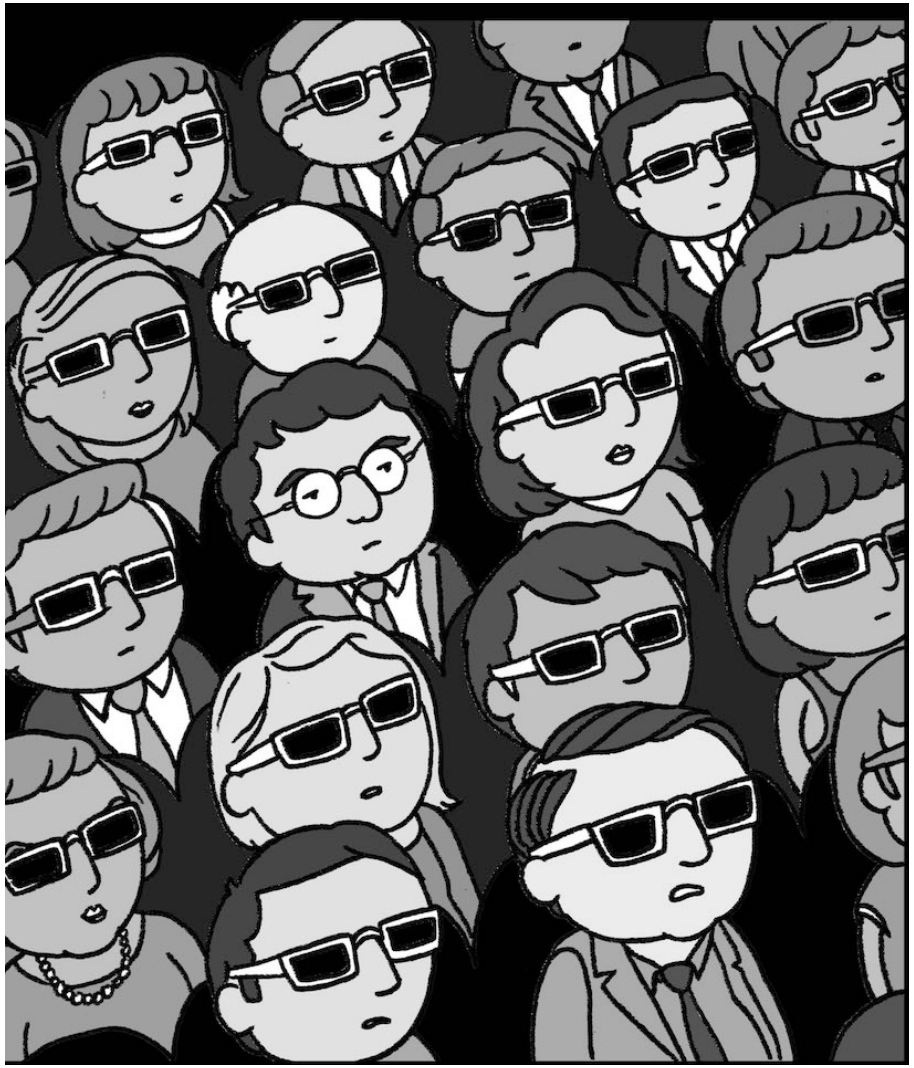
Develops a critique of our entire culture of ‘production’ ... not industrial production but (‘pro-ducere’ – to cause to appear) our semiotic culture

Devoted to the forced materialisation of the real in pornographic, hyperreal, hypervisibility

‘… What is involved is an ***orgy of realism***, an **orgy of *production*** … a rage to summon everything before the jurisdiction of signs.’

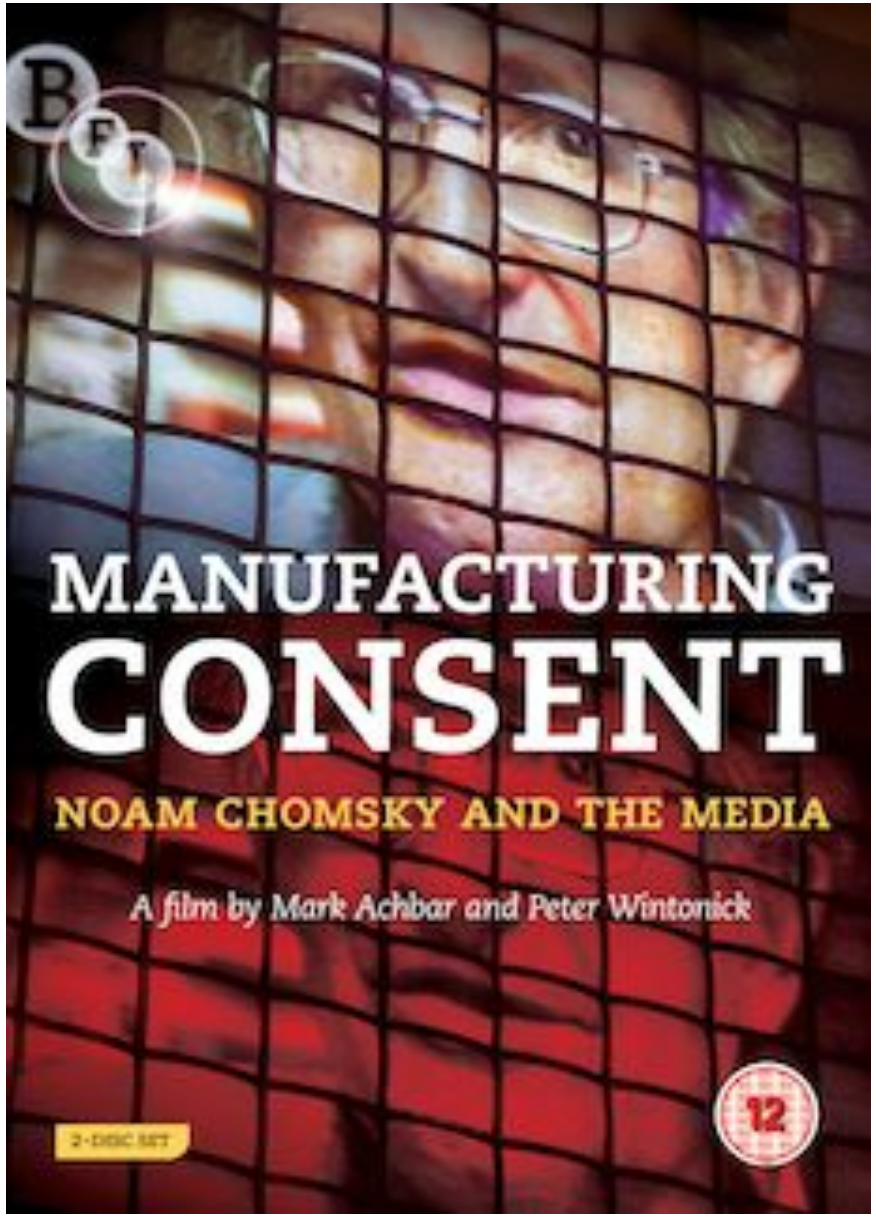
is the heart of the unrealism of the real society"

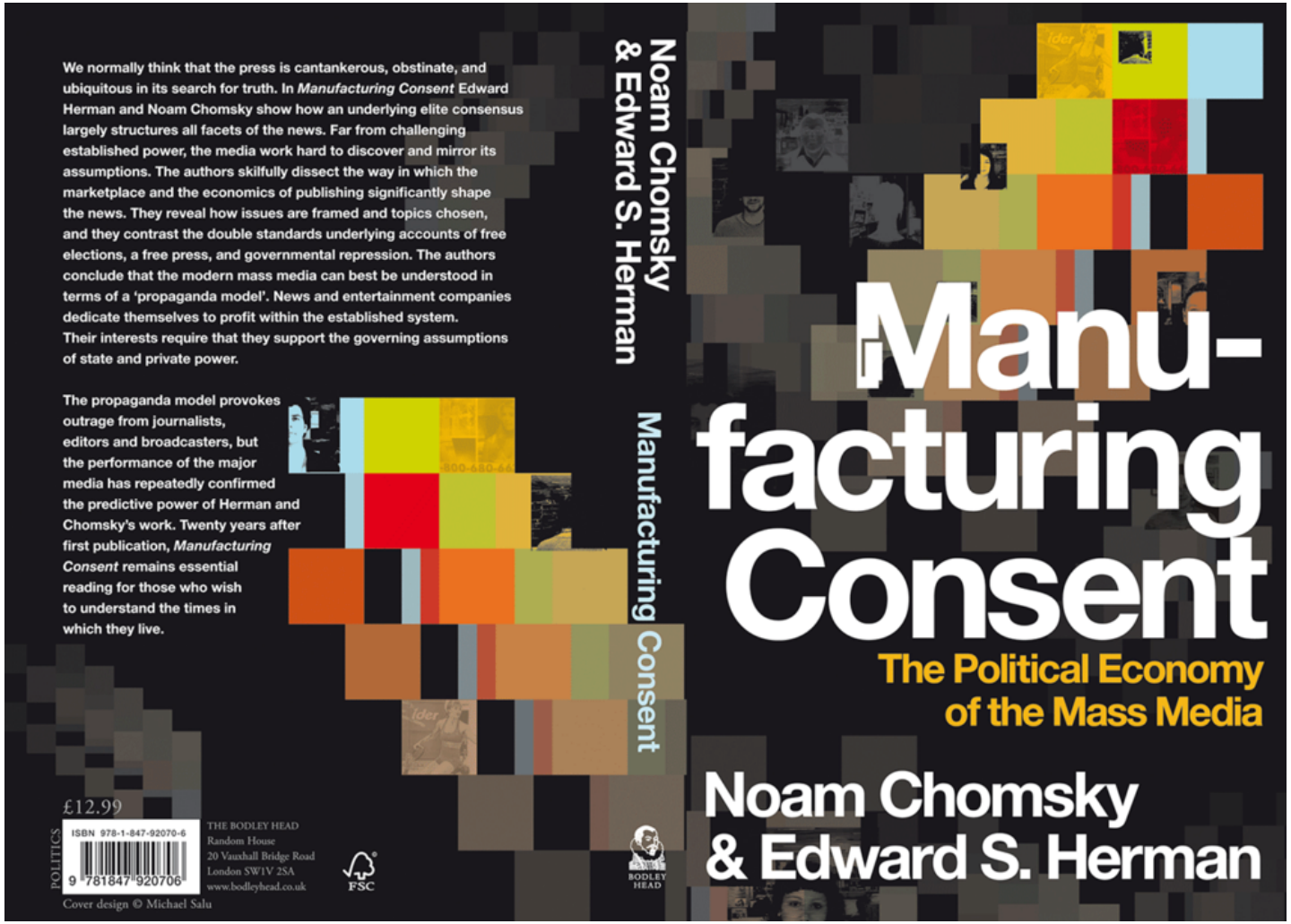
The Society of the Spectacle



Guy Debord's (1931–1994) best-known work, ***La société du spectacle*** (*The Society of the Spectacle*) (1967), is a polemical and prescient indictment of our image-saturated consumer culture. The book examines the "Spectacle," Debord's term for the everyday manifestation of capitalist-driven phenomena; advertising, television, film, and celebrity.

Debord defines the spectacle as the "autocratic reign of the market economy." Though the term "mass media" is often used to describe the spectacle's form, Debord derides its neutrality. "Rather than talk of the spectacle, people often prefer to use the term 'media,'" he writes, "and by this they mean to describe a mere instrument, a kind of public service." Instead, Debord describes the spectacle as capitalism's instrument for distracting and pacifying the masses. The spectacle takes on many more forms today than it did during Debord's lifetime. It can be found on every screen that you look at. It is the advertisements plastered on the subway and the pop-up ads that appear in your browser. It is the listicle telling you "10 things you need to know about 'x.'" The spectacle reduces reality to an endless supply of commodifiable fragments, while encouraging us to focus on appearances. For Debord, this constituted an unacceptable "degradation" of our lives.





Published in 1988, *Manufacturing Consent* is a frighteningly relevant book in this time of media collusion in the take over of democractic governments and institutions by kleptocrats and neo-fascists. The book challenges the idea that the mainstream media acts as a check on political power. In fact, the media manipulates the public by acting as a propaganda machine.

The Society of Surveillance

“A capitalist society requires a culture based on images. It needs to furnish vast amounts of entertainment in order to stimulate buying and anesthetize the injuries of class, race, and sex. And it needs to gather unlimited amounts of information, the better to exploit natural resources, increase productivity, keep order, make war, give jobs to bureaucrats.

The camera’s twin capacities, to subjectivize reality and to objectify it, ideally serve these needs and strengthen them. Cameras define reality in the two ways essential to the workings of advanced industrial society: as a spectacle (for masses) and as an object of surveillance (for rulers).

The production of images also furnishes a ruling ideology. Social change is replaced by a change in images. The freedom to consume a plurality of images and goods is equated with freedom itself. The narrowing of free political choice to free economic consumption requires unlimited production and consumption of images.”



Susan Sontag, On Photography (1977)

Cameras define reality in the two ways essential to the workings of an advanced industrial society: as **a spectacle (for masses) and as an object of surveillance (for rulers).**

On Photography (1977) , Susan Sontag

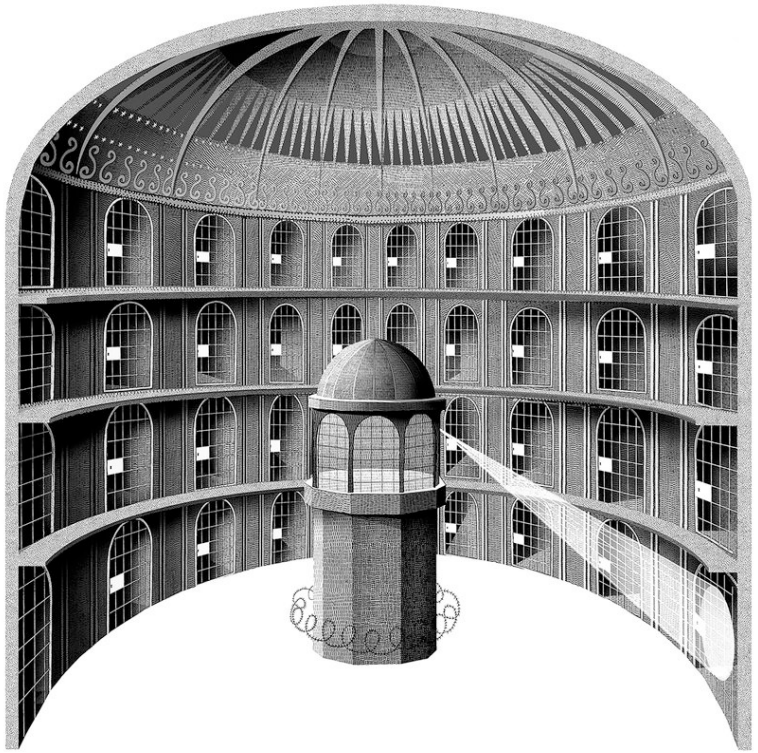
The Panopticon

The French philosopher Michel Foucault revitalised interest in the panopticon in his 1975 book Discipline and Punish. He describes the prisoner of a panopticon as being at the receiving end of asymmetrical surveillance:

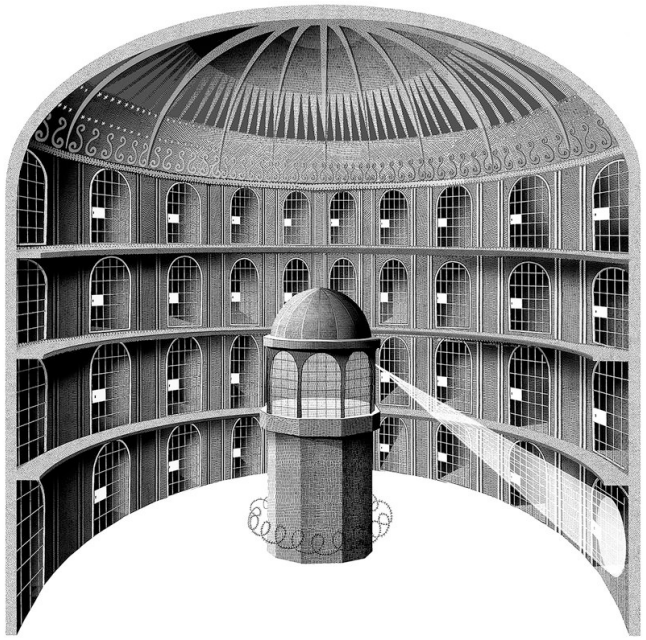
‘He is seen, but he does not see; he is an object of information, never a subject in communication.’

(Foucault, M., 1995, Discipline and Punish, (2nd Edition), Vintage Books, p.200)

As a consequence, the inmate polices himself for fear of punishment.



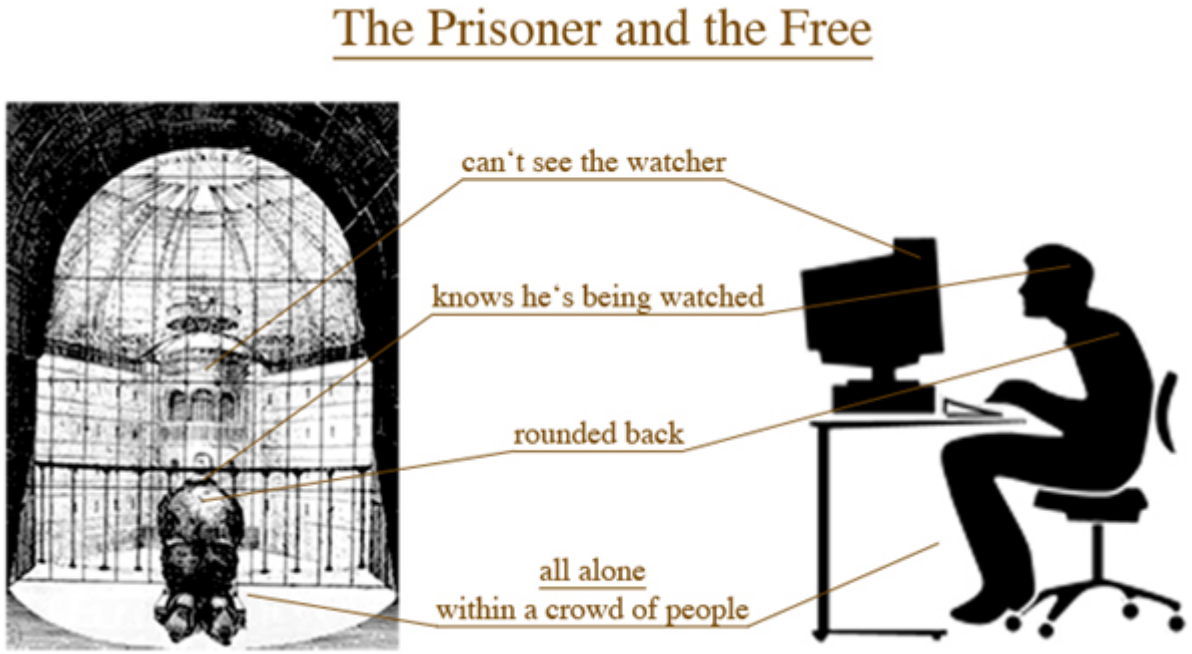
The Panopticon



The Panopticon – Jeremy Bentham

Michel Foucault ‘Panoticism’

Discipline and Punish The Birth of Prison



What does the panopticon mean in the age of digital surveillance?



The watchtower at the heart of the panopticon may be considered a precursor to the cameras fastened to our buildings – purposely visible machines with human eyes hidden from view.

the Surveillance Camera Players
(completely distrustful of all government)



Ai Weiwei
Surveillance Camera and Plinth

There is a focus on surveillance and the police state in Ai Weiwei's works and practice. He has been fearless about publicly calling out the Chinese government and passionately advocating for one's rights. Much of his work is inspired by his own reality, **Surveillance Camera and Plinth** came to life after the artist discovered cameras and listening devices in his studio. Weiwei is a voice scrutinizing matters felt throughout the world, especially when it comes to artists and free thinking.

Ai Weiwei
Surveillance Camera and Plinth
marble
117.5 by 52 by 52 cm. 46 1/4 by 20 1/2 by 20 1/2 in
Executed in 2015



The Truman Show

Peter Weir's film, *The Truman Show* (1998) depicts and assesses the impact of reality television on notions of privacy and identity, adapting Orwell's account of constant visual scrutiny by fusing it with the contemporary adulation of celebrity. In *The Truman Show*, surveillance has morphed into entertainment.



Technologies of the Self

“Everything that deceives may be said to enchant.”

—Plato, The Republic

Foucault, Technologies of the Self (1984)

‘technologies of the self, which permit individuals to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct, and way of being, so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality.’

Foucault, Technologies of the Self

‘Each implies certain modes of training and modification of individuals, not only in the obvious sense of acquiring certain skills but in the sense of acquiring certain attitudes.’



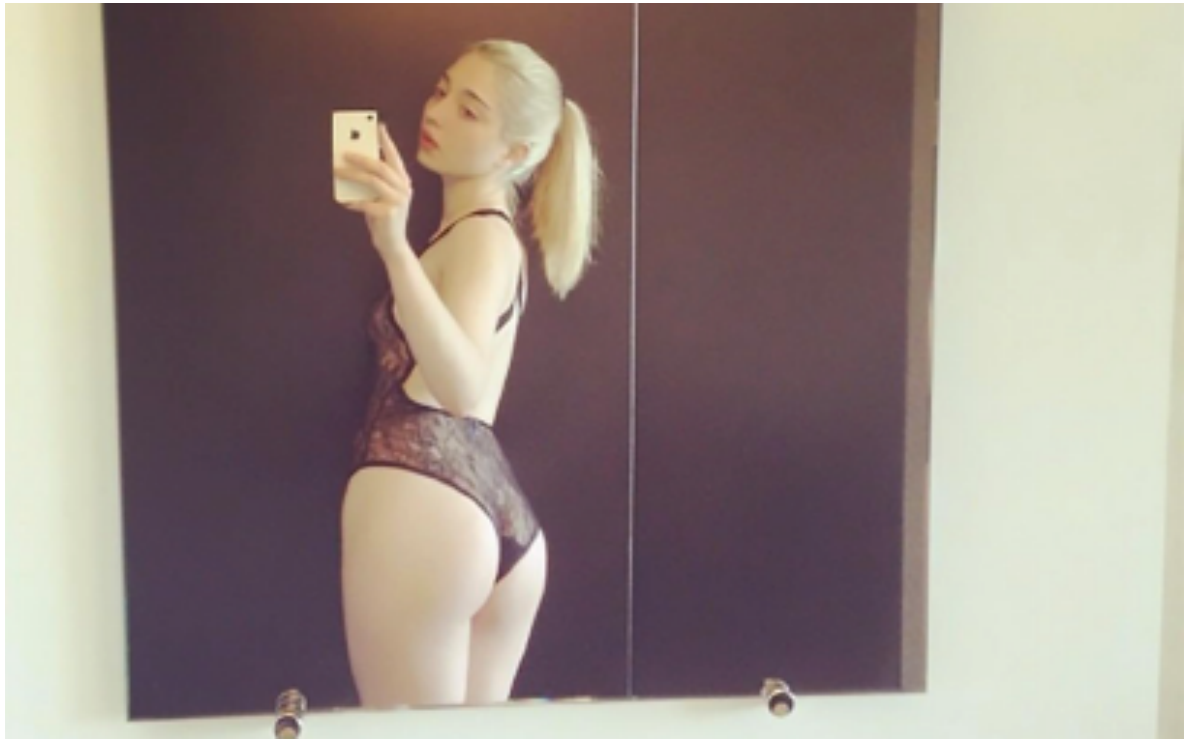
Excellences and Perfections
Amalia Ulman



Perpetual Provisional Selves

A conversation about authenticity and social media

‘The measurable attention one receives through social media both consolidates and fractures the awareness of self. One hopes to be looked at because one knows that one will disappear in that gaze—one's objective realness will cease to be a problem, and identity will cease to be a burdensome responsibility.’ – Rob Horning



Perhaps the most culturally complex moments on social media occur when we become an audience for ourselves, when we can credibly consume our own selves as a product, as a spectacle.

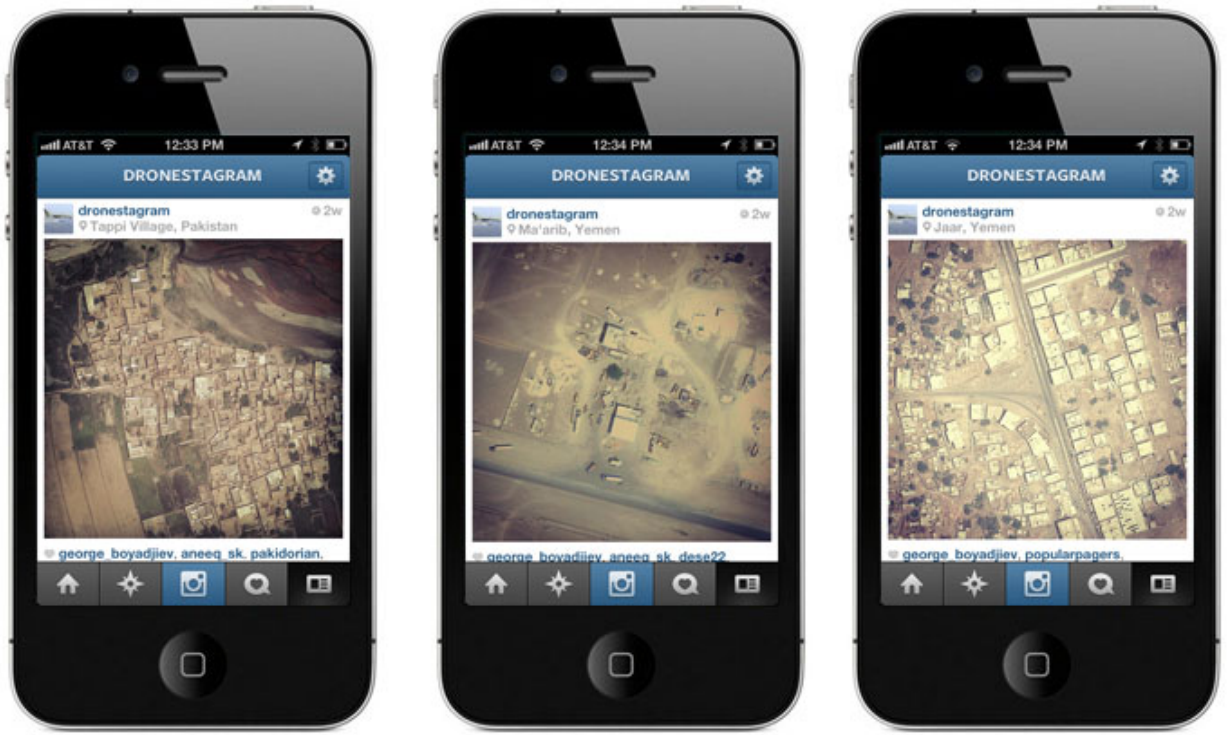


Cindy Sherman, Film Stills, 1977-1980



Dronestagram

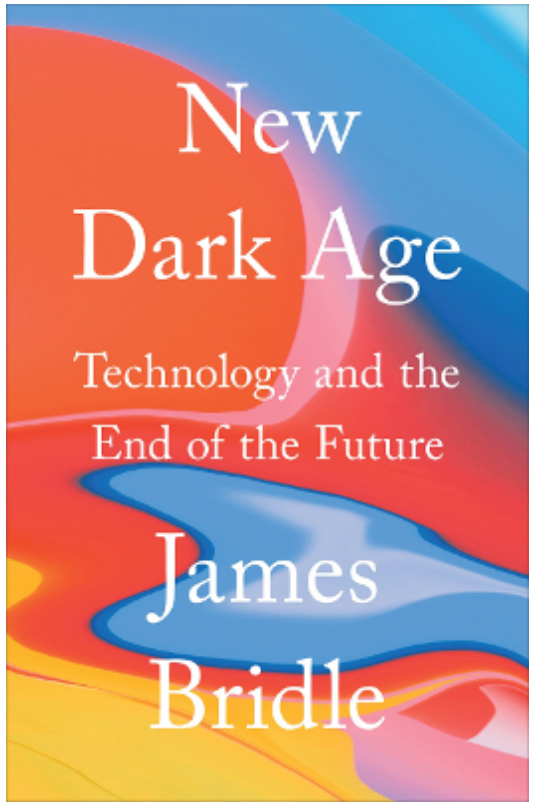
The Drone’s-Eye View



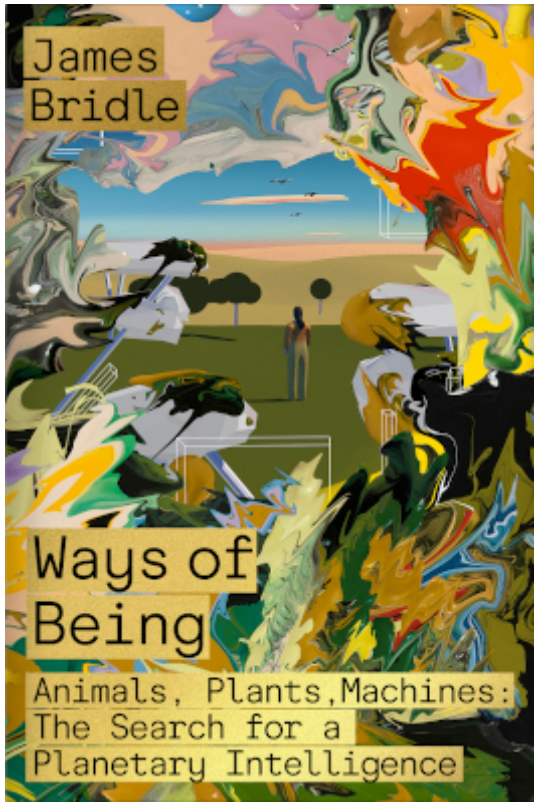
James Bridle

We live in times of increasing inscrutability. Our news feeds are filled with unverified, unverifiable speculation, much of it automatically generated by anonymous software. As a result, we no longer understand what is happening around us. Underlying all of these trends is a single idea: the belief that quantitative data can provide a coherent model of the world, and the efficacy of computable information to provide us with ways of acting within it. Yet the sheer volume of information available to us today reveals less than we hope. Rather, it heralds a new Dark Age: a world of ever-increasing incomprehension.

In his brilliant new work, leading artist and writer James Bridle offers us a warning against the future in which the contemporary promise of a new technologically assisted Enlightenment may just deliver its opposite: an age of complex uncertainty, predictive algorithms, surveillance, and the hollowing out of empathy. Surveying the history of art, technology and information systems he reveals the dark clouds that gather over discussions of the digital sublime



Technology is not the answer. Nor is it a solution. Computation brings humanity more darkness than enlightenment: a goblin horde of digital superstitions, invented and unleashed in just half a century.



Recent years have seen rapid advances in 'artificial' intelligence, which increasingly appears to be something stranger than we ever imagined. At the same time, we are becoming more aware of the other intelligences which have been with us all along, unrecognized. These other beings are the animals, plants, and natural systems that surround us, and are slowly revealing their complexity and knowledge - just as the new technologies we've built are threatening to cause their extinction, and ours.

In Ways of Being, writer and artist James Bridle considers the fascinating, uncanny and multiple ways of existing on earth. What can we learn from these other forms of intelligence and personhood, and how can we change our societies to live more equitably with one another and the non-human world? From Greek oracles to octopuses, forests to satellites, Bridle tells a radical new story about ecology, technology and intelligence. We must, they argue, expand our definition of these terms to build a meaningful and free relationship with the non-human, one based on solidarity and cognitive diversity. We have so much to learn, and many worlds to gain.

What does it mean to be intelligent? Is it something unique to humans - or do we share it with other beings?

THE RISE OF SURVEILLANCE CAPITALISM

data and desire

You are being tracked. Dissolve into the material flows of desire.

– O(rphan) d(rift>), 2012



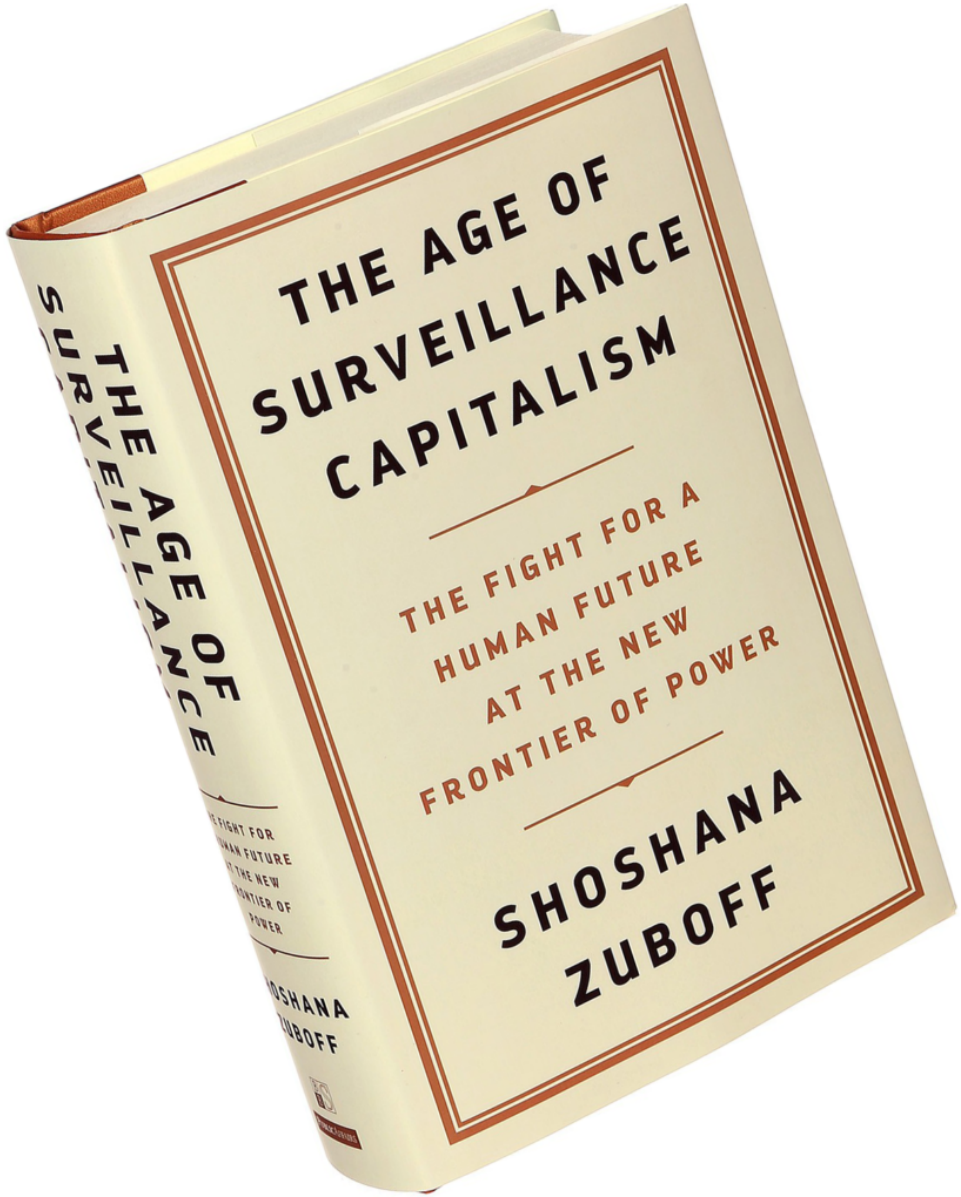
Age of Surveillance Capitalism: “We Thought We Were Searching Google, But Google Was Searching Us”

“Awareness requires a rupture with the world we take for granted; then old categories of experience are called into question and revised”

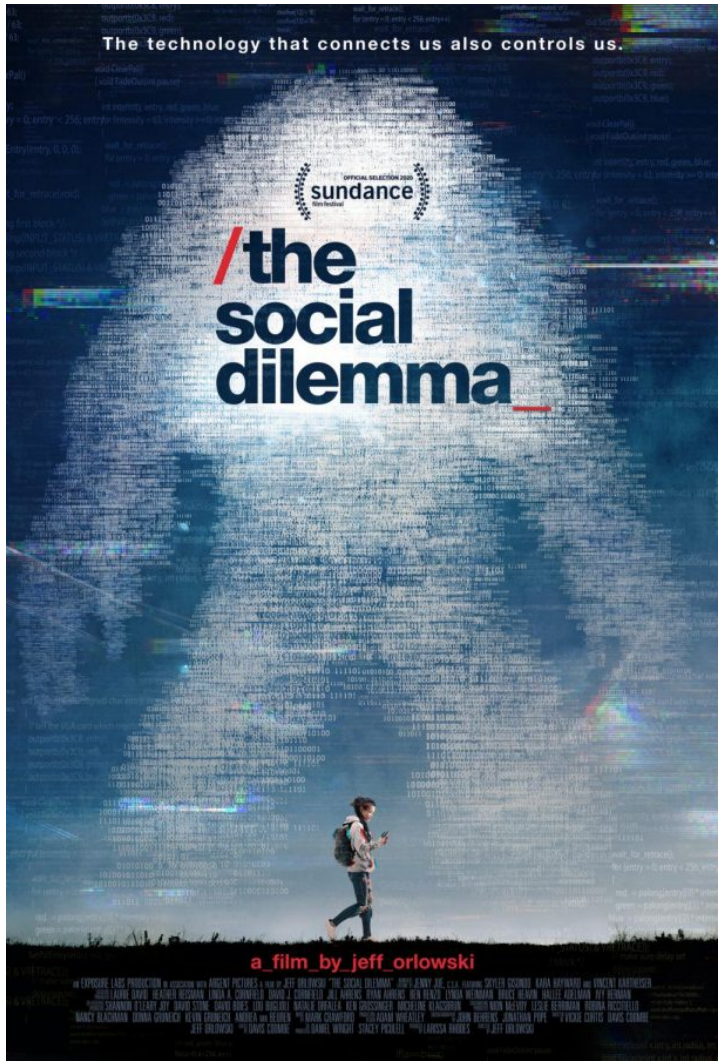


Shoshana Zuboff
American Professor & Author
Born 1951





Identity and Self



Identity as Cultural Construct




THE TECHNOLOGY
THAT CONNECTS US
ALSO CONTROLS US



The Spectacle of the Self

Why We Expect More from Technology and Less from Each Other

Identity and the Self

identity as cultural construct

what does the **contemporary self** want?

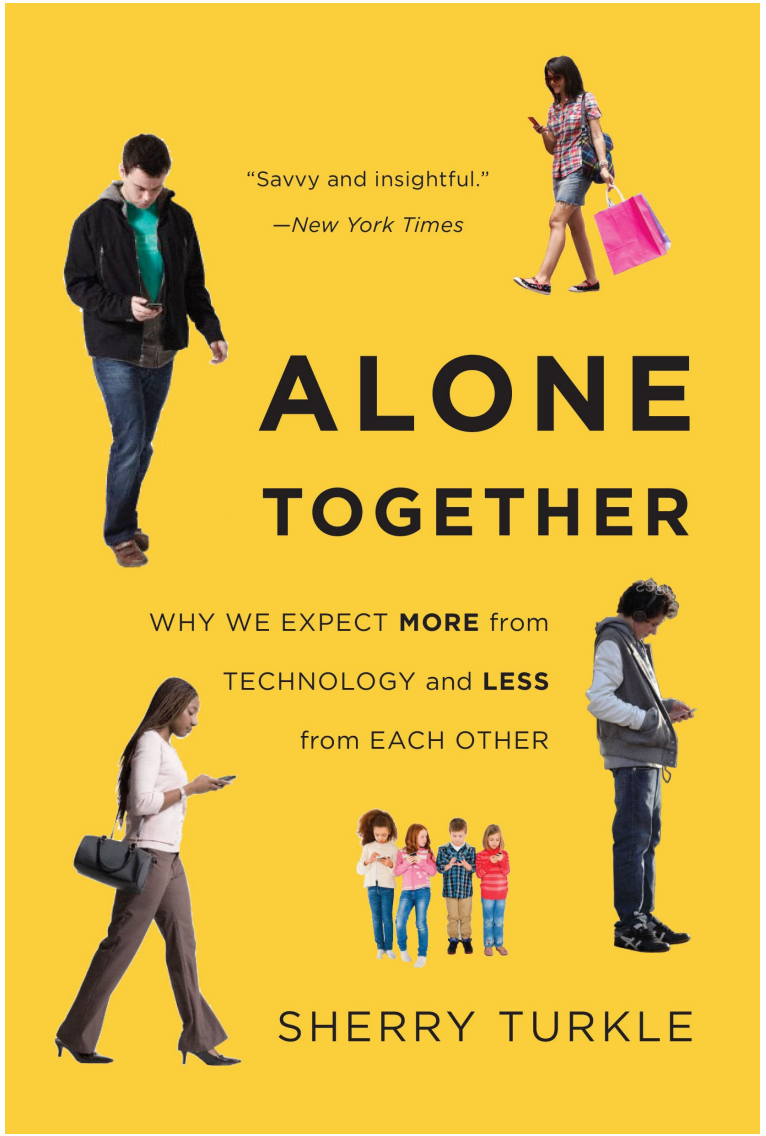
It wants to be **recognised**, wants to be **connected**:
It wants to be **visible**.

End of Solitude (2009), William Deresiewiscz

ALONE TOGETHER

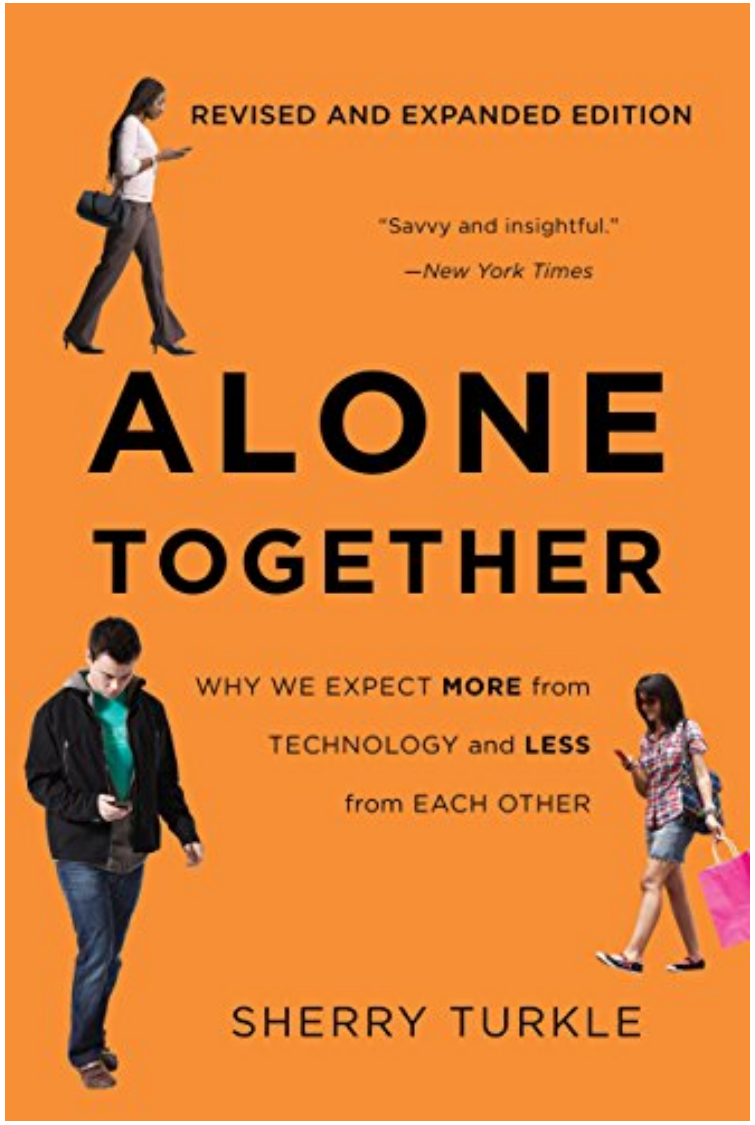
We expect more from technology and less from each other. We create technology to provide the illusion of companionship without the demands of friendship.

Alone Together: Why We Expect More from Technology and Less from Each Other
by Sherry Turkle



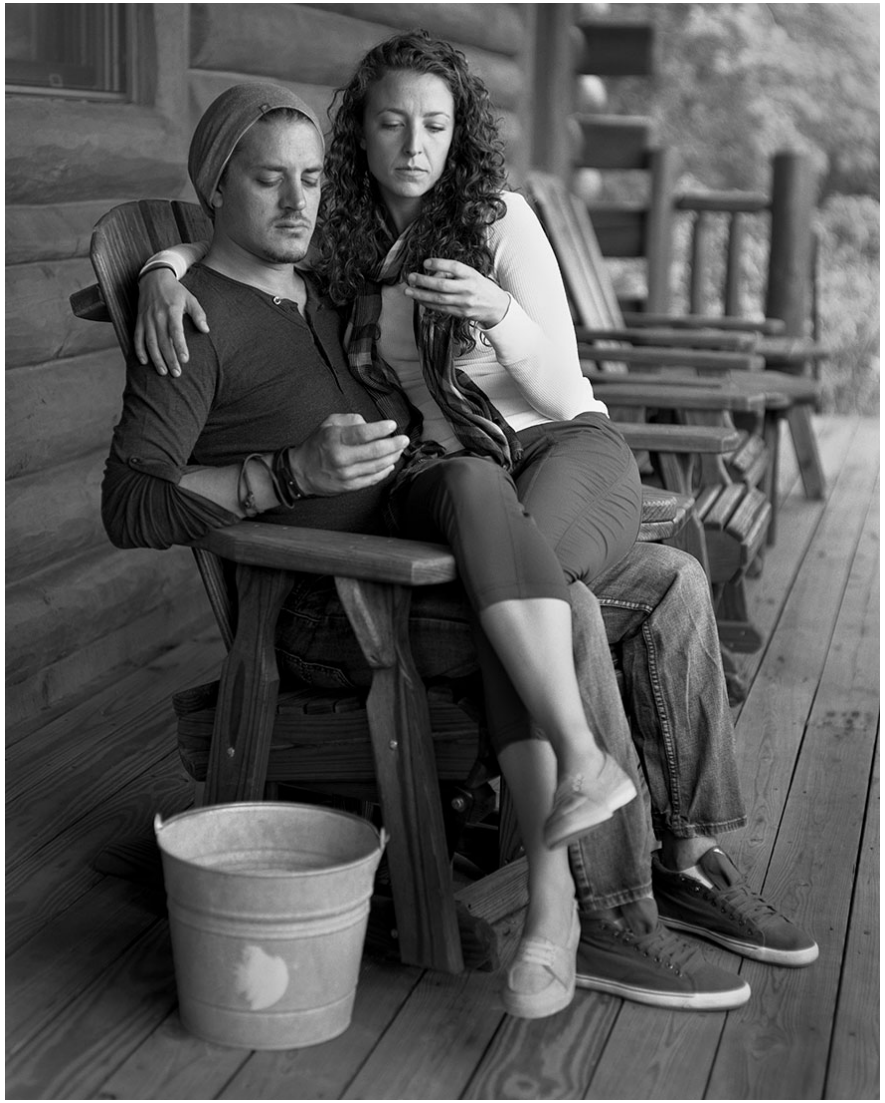
ALONE TOGETHER

These days, when people are alone, or feel a moment of boredom, **they tend to reach for a device.** In a movie theater, at a stop sign, at the checkout line at a supermarket and, yes, at a memorial service**, reaching for a device becomes so natural that we start to forget that there is a reason, a good reason, to sit still with our thoughts:** It does honor to what we are thinking about. It does honor to ourselves.



ALONE TOGETHER

Human relationships are rich and they're messy and they're demanding. And we clean them up with technology. We sacrifice **conversation** for mere **connection**.






MIAMI





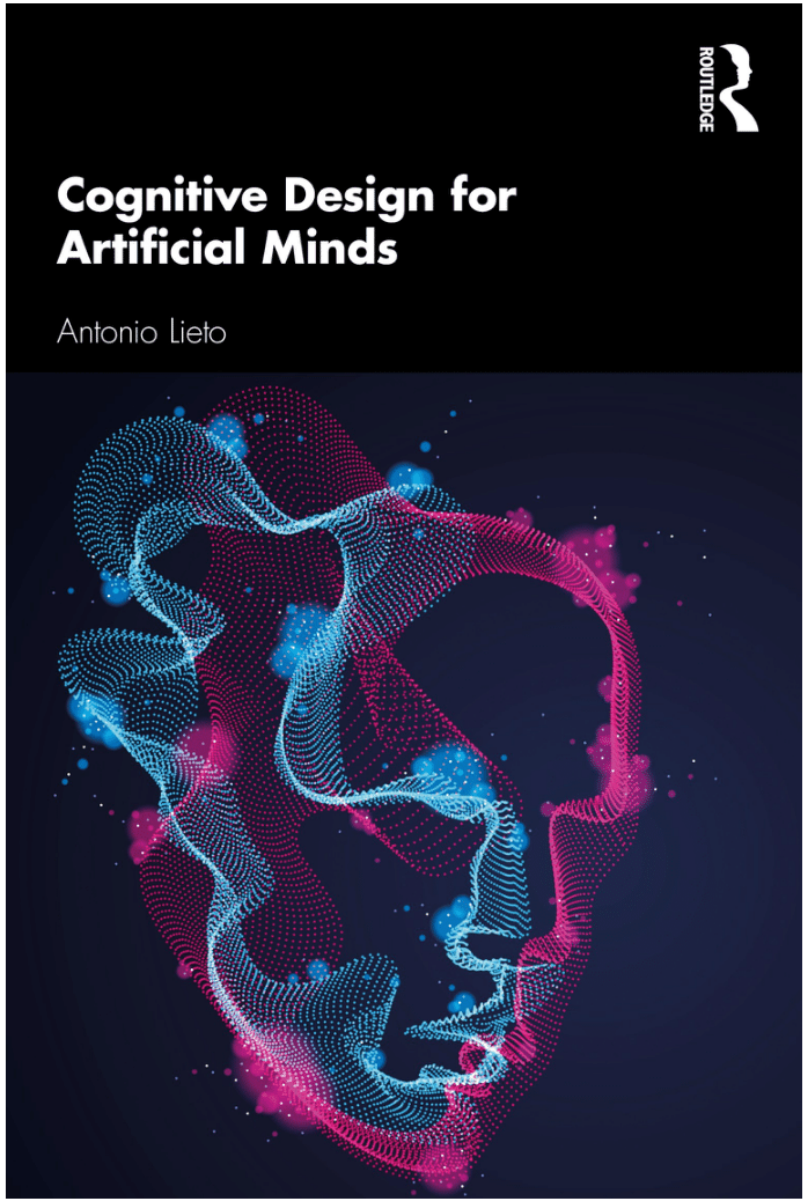

SAMSUNG

ALONE TOGETHER

People are lonely. The network is seductive. But if we are always on, we may deny ourselves the rewards of solitude.




Big Data,
Big Design
Why Designers Should Care About Artificial Intelligence
BY HELEN ARMSTRONG
A DESIGNER'S GUIDE TO AI


ROUTLEDGE
Cognitive Design for
Artificial Minds
Antonio Lieto

intel

FakeCatcher

the world's first real-time deepfake detector

Pioneered by Intel, the FakeCatcher deepfake detector analyzes "blood flow" in video pixels to determine a video's authenticity in milliseconds.

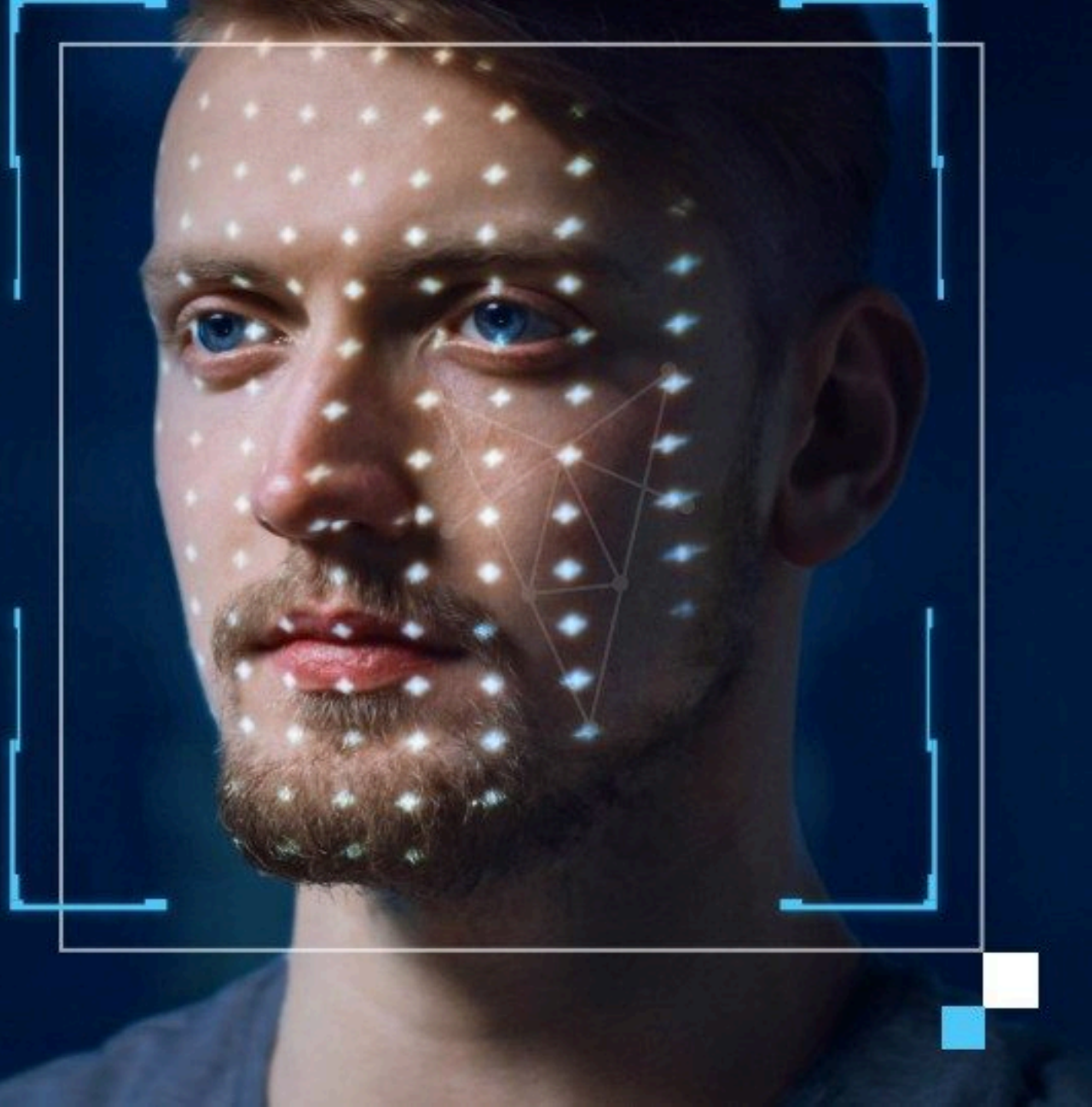
What is a deepfake?

Deepfakes are synthetic videos, images, or audio clips where the actor or the action of the actor is not real.

FakeCatcher can run up to

72 concurrent real-time deepfake detection streams on 3rd Gen Intel® Xeon® Scalable processors

96% FakeCatcher's accuracy for deepfake detection






NFT

Metaverse

The New Reality ?

