Towards Telepathic Ecologies: A Presentation of Sources for Image Production within Information

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Towards Telepathic Ecologies:
A Presentation of Sources for Image Production within Information

By

Lewis A. Longino

Submitted in partial fulfillment
of the requirements for the degree of
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First Reader

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Harper Montgomery
Second Reader
For C.B.,
and always keeping with the swerve
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INTRODUCTION

I assume that the reader is familiar with the idea of extrasensory perception, and the meaning of the four items of it, viz., telepathy, clairvoyance, precognition and psychokinesis. These disturbing phenomena seem to deny all our usual scientific ideas. How we should like to discredit them!

Unfortunately the statistical evidence, at least for telepathy, is overwhelming. It is very difficult to rearrange one's ideas so as to fit these new facts in. Once one has accepted them it does not seem a very big step to believe in ghosts and bogies. The idea that our bodies move simply according to the known laws of physics, together with some others not yet discovered but somewhat similar, would be one of the first to go.

Alan Turing, Computing Machinery and Intelligence, 1950

Towards Telepathic Ecologies: Image Production in the Face of Information

The intention of this thesis is to examine how telepathy begins to materialize as a plausible event in the forming of images, and not so much as to here-and-now prove the existence of telepathy behind, within, or otherwise proposed as the means of production of an image. Understandably, this is a slow and complex process and one in which there are no definites. Instead, what is most illuminating is the possibilities of indefinites or indeterminates, and though the use and definitions of such words may appear very mathematic or irreconcilable with art or images, it is important to note that the sciences and arts have always enjoyed a very close, if not exclusive, relationship.

To the point of this relationship, the artist that will be primarily focused on is Yutaka Matsuzawa, who thought about telepathy as an event within art. It is important to begin discerning this process of telepathy as wholly different from Aby Warburg’s
Mnemosyne Atlas and pathos formale and equally with David Joselit’s recent writings on network art (e.g. Painting Beside Itself) and his work on aggregator communities (e.g. On Aggregators), as these have been too long embedded in just the arts. These considerations within art history will be discussed in relationship to telepathy, as a necessary historical foregrounding, but the pursuits of this thesis and the problem of image production at this present moment—with the artists most closely identified with understanding this event—will first demand a much broader understanding of what specifically is an image or an object. As such, it must equally take into account disciplines and sources which have either critically approached this problem in such fields as anthropology or zoology or proposed solutions and models through thermodynamics and physics and economics. Still, from an art historical point of view, it is important to set precedents and dates, and to work along a conceivable timeline where both telepathy began to be used within art practices and as an event where images and entities arose together on a single plane.

In considering specifically artists in relationship to this event of telepathic ecologies, this thesis will focus primarily on Yutaka Matsuzawa, as well as how contemporary artists such as Andrea Crespo, Dora Budor, Sb Fuller, and Aaron Flint Jamison are understanding information and its events. These four contemporary artists consider information, and the surplus that is experienced today, as directive in its recombination: whether genetic and psychological for Crespo, filmic and cinematic for Budor, sexual and anthropological for Fuller (extending into the exo-anthropological, even), and through Jamison how information directs the artistic experience as an act that is guided by multiple histories and instantiated presents. What each of these fully means—that is, as it is directly involved in the production of images and is implicated
within or cognizant to telepathic ecologies—will be discussed and explained in the final chapter, as the requirements for better understanding a telepathic ecology will first be sought and discussed within sources from literature, architecture, economics, and physics.

As one of the primary artists looked to in this thesis, in 1964 Yutaka Matsuzawa awoke from a dream that had told him to “vanish the object.” Matsuzawa was the one of, if not the, first to understand and implement telepathy as a medium for his works, writings, and exhibitions—this proceeding into the 1980s when he wrote his *Quantum Art Manifesto*. Seeing telepathy as the transmission of information—through thoughts, ideas, directions, or other forms of communication—by uses other than the known senses (which is why it is often referred to as extra-sensory perception, or ESP), he sought to demonstrate how information is typically collected, organized, recombined, and produced, and from that—how it grows.

This process of its growth, and the event that causes its growth is—by all means—outside of the senses typically used to process information. That is because information equally rests outside of our control, and telepathy is what brings it to the fore. As such, these processes suggest that telepathy lies all about. Therefore it is necessary to look at different fields and thinkers, like Matsuzawa and his collaborator Nobutaka Ueda did with chemist and physicist, Ilya Prigogine, who engaged with the reproduction of information—by economics, architecture, biology, within literature and the arts, as well as elsewhere—fields of thought which both align themselves within the words and fields with whom they naturally overlap with, and equally outside of the texts and disciplines which they may not often be in consideration with.

* Reiko Tomii notes that this revelation has been mythologized to the point that the original words are not immediately known, nor did Matsuzawa always use the same words. The most common understanding is “vanish the object.”
Within literature, which is the pre-eminent, or original, source for exploring telepathy, dating back to the 1850s and the Victorian era, the understandings of styles and writing formulae that skip over times and spaces have been exercised in numerous essays, poems, and books. The primary source that will be expanded from is Susan Howe’s *Spontaneous Particulars: The Telepathy of Archives* (2014), a collection of writings and documents for understanding telepathy, and indeed the idea of the archive. Research materials that are contained in *Spontaneous Particulars* will be further explored through the poems of Sueyeun Juliette Lee, Aase Berg, and Howe’s own daughter, the artist R.H. Quaytman. *Particulars* explores the effects of writings and the multiplicity of definitions, as they are researched or heard and how they inevitably slip in and out of authors’ works without being fully cognizant to the senses, just as Lee’s and Berg’s own poems affect similar oscillations.

With Quaytman, who was first implicated in David Joselit’s *Painting besides itself*—the idea of paintings existing in a network, and indeed an ecology that is subsistent and substantive through itself—the genealogy of her paintings can be explored as not only hereditary, in relationships to her mother’s and father’s work, but also as ecologically similar to the sources of telepathy, and, further, can be associated with the architectural discourse that will be explored in the next chapter.

Everything is architecture, or at least everything physical is architectonic, and the inclusion of architecture in the understanding of telepathic ecologies is necessary primarily for the idea and function of the zone. The zone, as described and explored by Keller Easterling and Yve-Alain Bois, is both a geographical entity and economic tool which simply allows for businesses to establish themselves either as apart or totally
separate from the local and state jurisdictions they would normally be geographically tied to if without the boundaries of the zone. It is a practice that has, like many systems and ecologies that have risen in the waves of information, grown beyond its original intention or form, to a point that Easterling defines as being outside the control of any nation-state, practicing that of a theorized Extrastatecraft.

In the book, *Extrastatecraft: The Power of Infrastructure Systems* (2014), Easterling focuses much on the history of the zone and its employment by emerging economics, noting its trajectory into different mutations as zones and business grew—as information grew—and how the zone, in many instances, surpassed the city or the state it was originally attached. Equally, the zone, as discussed by Yve-Alain Bois, is a geographical marker that repeats and grows by its identical form, or rule-driven formlessness. In his introduction to the zone, Bois mentions specifically Georges Batailles’ theory of a reverse thermodynamics, or a negative entropy. As will be argued in the first section, Bataille’s theory on a reverse thermodynamics and an order arising out of chaos was not far from the proofs and theories of the Belgian physicist and chemist, Ilya Prigogine, who tested and wrote on theories of thermodynamics and chaos in the 1960s.

César Hidalgo’s work, recently published in his book *Why Information Grows: The Evolution of Order, from Atoms to Economies* (2015), sought to incorporate Prigogine’s theories into economics, trade, and the order—whether fixed or malleable—of atoms or economies. It specifically speaks to the ancestral nature of information, a nature that predates the anthropocene—or the era of the human—and how nature has always had the capability to process, compute, and recombine on its own. The work of
Prigogine, which won him a Nobel Prize in 1977 for his contributions to non-equilibrium thermodynamics, particularly the theory of dissipative structures, is necessary to introduce at the beginning of the thesis and will be approached through Hidalgo, specifically concerning why, and inevitably how, information grows and is realized.

Prigogine’s work will find its way into each successive chapter of this essay, whether in the writings of Bois and Easterling’s understanding of the zone, or all the way back to Matsuzawa who, with his friend Ueda Nobutaka, wrote a number of essays that incorporated the ideas of Prigogine, determining the physicist’s theories of a non-linear modernity as either more correct or completely doing away with the postmodern identity.

Roger Caillois, essayist and anthropologist, with whom the thesis begins, is necessary for initiating a timeline of telepathic ecologies and image production, beginning with his writings on sympathetic magic and, most importantly, his concept of teleplasty. Caillois frequently references to Marcel Mauss and his writings on magic in societies—who was equally cited by Bataille at the College of Sociology—and is understood as one of the principle writers who started to understand that the mimetic and productive qualities of an image were determined by the surplus of information in space. More, he slowly started to understand that these mimetic qualities were equally carried through time, and that the production of appendages or aesthetic qualities that helped one better become attuned to an environment, were driven through time by the learned and retained genetics of a subject. Through Caillois’ writings, this sequencing and coding is understood as never being completely sensed or even determined by the subject, as it was simply willed onto them by both the space they traveled through and the multiple histories to which they belonged.
In his essay, *Mimicry and Legendary Psychasthenia* (1935), which will introduce the essay, Caillois refers to this process of ancestral genetics made three-dimensional as *teleplasty*, or a “sculptural photography,”¹ that determines the physiology of the Kallima butterfly—this physiology being willed onto the animal due to the environment and times its genetic coding and sequencing has passed through.

The idea of teleplasty is telepathy made solid, legible, and transferable, or as Hidalgo would say, “crystallized,” and throughout the different chapters—from the zone to the archive and eventually determined through Matsuzawa and the other artists—the common thread will be the understanding of how things are realized, or made crystalline, by the ecologies surrounding them.

The collection and presentation of these writers and artists in the thesis is set to the purpose of better formalizing an initial idea of telepathy. It is an idea that has been disregarded and labeled as occult from writers such as Sigmund Freud—who believed it could do away with his and Jung’s theories of sexuality—to the present-day where, as it must be noted, writers of speculative realism and object-oriented ontology (OOO) have either further obscured the understandings of telepathic ecologies or have completely eschewed it in favor of further complex critical theories, these theories perhaps playing part in a larger formulation of this thesis.

Simply, it is to the task of this thesis to find clarity through an aggregation, not, as César Hidalgo has noted, to supply an aggregate that “disregards information about specific industries.”² For, as will be easily noted in the succeeding chapters, the process

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of telepathy—as it produces images via an accumulation and reinterpretation of sources—does not only distort identity as it also tries to negate it and the process or histories which have founded identity. Indeed, like Hidalgo interprets the theories of Prigogine and the idea of an entropy barrier\(^3\), “there is no past, although there was a past . . . and no future, but only a present that is being calculated at every instant.”\(^4\)

What is important to note then is that through the myopia that is the surface of telepathic ecologies lies a further foundation of information and data that simmers and waits to be recombined and equally further produced, and that this information was once an image and proper visual entity itself at one time. Just like the data that may be collected points to something that once was, these telepathic ecologies are still strung together by space and allow for identity to flow and become better known into whatever futures they eventually find themselves re-produced.

\(^3\) ibid. p. 32
\(^4\) ibid. p. 32
Morphological mimicry could then be, after the fashion of chromatic mimicry, an actual photography, but of the form and the relief, a photography on the level of the object and not on that of the image, a reproduction in three-dimensional space with solids and voids: sculptural-photography of better teleplasty, if one strips the word of any metaphysical content.


Roger Caillois was the frequent collaborator and friend of Bataille, who distanced himself purposefully from the Paris Surrealists after an argument about Mexican jumping beans, and who was influenced throughout his life by the concepts of depersonalization from his time in Acéphale, a group he founded with Bataille at the College of Sociology. Caillois’ writings have been, to say the least, myriad and far-ranging in their approach, from meditating on the lives and ancestries of stones and minerals in relationship to other natural phenomena and occurrences *L’écriture des pierres (The Writing of stones)* (1970), to dreams and their meanings within different cultures, to writing about the Romantic spirit of the 19th century in relationship to the Luciferian revelation within the artist *La naissance de Lucifer (The Birth of Lucifer)* (1937).

However, perhaps besides his book *Man, Play and Games* (1961), the essay that has received the most generous appreciation amongst art historians would be *Mimicry and Legendary Psychasthenia* (Mimétisme et psychasthénie légendaire, *Minotaure* 7, 1935). When it was finally translated by John Shepley and published in *October* journal in 1984, many of its editors, including Rosalind Krauss and Yve-Alain Bois, had already
been reading and taking from Caillois for his thoughts on mimicry and how it related to psychoanalysis and subjective visual encounters. As Claudine Frank, who edited the Roger Caillois reader *The Edge of Surrealism* (2003), notes in her introduction to *Mimicry and Legendary Psychasthenia* that the essay “pursues the dialogue with [Gaston] Bachelard’s New Science initiated in *Art on Trial by Intellect*. Focusing on this scientific dimension can illuminate Rosalind Krauss’s discussion of the ‘optical unconscious,’ which she defines as an avant-garde ‘projection of the way that human vision can be thought to be less a master of all it surveys.’”  

It could be said that Caillois repeatedly looked to and was influenced by Bachelard’s New Science, because as early as 1937, Caillois wrote his initial manifesto for a new Diagonal Science. This was to be a science that included academics and scientists and mathematicians to think across a diagonal plane of understanding and bring all together into a fraternal body that was able to, as he called it, find the “shortcuts in nature (*chemins de traverse*).”  

In 1970, a date that is unsurprising as it fits in almost perfectly with the discoveries of Prigogine, the work of Matsuzawa, and the writings on Concept Art by Henry Flynt, Caillois revisited his manifesto, renaming it “A New Plea for Diagonal Science.” This newly updated iteration sought not only to include artists and poets and writers, but to imbed allegory and metaphor into scientific domain and classification, or, as Frank puts it, “aimed for an endless plurality of cross-sections, with non claiming full, that is total, systematic value: partial generalizations, one might say. Focusing on dissymmetry . . . diagonal science was specifically defined as imaginative forays calling for *rigorous verification*, thereby leaving unscathed the scientific process.

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6 ibid. p. 49
Indeed, in 1978, Caillois called poetry the “science of feelings and sensations,” which may lead one to believe that in its cross pollination with science perhaps led to the alighting of a post-factual world or cultural presence, but instead it is necessary to look at the fact that in the combination and consideration of these practices together—that is their eventual and practical participation within one another—that a new mode of thinking not only emerged, but so did a new mode of images understanding one another emerge (if it had not already).

As such, it would be both necessary and practical to then start off this discussion of Caillois’ essay *Mimicry*, and concept of *teleplasty*, with an equally poetic, dissymmetrical study of pop culture and history and its eventual relationship to the academic inquiries it carries from and carries with it.

***

It is a fact that the computer that I type this on does not recognize the word “teleplasty”—a red squiggly line on the screen lets me know that I a must be wrong with this word—and a Google search of the word returns the first result of a Wikipedia page for Johann Kraus, a fictional character and superhero from the *Hellboy* comic series. This, of course, only further adds to the displacement of telepathy—and with it, teleplasty—from an academic consideration, but it also further muddles the complex understandings that Caillois had attempted to project in his reading of the Kallima butterfly. But, it is also the perfect place to start—particularly in the terms of contemporary artists and the forming of cultural and artistic identities after World War 2, or specifically the dropping of the nuclear bombs—because of the ecologies different identities and ethnicities, particular the Germans, found themselves in following the wars.
were made into metaphor and the aggregation of their agitation became visually embodied.

The break down of description given to teleplasty, in the entry for the powers possessed by Johann Kraus, bring the word to its Greek origins \textit{tele}, meaning far or from a distance, and \textit{plastikos}, which is where we gain our understanding of the plastic arts, i.e. the process of molding or forming (often associated with building). In this vein, Kraus, as a visual metaphor and if imagined as a three-dimensional being, is created through the process of teleplasty, becoming the embodiment of German identity following the wars: an ectoplasmic form like smoke, hollowed out from a past that is darkly humorous due to Kraus’s own body being incinerated, allowing for his ectoplasmic form to find new inhabitants and recombine itself anew.

However, the essence of the new is not technically so—as it is just made present (the form is given presence and viability)—because the history of Kraus, his feelings and understandings, ambitions and wants, is still contained within his floating form: each presence he takes on both interprets and recombines that past to suit the present in the aim it/he sees most relevant. For Caillois, this is held in his consideration of a remark made by Le Dantec, according to whom “there may have been in the ancestors of the Kallima a set of cutaneous organs permitting the simulation of the imperfections of leaves, the imitating mechanism having disappeared once the morphological character was acquired.” In Caillois’s consideration, then, within the Kallima there remained an ancestral presence that allowed for a recombination of forms to eventually become present and be made relevant to the environment it found itself in, not of particular choice from the present subject but of a force willed onto it by the space and histories it had

\textsuperscript{8} Roger Caillois, p. 23
found itself currently occupied. To go a step further, Caillois had to begin to understand that there was a separation of tasks—a sort of division of labor, that is, as a total, indivisible for the necessity of existence—that occurred within the Kallima, within its organs, the tissue, to its cells, that allowed for a new form to be made present from the recombination of pasts. This separation of tasks is what will be revisited in the next chapter as knowledge and knowhow, a determination set by César Hidalgo, whose readings of Ilya Prigogine’s theories on entropy and dissipation are equally fruitful in better understanding Caillois’s predicament in understanding how the atomized animal, down to its cellular level, sought and presented relevant forms.

The example Caillois chooses to display this descent to the molecular is from the ending of Gustave Flaubert’s The Temptation of St. Anthony, quoting from Flaubert: “plants are now no longer distinguished from animals . . . insects identical with rose petals adorn a bush . . . and then plants are confused with stones. Rocks look like brains, stalactites like breasts, veins of iron like tapestries adorned with figures.”⁹ In addition to possibly describing Jan Mandyn’s painting of the same scene [img. #], Caillois describes the desire of Anthony to merge himself with the three realms of nature that are converging so naturally about him, where Anthony is wanting “to split himself thoroughly, to be in everything, ‘to penetrate each atom, to descend to the bottom of matter, to be matter,’”¹⁰—to become a part of the archive of nature that he had so long warded and stayed himself against. In Flaubert’s time and back to early Christianity nature being the representation of evil, and Caillois finding the equivalent of Anthony’s predicament as a “descent into hell,”—allowing for a confluence then of this archive to

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⁹ ibid. p. 31
¹⁰ ibid. p. 32
take on both the nature of the feminine and the Luciferian. But, by any basic
understanding, Anthony’s challenge is not only him wanting to assert his subjectivity and
identify his space as a specifically rationalized and ordered reality—that being the very
symmetrical, ordered duality of Christianity—but his challenge is also against the state of
entropy all bodies, animal or otherwise, find themselves in a natural struggle with. This
last challenge is where Caillois would begin to reconcile his understanding of a
“depersonalization by assimilation to space”\footnote{ibid. p. 30} with the physical systems of dissipative
structures, as discovered by Ilya Priogine.

Depersonalization was a topic that greatly interested Caillois continually through
his career, beginning with his earlier involvement with the Surrealists—from which he
quickly broke away from—to his time collaborating with Georges Bataille at the College
of Sociology and Acéphale, the journal Bataille and Caillois co-founded in 1937.

Described in \textit{Mimicry}, Caillois understood this form of depersonalization as an existence
along a “\textit{dihedral of action}, whose horizontal plane is formed by the ground and the
vertical plane by the man himself who walks and who, by this fact, carries the dihedral
along with him; and a \textit{dihedral of representation} that \ldots along the same plane \ldots
intersects vertically where the object appears.”\footnote{ibid. p. 28} Caillois continues to describe that as the
plane becomes populated with these \textit{dihedrals of representation} the man of action, the
subject, becomes “dispossessed of its privilege and literally \textit{no longer knows where to}
\textit{place itself}:”\footnote{ibid. p. 28} He then goes on to describe the proliferation of spaces hypothesized and
theorized since this loss of privilege and removal of anthropocentric determination, and
eventually turns to the mystical understanding of darkness as the totalizing space which

\begin{itemize}
\item[\footnote{ibid. p. 30}]
\item[\footnote{ibid. p. 28}]
\item[\footnote{ibid. p. 28}]
\end{itemize}
envelops, which removes the person from any physical understanding of themselves or that which is around them—for everything around them penetrates absolutely”. This eventual realization for Caillois brings the subject to a positive understanding of darkness, a depersonalization—which is indeed a determinance, itself—by the coalescence and drive of a darkness that is formed through the information and data of objects it represents.

It is this darkness, this enveloping and succumbing into matter—of becoming matter—where Caillois offers up the story of St. Anthony and where the story of spirituality and physics comes together. For the fight that Anthony must make against a negative darkness, so too have all things struggled against the relentless tide of entropy, a gravitational force that drives to a singular point, and, though it is a complex phenomenon in itself, seeks to remove the complexity of the objects and identities which form in the face of its tide. One of the processes that enables this formation of objects, and for identities to form in the face of entropy, is the teleplasty mentioned earlier. In the environment which allows growth and becoming to occur, allows for the masses to cultivate and form larger bodies, the individual as image must take on traits—either genetic or environmental or both—that are calculated and recombined from a past has learned that it equally must survive. But, instead of this past willing forth only the strongest pursuits of itself in order to better survive the only importance of this past was that it willed forth the information of itself into further complex images and objects: that its data would become absolutely dispersed and therefore unable to be fully, or

* This comes from Caillois’ reading of Minkowski in regards to a dark space where there is almost a lacking of distinction between the milieu and the organism. He goes on to say that darkness is ‘not the mere absence of light; there is something positive about it . . . darkness is filled, it ‘touches,’ and even passes through him: hence, ‘the ego is permeable for darkness, where it is not so for light.’
immediately, comprehended and taken over by entropy. This is the last fight of Anthony, and the fight with which is only discovered once the spiritual and physical arguments are reconciled: that the monsters and darkness with which Anthony attempts to still himself against are equally the same moments of data and information crystallized from a past that has instilled itself in both the demon and Anthony. Indeed, the only way Anthony could have figured himself as being tempted would have been by the recognition of similar, past forms in the demons and spaces by which he was surrounded.

However, throughout the essay Caillois repeatedly invokes the spirit of magic, in its collusion with biology, in propelling forth forms through the process of mimicry and the subject’s decentralization or dispersion through space. As a student and avid reader of Marcel Mauss this is unsurprising to read from Caillois, with the idea of sympathetic magic running consistently from the beginning to the end of the essay. Sympathetic magic was, for Mauss, magic that “follow the so-called laws of sympathy. Like produce like; contact results in contagion; the image produces the object itself; a part is seen to be the same as the whole.”

For Mauss and others, like J.G. Frazer and W. Lehmann, it was agreed that this magic was a kind of pre-science. Most eminently among the anthropologists of magic and primitivism of this time was Frazer, who believed “magical actions are those which are destined to produce special effects through the application of two laws of sympathetic magic: the law of similarity and the law of contiguity.”

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15 The term “sympathetic magic” was first used by E.B. Taylor, in his second volume on primitive cultures. Magic is, perhaps, an even trickier substance to deal with than telepathy, as it has equally been ridiculed through history as a discipline of con-artists. The magic discussed hereby Mauss, Frazer, and into Caillois could be described by the Occident as a “feeling” of the text and of contiguous, telepathic life. In many instances, the definition of sympathy could be just as equally substituted with that of empathy—foregoing
following way: that “Like produces like; or, objects which have been in contact, but ceased to be so, continue to act on each other at a distance after the physical contact has been severed.”\textsuperscript{16} This is all good and well, but it must be remembered that this research and writing took place in the late 19th to early 20\textsuperscript{th} centuries, a good decade before even the theory of relativity would begin to be discussed, or the advances in physics and thermodynamics under Prigogine would begin to be conceived. However en charmant the magical and fantastical theories of these French academicians and writers may have been, they were indeed not far off from the understanding of an information system which—until Prigogine—was, and still is, simply understood as just that: magic. Mauss even admits that such saying:

All these studies betray one common feature, or error. No attempt has been made to enumerate fully the different categories of magical facts, and, as a result, it is doubtful whether, at this stage, it is possible to propose a scientific scheme which could embrace the whole subject.\textsuperscript{17}

Further noting that:

We propose studying as many heterogenous systems as possible. In doing so we may be able to establish whether magic—no matter how it varies in relation to other categories of social phenomena from culture to culture—involves, in some degree, the same basic

\textsuperscript{15} ibid. p.15
\textsuperscript{16} ibid. p. 15
\textsuperscript{17} ibid. pp. 17-18
elements and whether it is on the whole everywhere the same. Above all, we must make parallel studies of magical systems of both primitive and differentiated societies. In the former we shall find the most perfect form, the basic phenomena of magic from which others derive; in the latter, with their more complex organization and more distinct institutions, we shall find data which are more intelligible to us and which will provide insights into the functioning of the primitive systems.\footnote{ibid. p. 19}

And while Caillois sought to conjoin literature with anthropology, biology, and zoology in their understandings of space and production of form, neither of the two writers—between Caillois and Mauss—had been completely capable of figuring forth exactly how the information of the image and object were repeated and recombined overtime. This was a scientific pursuit—as diagonal as any—for each of the writers, but in their specific times their pursuits were ultimately unable to be adequately explained or proven by the physical sciences. Yet, with their understandably determined feeling—a poetic feeling which is so often taken as personal fact in critical theory—progressively Caillois and Mauss allowed themselves to reach into scientific terms such as teleplasty or sympathetic bonding, and allow both the mysticism of poetry and science to become conjoined into an academic sentiment. Eventually, since their original writings in the first half of the 20th century, and in terms of what follows in the next section of this essay, these scientific pursuits of Caillois and Mauss, and the ideas which they struggled to make fact, have in the latter part of the 20th century been further structured and proven in the physical sciences, a theoretical divide and grander physical understanding of nature following in the wake of the dropping of the atomic bomb in 1945.
CHAPTER I

Thermodynamics, or Information Growth

In Bruce Conner’s 1976 film Crossroads, the testing of the atomic bomb on July 25, 1946 at Bikini atoll in the South Pacific is captured on film and seen fifteen different times from different view points stationed around the test site. The cameras used to record the event were especially designed for the testing by the US Department of Defense. With the ability to capture the image at a rate of up to 8,000 frames per second, it was a test that has been called the “most photographed event in history,” as the composition of numerous cameras filming at such incredible speeds for extended lengths were able to assume nearly every detail and possibility of exploration from the event and its image.

Adrian Searle, in writing about the film, says that in the testing’s wake—quite literally as 2 million tonnes of water were displaced into a column over a mile and a half high into the sky—the understanding of the test and the phenomena witnessed surpassed the possibilities of language and immediate definition. While including notes from the official report by the physicist WA Shurcliff, Searle says that “the reason observers at the 1946 Baker test had so much difficulty recalling and describing what they witnessed, Shurcliff adduced, was the inadequacy of language itself. ‘The explosion phenomena abounded in absolutely unprecedented inventions of solid geometry . . . no adequate vocabulary existed.’” Indeed, no adequate language existed—as a conference was shortly later convened to create a terminology, or a McLuhan-esque inventory of effects,

20 ibid. Searle.
to describe the event—but there also did not exist the present possibility of understanding the images produced and collected or what exactly the event meant for the production of images.

In his book, *Atomic Light: Shadow Optics* (2005), Akira Mizuta Lippit discusses the processes by which cinema and a new mode of visuality, what he calls an avisuality, were alighted upon by earlier advances in technology that predated the wrathful, penetrating light of the dropping of the atomic bombs. Equally, in her essay “Desert Testing,” Alessandra Ponte discusses the atomic and hydrogen bombs and their testing sites at length in relationship to Nietzsche’s *gaya scienza* (Gay Science) and Bataille’s understanding of surplus energy from the sun as proffering the possibility of a reverse, or negative, entropy.

Lippit acknowledges three earlier advances in technology or technique from 1895, exactly fifty years before the dropping of the bombs, determining that psychoanalysis, X-rays, and cinema brought about the emergent studies concerning the phenomenologies of the inside. For Lippit, these technologies began “pursuing the scene of interiority, the opening of the mind, the body, and the world”\(^2\) He goes on specifically about X-rays, saying “X-ray radiation was perhaps the emblem; the mysterious ray a figure for the body of a new form of light that yielded a new visuality, a modern form of light and its transmission that permeated the 20\(^{th}\) century . . . represented the advent of a new technique, one that explicitly recorded the destruction of its object, producing at once a new optics and archive of annihilation.”\(^2\) This undoing by X-rays, and the process of being able to define and discuss the undoing of the interiority of the object, gained more


\(^{22}\) ibid. p. 5
visual understanding as it traversed cinema and moved into more popular understanding from the atomic radiation which exposed bodies, the earth, and the universes surrounding and penetrating every image and body by their immanently intensive space. This entire original discovery of X-rays was entirely accidental, as discovered by their emanating from Crookes Tubes. These tubes, which were designed twenty years earlier by William Crookes, were experimental discharge tubes with a vacuum, in which cathode rays and electrons and other particles were studied or discovered. It was this nature of immanent experimentation, that by supposed accident, one of the greatest technologies of the 20th century was alighted upon just at its dawn.

In this realm of intensive experimentation at, or just before, the dawn of the century, Ponte looks to Avital Ronell’s discussions of Nietzsche and his *gaya scienza*. The Gay Science is not only relative to Caillois’ Diagonal Science, but it abets the latter’s hope for a new science by pointing towards a modern experimental turn, which naturally permeates “fields as diverse as political theory and cybernetics and even percolates into our language and conceptions of truth, probability and process.”

For Nietzsche, writing in the late 19th century, the completely open field of experimentation and the possibility of queering ideas of morality and ethics in science, not only pushed rationalism and empiricism to lengths past that of free will, but demanded that the final lengths be explored. What occurred at the end of this field of experimentation was little different than a Faustian exercise in human capacity, where the human was ultimately removed, and for hundreds of thousands, vaporized and atomized due to the spaces they physically occupied and the present which they had the (un)fortunate of occupying. Further, the

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eventuality of this intensive data production of experimenting within every field and at every cost brought about an energy in nuclear form that is still being attempted at harnessing and controlling as it was the first to be comparable to the surplus energy of the sun.

While the sun is not infinite in its energy and presence, neither is the phenomenal energy of the atomic or hydrogen bombs. The blast from the bombs striking similarities and accordance with the sublime visual nature of the sun were noted by William Laurence, the official historian of the Manhattan Project who wrote:

> And just that instant, there rose from the bowels of the earth a light not of this world, the light of many suns in one. It was a sunrise such as the world had never seen, a great green super sun . . . One felt as though one were present at the moment of creation when God said: ‘Let there be light.’

The associations to biblical and mythical narratives with the bombs are not lost, and the power of going back to the singularity that created the universe and its release of all information—primarily in the form of carbon—in an instant has also been held account. Still, what is revelatory is that the dropping of the bomb and the energy it produces, that being its information, in relationship to the cosmic presence of the sun is in an area of surplus that succeeds language and visual recognition or subjective, human imagination. This surplus, which exists within the superfluity of the sun and its massive, yet temporally finite production of energy, is where Ponte aligns this effect of the bomb and its testing with Georges Bataille’s idea of “reverse entropy,” which she finds within

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According to Bois, Bataille “conceived of kind of thermodynamics in reverse. In his view, because the sun’s energy is in a state of superfluity, we are condemned to an ever-increasing overproduction, and it is this cosmic imbalance that is at the root of the cyclical character of certain regulatory mechanisms—such as war—that are activated by buildup of unspent energy (war, an unproductive expenditure, represents the sudden release of surplus energy at the point where the pressure has become too great, like steam escaping through the safety valve of a pressure cooker).”25 However, as far as both Bataille and Caillois both got in the theoretical discourse of intensive spaces and their production, they were still on the wrong side of the century before the understandings of thermodynamics and the natural productions of information were realized by Ilya Prigogine, with Gregoire Nicolas, in the 60s and later part of the 20th century.

Ilya Prigogine was a Russian-Belgian chemist and physicist, who, in 1977, was rewarded the Nobel Prize for Chemistry due to his work on defining dissipative structures and the thermodynamics within systems that are out of equilibrium. Admittedly, this portion of the essay is the area one—myself an art historian—knows least about, as dealing with both mathematics or chemical structures is what I have always tested the least favorably in. However, a saving grace of this is in the understandings and comprehensions of the text, as Prigogine has often been referred to as the poet or philosopher—or poet-philosopher—of thermodynamics and information systems. As dissipative structures, what information systems tend to is the fact that information is both self-organizing and self-replicating, and in the process by which information flows

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there is an understood poetry in the acts of destruction and private eros in the life of information. Further, a most complete and thorough understanding of Prigogine and Gregoire Nicolas’ work is not entirely necessary. This is because—for the purpose of this essay—only the application of Prigogine’s work into that of economics and the orders of information growth will be explored; primarily in the recently published book Why Information Grows: The Evolution of Order, from Atoms to Economies (2015) by César Hidalgo.

The original idea that Hidalgo finds most important in Prigogine’s work is that information emerges naturally in the steady states of physical systems that are out of equilibrium. Hidalgo proposes a few thought experiments to display what a steady or dynamic state may appear like physically—a marble sitting in a bowl v.s. gas contained in a box, respectively. The example for the steady state of a physical system which is out of equilibrium is represented by Hidalgo’s looking to a whirlpool, where energy flows inward and becomes consistent, as well as that of his computer where he writes, with the computer receiving the input of electricity and then its processing units being able to then transfer, store, and send the data which is produced. However, the most efficient and widely recognized example of a steady state physical system out of equilibrium is in fact the cosmic ecology of the universe we find ourselves in as physical objects and images. Hidalgo writes, “the Earth is a planet in an out-of-equilibrium pocket inside a larger system—the universe—that is moving towards equilibrium.” He goes on to say that “in fact, our planet has never been close to any form of equilibrium. The energy of the sun

26 Hidalgo, César. Why Information Grows: The Evolution of Order, from Atoms to Economies. 2015. p. 28
27 ibid. 30
and nuclear decay taking place in the Earth’s core drive our planet out of equilibrium, providing the energy required for information to emerge.”

In the chaos that is the cosmos, just as in the chaos that is the boiling of water inside a pan, eventually an organized flow will emerge if, for both examples, the heat is held on long enough. The only difference being that the water itself will eventually turn into heat as it evaporates, due to the source of its boiling super exceeding the amount of water—which is simple information—in the pan. However, in this event where both systems are of equal complexity and surplus, Hidalgo notes that “after chaos, the system organizes into a state that is highly organized and full of correlations and information.”

This eventuality, as the system asserts itself towards order is paradoxically a part of indeterminacy, and it is what considers the growth of information but not so much the spread of information.

What Hidalgo then considers is the “stickiness” of information, a stickiness that allows it to be physically recombined and be reinterpreted. For Hidalgo, just as it was for Prigogine’s studying of these correlations between macro and micro systems, when information learns to grow it does so because “the steady state of out-of-equilibrium systems minimizes the production of entropy.” This specific awareness or ability of minimizing the production of entropy is how, through the continuous state of reproducing and reinterpreting each successive generation, life was able to spread and to disseminate its information, fighting to remain as complex information and equally become more imminent and immediate. The way it best found to do this was by making itself sticky, or

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28 ibid. 30
29 ibid. 31
30 ibid. 32

by becoming tangible—ultimately by becoming a solid object. What this means is that out-of-equilibrium systems self-organize into steady states in which order emerges spontaneously, and by its crystallization into objects eventually succeeds in minimizing the destruction of information by entropy. Finally, this is what allows for an understanding of telepathic proportions to begin existing within a present-perfect tense.

This spontaneous growth of information, or even the spontaneous re-consideration of information at any moment, is where images are able to materialize and re-find the particular histories that make up their presence. There is a particular drawing forth from the past, or a past drawing itself into the present, that, in the language of an artistic practice, is best considered as either a present-perfect tense of being within the archive, or a type of *forma formans* of collated information. This present-perfect tense—which we may say is a form of *having been*—allows for a past to continue against entropy and deterioration and into a present consideration. It appears by its ability to re-connect and re-combine itself with other orders of information, just as if the drawn contour of an index finger would re-connect it with the image of the hand drawing it forward. There would now exist multiple forms of information for the same image or word—dispersing itself in greater, yet equal quantities but with different qualities that would allow it to begin making a telepathic ecology of itself.

The way in which Prigogine and Hidalgo reach this ecology is by discussing an infiniteness, or what I may refer above as an indeterminacy of qualities, which acts as Prigogine’s *entropy barrier* and provides a perspective of time that is not spatialized like the theories of time advanced by Newton and Einstein. According to Hidalgo, for Prigogine “the past is not just unreachable; it simply does not exist. There *is* no past,
although there was a past. In our universe, *there is no past, and no future, but only a present that is being calculated at every instant.*’’\(^{31}\) Prigogine’s understanding of such an operation of time further enabled what was successively described as a non-linear perspective of physical and kinetic laws. What is important here is that in contrast to a linear timeline, where objects move backwards exactly the same way as they went forward, Prigogine discovered that instead, the past, at the most micro level, was totally incalculable and changed in every instant that something attempted to go backwards.

Of course, the linear perspective of time was favored because at most scales of observation the past looked the same as one traveled back into it, but ultimately at the most micro level of inspection there were noted increasingly larger changes as objects started to follow their path back. Rationally, in the context of this essay, this even makes sense. Because as objects in time decided to move forward, their natural trajectory—and re-organize and re-interpret themselves into new presents that allowed their information to grow and spread—they equally found that it was necessary to re-interpret and re-combine them selves when *moving backwards.* Prigogine and Grégoire Nicolas extrapolate upon this, saying:

> Generally speaking, the destruction of structures is the situation which prevails in the neighborhood of thermodynamic equilibrium . . . (read: systems of equilibrium seek to bring objects and information to their most base form in the quickest manner possible).

On the contrary . . . the creation of structures may occur, with specific non-linear kinetic

\(^{31}\) ibid. p. 40
laws beyond the domain of stability of the states showing the usual thermodynamic behavior.32

This contrary is the entropy barrier, that infiniteness of indeterminacy, which allows structures to organize and recombine going both directions. Coming from this, the system which favors the complex dissemination of information and dissipation of form rather than the largely favored option of the universe to drive everything to equilibrium, will ultimately find all of its presents as equivalent—defined as both computational and in similarity—to its past. And it will also allow for its past to make itself incalculable and therefore indeterminate, adjectives and abilities that are usually reserved for discussing futurity.

What this allows for is a seamless loop, similar to that of an orbit, but one of interruption and quotation (though a planet’s orbit may equally be interrupted by comic swerves in the universe which may collide with and recombine the planet into a new consideration). We may discern this loop as self-referential or of a having been participle, where, essentially, the object references and re-interprets itself as it looks and moves back into the past. So that, even when something attempts to reverse or find the past it came from, it is unable to do so: it is unable to achieve the moment, to find that specific history, and it is unable to discern its presence in the immediate as different between future or past presences. This understanding of a non-linear process of atoms and information is important for beginning to conceive how Yutaka Matsuzawa and his friend and collaborator, Nobutaka Ueda, understood Prigogine, with Matsuzawa-san and Ueda-

san saying, “the farther matter is separated from equilibrium, the more intelligent it gets.”

Speaking in a very matter-of-fact tone, belying that of an interest in a manifesto, Matsuzawa and Nobutaka talk of an art and of a Non-Linear Modernism that “is not closed towards others, does not plagiarize from others, and does not lose its self-referentiality.” The success in reconciling these two attributes of a non-linear art—where self-referentiality and plagiarizing may be understood as damningly similar—is that plagiarizing any history would close itself off from others and effectively remove the process of noted—or annotated—interruption and quotation that fulfills the loop of self-reference, replication, organization, and production. Instead, as understood by Prigogine, the process that information determines for itself is one that has not naturally come to or been made part of it. It is a fact that information has had to learn that space and time, going both forwards and backwards, is infinitely open to re-combination and re-creation by nature even if those combinations and creations are not infinite in their qualities. What Matsuzawa realized from this was that—following the Duchampian idea of the every-object as “readymade”—in this finiteness, every artwork already existed and could be processed or transferred, and, most importantly, could be telepathically understood.

Finally, and possibly most successfully, the image that was determined as being the most preferred by an interpretative mass was due to the immediate dissipative nature of history—a history which preferred a multiplicity of itself so that the group may survive, but which stuck to one eventually materialized identity that was the most preferred or most symmetrical. Paradoxically, this could be referred to as the LCD

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33 Matsuzawa, Yutaka, & Nobutaka, Ueda. *Non-Linear Modern*. 2000. p. 4
34 ibid. p. 6
(Lowest Common Denominator, the zero, the base matter), but it is also to a just purpose
that systems of disequilibrium were able to exist only because dominant systems of
equilibrium and symmetrical forms allow for information to crystallize and multiply most
efficiently and complexly.

Simply, a pattern emerges that allows for a specific image to arise, and as this
pattern prefers symmetry and order, the image preferred is often the most symmetrical
and averaged amongst the other possibilities which were proposed and noted. Their
notation is what would then allow for successive generations to know what worked and
what did not, but it can not be so simplified to Darwinian notions of evolution and
succession, because the production of a rational, average image every time is not
beneficial to the longevity of the system.

For Matsuzawa and Ueda, they write about the existence of a positive feedback,
which they refer to as “self-catalyst,” which enables the process of self-organization
within the system and of its materials to be accelerated. For them, this positive “indicates
a quantitative increase in the plus direction.” This is not clarified, but it is understood as
the direction moving forward. They go on to say that, “in reality, however, the system
would eventually break down, if it only functioned to accelerate self-organization.”
This is further abetted by Hidalgo’s invoking Francis Fukuyama at the beginning of the
chapter, ‘In Links We Trust,’ quoting Fukuyama with:

A society built entirely out of rational individuals who come together on the basis of a
social contract for the sake of the satisfaction of their wants cannot form a society that
would be viable over any length of time.37

35 ibid. p. 6
36 ibid. p. 6
37 Hidalgo. p. 109
Deciding that a community made of only rational, like-minded—and therefore averaged—individuals would produce an inevitable breakdown in structure and order, it is instead understood that links and production within networks are founded upon the irrational trust between asymmetrical bodies of different interests, histories, and present foundations.

Thus, they conclude, a negative feedback, which may be understood as irrational or swerving from a rational course, and which regulates this generative function, is also necessary. This is why the pattern production is inherently non-Darwinian, as it allows for an indeterminate choice to regulate the function of generating a successful image each time. This is understood as going in a minus direction, but it is not likely assumed as the past but instead as going towards or into the present. As a minus direction goes into the present just as the positive direction does, there is a past that is self-replicating and self-organizing that keeps both of these the positive and negative feedback directions of instantiated presents coherent along a non-linear perspective of time. Finally, this re-finds itself in Prigogine’s claims of a universe that cannot calculate itself going backwards—nor going forwards, but only in a present.

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Now, I would like to take a step back here and begin to consider Prigogine’s work—including the entropy barrier, the ability of information to be calculated and produced from out of equilibrium systems—with both Caillois’ teleplasty and assimilated spaces and Matsuzawa and Ueda’s non-linear modernism and telepathic mediums. It is important to consider each of these together, while also hopefully offering a more
resolved and less difficult understanding of the ideas demonstrated since the start of this essay.

With Caillois we have learned that through successive generations of Kallima butterflies, an apparatus was effected that gave to the butterfly the similarity, or mimicry on a three-dimensional plan, the appearance of a leaf—with its rivulets, its noted textures and patterns, and all of the things which brought to the butterfly the image of that leaf. It is necessary in first understanding that the spaces the Kallima butterfly inhabits, those around the tropical climates of Asian from India to Japan, are filled with the wide, ovular leafs that grow best in the climate—with the ability to catch the most sun or waterfall. By the internal appendages that, successively over generations, began to replicate the organizational structure of the leaves, the Kallima began to mimic and become indiscernible from its surroundings, indeed by its internal photographing and archiving of the environment around it, it began to visually understand its environment on an imminent level—as Giotto began to learn and show with his blue-painted skies—that assumed itself through the process of teleplasty, or the making of plasticity across times and spaces. In separating itself solely from genetic fabrication and determination, the organism is developed and manipulated—whether in the forest or the dark room—by the spaces in which they find themselves.

To bring this process together from another, yet similar perspective, the essay by Honda Hsiao, “Genes Do Not Determine Biological Shape Directly,” in the journal *Forma* (1999), points to the fact that genes are solely carriers of information across successive generations, but they also provide a possibly blueprint on which an individual body is constructed. He says, “the blueprint does not instruct directly an egg into the final
body shape, but how to make a shape. The genes determine proteins, and the proteins (as enzymes) catalyze material synthesis into building a form . . . and these processes are autonomous.\textsuperscript{38} It is understood that as like cells aggregate together, cellular structures build up and forms are created, but the self-organization of these forms can change by the assimilative qualities of their spaces and by the distances in their spaces.

The examples Honda uses are of cellular structures in \textit{Pediastrum}—a green algae whose form organize into four different patterns based on the random swimming of its smaller cells (zoospores)—the neuro cells within the fly insect \textit{Drosophila}—whereby the cells have two different options of becoming either neuroblasts or epidermis, and the fate of the cell is determined by whether its neighboring cell becomes a neuroblast and inhibits those next to it from following its differentiation—and lastly through the formation of blood vessels, which as Honda says follows a “positive feedback system participating in the formation of a branching structure. Much used vessels are enlarged, whereas less used vessels are reduced in size and finally extinguished . . . genes produce capillary vessels consisting of endolithial cells . . . these cells detect signals of the shear force of blood flow and blood pressure, and reform the vessels according to the degree of detected signals.”\textsuperscript{39} Honda ends by saying that “genes produce dynamic structural units that are assembled into a characteristic shape spontaneously,” and that “biological shapes are not determined solely by genes. They are determined by characteristics or qualities of the units (gene products) and the environment around the units. The environment sometimes varies by chance.”\textsuperscript{40}

\textsuperscript{39} ibid. p. 291
\textsuperscript{40} ibid. p. 292
From this it is determined that biological determination is not solely the process of continuously replicated or inherited genes, but by a nature that affects the final formation of an individual. However, where Honda still sees chance and indeterminacy within the environment, a telepathic ecology conceives of an inherited image, similar to a gene, that is then calculated and redefined by the spaces it is instantiated into. From Caillois’ work, and the perspective given by Honda, it is then imperative to bring into consideration the entropy barrier of Prigogine and the processes by which information grows and produces itself through Hidalgo.

The thermodynamics of the universe, which Prigogine found produced such an entropy barrier for itself, helps us understand the circumstances under which information is allowed to emerge. If the effects of the superfluous universe inevitably produces a pocket that is protected from its singular goal of entropy, then arriving back to that point of singular creation—as it may be called the God particle, Higgs-Boson, or Big Bang—the complex information necessary for allowing that pocket to exist must have equally had a barrier around itself so that it could be protected and conveyed into the future. Therefore, following Caillois, Mauss, and Honda, the intensive space of this complex, protected pocket within an out-of-equilibrium steady state system shared with the larger system around it which favors equilibrium and static, non-complex information, would necessarily have manipulated the smaller pocket into only forming by the finite qualities of the environment around it.

These qualities—while massive, and many remaining unexplored—are paradoxically indeterminate for the individual image or object, and are calculated together by the genetic blueprint which is provided for them and by the nature they find
themselves in within the moment they are made present. This then allows for a telepathic nature to begin forming between the images and objects of the present and the pasts which produced them and changed from their creation. Within art, primarily concept art, this was the understanding by which Yutaka Matsuzawa eventually realized, and began to more fully implement and utilize in his artistic practice, as well as extending past the original idea of concept art that Henry Flynt had written about only three years before, in 1961.

With Matsuzawa, it was finally realized in art that the concept of the image and or object was all that was ultimately necessary to realize its importance or beauty, and that the physical manifestation of the image or object needed not be made. In the terms of Luis Borges’ *The Library of Babel*, where every book that had been written or could be written or would be written was stored, there arose some distant melancholy that in “certitude that some shelf in some hexagon held precious books and that those precious books were inaccessible, seemed almost intolerable.”

It is apt that Borges immediately considers the structural geometry of the library, as if it were an invisible labyrinth that let numerous wonders in but no information out, because this platonic geometry allows for itself to be replicated overtime indefinitely, but its structures to remain finite. More, geometry was also used heavily by Matsuzawa to compose his mandalas—taken from his esoteric Buddhist upbringing in his youth—which sought to compose and expose the inner and outer worlds in their immediate existence together, as well as the manipulations those worlds had on each other.

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In the book co-written and published with Nobutaka Ueda, *Non-Linear Modern*, Matsuzawa and Ueda urge for a new art that adequately faces this non-linear perception of time and which rejoins itself with the past, an art they said would not be “closed towards others, does not plagiarize from others, and does not lose its self-referentiality.”42 Lastly, it is that this new art must create for itself, or find in itself, a new spirituality that brings together the immediacy of nature with the transcendence of idealism and is able to go between the two with equal scientific rigor and artful poetry. For Matsuzawa, this was indeed possible, just as it was hoped in Caillois’ Diagonal Science or prophesized by Nietzsche’s *gaya scienza*. These initial building blocks are what allowed for telepathy to finally become realized between objects and nature, and this new art is what will be focused on primarily in the latter chapters of the essay when literary research and poetry meet with the telepathic mediums of Matsuzawa and how the traversed artistic practices in light of the internet.

Beyond the mentioning of the Google results for *teleplasty* and the understanding of machines held by Alan Turing at the very beginning of the essay, the word “Internet” has been used very little. This is set to a distinct purpose: the Internet is not a phenomenal act of nature like entropy or x-rays or space, but it opens up the possibilities of each of those into considerably unimaginable and extra-phenomenal ways. For the rest of the essay, as we have now started to understand how information grows and is manipulated by space over time—as it creates a telepathic dialogue within and from itself—the primary focus of the Internet and its massive archive of information production will be considered and developed. It is perhaps trivial to say, but the internet has affected everything and is an epiphenomenon produced by the excelsior determination of humans

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42 Matsuzawa and Ueda, p. 6
to experiment and create. The primary considerations which follow in discussion of the
Internet is in it affects on architecture and geography and literature and art—the historical
producer of images *sine qua non*—and the bodies which are immediately implicated in its
areas of effect. The first consideration is of our present time. It is an economic and
architectural entity that has learned the ability to both materialize across geography—
similar to the others located around the world—while also learning how to manipulate the
cities and politics it physically must adhere in order to operate: the zone.
Chapter II

The Zone, from dust to aperiodicity

What is the zone? Yve-Alain Bois refers to the zone as the French understand it: as the area of abandoned buildings, deserted dockyards, where an immense amount of rubbish ("immenses décombres") was poured. The rubbish—Bois focuses primarily on dust—was located there due to the irreversibility of its invasive buildup, with Bois taking from Bataille’s theory that this irreversibility would end by “chasing the servants away and emptying all ‘earthly habitations’ of their occupants, transforming them into ‘deserted dockyards.’” Bois ends by illuminating upon dust and debris on the urban scale, saying: “the zone is what dust is on the scale of the single dwelling: it is the waste that inevitably accompanies production (which is necessarily, according to Bataille, overproduction).”

Through trade, commerce, and international boundaries being suffused together, loosened, or in some cases completely permeable—the Schengen Agreement being a marker of this growth—the production of industry has heightened over the past century to possibly incalculable amounts—simply in terms of determining the global exposure taken on by banks through the derivatives markets one is quickly looking at the hundreds of trillions of dollars, with no precise figures being available. Ultimately, though, a physical location is necessary for data centers and operations to continue and retain this economic information. It could be said that due to such heightened, and yes I hesitate to use the word accelerated, expansion, the provocations for industries to better hide or maintain the

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43 Bois. p. 226
44 ibid. p. 226
fluidity of their incalculable and irreversible productions of information necessitated the original production of the zone, which is determined as sometime in the seventies with the advent of the Free Trade Zone (FTZ). But, still, what the zone is physically and how it has materialized—and where has it gone since its origination—is necessary for understanding how it is now irreversibly imbedded in and manipulative of the cities and politics which allowed its founding.

The zone has been the primary focus for Keller Easterling for a time now, with her first essay appearing in *Places Journal*, titled “Zones: The Spatial Softwares of Extrastatecraft” (2012) and as the initial chapter in her book *Extrastatecraft: The Power of Infrastructure Space* (2014). The introduction to the zone in the journal is in stark constrast to that in the book—not mincing words in the former while poetically describing the visual advertisements for the zone—with the journal saying:

> Today urban space has become a mobile, monetized technology, and some of the most radical changes to the globalizing world are being written, not in the language of law and diplomacy, but rather in the spatial information of infrastructure, architecture, and urbanism. Massive global systems—meta-infrastructures administered by public and private cohorts, and driven by profound irrationalities—are generating de facto, undeclared forms of polity faster than any even quasi-official forms of governance can legislate them—a wilder mongrel than any storied leviathan for where there is a studied political response.⁴⁵

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Easterling comes close to determining that this phenomenon is almost inhuman, or at least admitting that it has escaped the powers of those who originally conceived of its presence, and that its multiplying across the globe has turned polity into an intensively shared and participatory extra-human activity where no single individual could determine the form of its future (indeed it is incapable of doing so). This allows for the zone to easily insert itself into any environment that it desires, being manipulated only by the geographies and environments that it lands so that it can quickly set to its global pursuits.

The forms and techniques that Easterling is able to determine in studying the zone are laid out in sections across both the essay and book chapter, with some sections remaining similar in both the essay and chapter, but Easterling vastly improving upon the essay in the book by including more techniques that the zone possesses or takes from historical iterations and precedents of its being. Within the essay Easterling lays out five initial sections: the historical foundations of the zone—The Zone is Ancient and New—noting the Roman port of Delos of the first century B.C. being the commonly cited primordial free port; the contemporary use of the zone as A Legal and Economic Instrument, endorsed by the United Nations in the 1970s by UNIDO (United Nations Industrial Development Organization) as an economic prescription to incentivize growth in developing countries; the zone as multiplying—The Zone is Breeding—from its original utilization as solely an FTZ (the Foreign Trade Zone Act was passed in 1924) or EPZ (Economic Processing Zone) into now huge parks or geographic areas that were classified per the industry they aimed to best serve; and, finally, into its present incarnation as the Zone Is A City, referring to zonal enclaves or aggregates of zones in a specific geography, e.g., HITEC City (Hyderabad Information Technology Consultancy...
City) or Ebene Cybercity on the island or Mauritius, and the most prominent examples
being Shenzhen, in Guangdong Province, and Dubai in the United Arabian Emirates
which Easterling calls “the city as zone and the zone as city.”\textsuperscript{46}

However, it is the fully realized sections within the book that will be looked to in
order to understand the zone. As Easterling expands her essay in the book, precisely
noting that not only is the zone a city, she also finds that the Zone Is A Double—
mimicking the host city and nation in its architecture and similar physical
infrastructures—and that the Zone Launders Identities—in its shifting, aperiodic nature,
the zone seeks to completely erase the static, conventional nature of the city it doubles,
but also, and this is perhaps the original most dangerous point of telepathic ecologies, it
looks to completely erase individual subjectivity or exceptionalism—with Easterling
gracefully putting into realization that finally there is some hope in the zone, in that the
Zone Is Its Own Antidote.

In closing the introductory section to the Zone in her book, Easterling properly
notes that “for all of its intentions to be a tool of economic rationalization, it is often a
perfect crucible of irrationality and fantasy.”\textsuperscript{47} At the rate of increasing trade, the zone
was necessary as a place for the newest forms of crystallized information to be set and let
alone until it had past its time and was able to be integrated into the nation—we may
discern these as customs controls or even as spaces for new information to become
acclimated to their new environments—but eventually the zone began organizing and
producing its own information, separate from any controlling body, that was fully unable
to be controlled or regulated by the governing bodies who employed its use. This is in

\textsuperscript{46} ibid. \textit{Places}
part to the zone’s recognition of itself—but again I would hesitate to ascertain a self-aware quality and all of the definitions surrounding that—because as it grew in port cities and took on the historically conceptual ideals of the trade area, it also began to manipulate itself in order to stay relevant to the broader, global scales in which it equally existed. This means that the zone, or zones, in Dubai—which had always been an entrepot of trade and logistics for the peoples of South Asia and Africa—immediately recognized itself as that historical body while also visually referring and relating itself to the growing zone metropolises of Shenzhen, New Songdo, or the trade hubs of New York and London. As such, the zone allows for an irrational and fantastical idea of itself, which leads it to maintain a visual similarity around the world just as it does a political and economic similarity. This allows for businesses that operate in these zones—such as the numerous companies who use Foxconn factories in Shenzhen and the Internet companies in Dubai or HITEC—to insert themselves seamlessly into different areas around the globe without nations necessitating that they become permanent or exclusive to the nation in which they operate. This leads to both the individuals and other entities in these zones, as well as implicating the cities and areas surrounding the zone, to become reinterpreted and recalculated at every moment in their willful assimilation to the prevalent global zonal culture that they participate.

As Easterling writes in regards to the zone as a legal and economic instrument:

The zone presides over a cocktail of enticements and legal exemptions that are sometimes mixed together with domestic civil laws, sometimes manipulated by business to create international law, and sometimes adopted by the [host] nation in its entirety . . . in many instances, the FTZ investors cannot be sued in ordinary domestic courts by individuals . .
and that the FTZ thus often supplants domestic ministries, courts, revenue offices, central banks, planning authorities, etc.\textsuperscript{48}

In many instances, a zone authority established by the host nation frequently has the power, in individual deals, to grant exception from any law, or local governments may give up judicial regulation in favor of managing or becoming more incorporated into the zone and the businesses which operate there. Effectively, a seamless cohesion is made between two asymmetrical partners—the local government and the global zone enclave—which feeds the production and subsistence of the other, at the cost of remaining partisan individuals.

Instead, it was hoped by UNIDO that “when no longer useful in one country, the zone would be taken up by another on the threshold of the global market. UNIDO even hoped to create an international “federation of free trade zones” that would convene representatives of governments around the world.”\textsuperscript{49} This federation would be the de facto managing and operating body of the zone, closing it down and opening another up as developing countries would alternatively need it to break into the global trade market, but instead, Easterling says that “zone growth accelerated throughout the 1970s,” and ever since, “the form has been mutating as it migrates around the world.”\textsuperscript{50}

This mutative migrating, or breeding as Easterling calls it in the next section, is where the zone—after the FTZ and EPZ form waned in the 1980s and 90s—applied itself as an instrument, “transforming as it absorbed more and more of the general economy

\textsuperscript{48} ibid. p. 34  
\textsuperscript{49} ibid. p. 32  
\textsuperscript{50} ibid. p. 33
within its boundaries.”\textsuperscript{51} Thus new services and new technology markets were applied to the zone, and the zone began to find itself coming closer to the interiority of nations. Soon, global corporations began to enjoy quasi-diplomatic immunities, and, as such, also provided nations with the support or expertise, as well as credentials, when seeking funding from the IMF or World Bank. In a mutually exclusive relationship, international construction companies and infrastructure specialists “like Bouygues, Bin-laden Group, Mitsubishi, Kawasaki, and Siemens delivered technologies for high-speed rail, automated transit, airport, and skyscraper engineering.”\textsuperscript{52} It then approached to a point that, as Easterling cites the political scientist Xiangming Chen, “these zones were beginning to aggregate opportunistically to circulate products between jurisdictions, trading exemptions and filling quotas within the complex engineering of supply chains.”\textsuperscript{53}

Easterling ends the chapter with two claims, the first from the 1995 book, \textit{The End of the Nation State: The Rise of Regional Economics}, by Kenichi Ohmae, who claimed that “region states would be blessed with a new economic freedom from state governance, and with boundaries that could only be ‘drawn by the deft but invisible hand of the global market.’”\textsuperscript{54} The second was that with the increasing complexity of the zone, a confusion amongst economists to classify it started to brew and that “The diversity of EPZs is matched only by the diversity of terminology used by analysis.”\textsuperscript{55}

This incapability of succinctly describing the phenomenon of the zone could be understandably closely associated with the original, and continuous, incapability of describing the atomic bomb and its resulting blast. This is because, in the terms of

\begin{itemize}
\item \textsuperscript{51} ibid. p. 36
\item \textsuperscript{52} ibid. p. 38
\item \textsuperscript{53} ibid. p. 39
\item \textsuperscript{54} ibid. p. 40
\item \textsuperscript{55} ibid. p. 40
\end{itemize}
Kenichi Ohmae’s “hand of the global market” the primary concern for the market is where and how its information is stored, organized, and accessible for immediate production. By nature, the growth of information requires as little encumbrance on it as possible, as this encumbrance slows it and decreases its future complexity, and by generations slows it to a static and entropic state. Therefore, the natural inclination for information is for it to be integrated into as many geographical regions (space) and into as many complex industries and bodies (time) as it may presently occupy. The most qualified, contemporary instrument that enables it to do so is through the format and infrastructure of the zone. Additionally, the abilities that allow for the zone to be implemented the best into urban environs and into information sets are by batching and by approximation. The former could plausibly be argued as aggregating, which is an important word that already has considerations regarding image production from David Joselit’s essay *On Aggregators* (2014), but the term batching specifically applies here to the company Amazon’s use of “Batch Zoning” in its warehouses—or what are commonly referred to as Fulfillment Centers.

In her book, *Leaning from Logistics* (2016), Clare Lyster also devotes an entire section of her book to the Zone, but moves to looking at its specific application through the logistics of FedEx and Amazon.com while also delving into a more thorough history of the zone. However, instead of the city or urban format which gives itself to the Extrastatecraft of Easterling, the applications which Lyster looks at are decidedly temporal, rather than spatial. The distinction here is no accident—where historically time and space have been linked, the former has seemingly eclipsed the latter in the considerations of information today. The examples Lyster gives to this, in looking
particularly at the Batch Zoning diagram of Amazon Fulfillment center (img.), lies in the fact that the warehouse is not inventoried or arranged in a typical, that is historically rational, plan, but that the products and crystals of information stored and directed throughout the warehouse are arranged in a consistently fluid and transitive nature. The identities of the products—arranging them in the warehouse by like manufacturer, or likened to size, or like outfit or material—is unnecessary, as the only determinant factor in batching the items is their average popularity decided upon Amazon’s customer base. By keeping the products stored fluidly—with no area being designated for one particular activity or object—the “warehouse is kept full and popular products reach the customer faster, preferably within a day, or same day if the Fulfillment Center is next to a large city.”56 Still, most essentially, the zone does not so much do away with subjective identities as it does co-opt them into its larger, temporally compact body [Fig. 1].

Identity, and provenance or citation, is embedded within, and becomes particularly more nuanced and myriad in its new consideration of the information surrounding it, but this is still a task for it to get to (and one in which that will be discussed at the end of this essay).

Lyster draws attention to the fact that the idea to zone a city—which was the first application of the zone into any infrastructure—originated in 1916 (just over a hundred years ago), when New York became the first city to implement a consolidated zoning resolution that set in place “how, what, and where one could build.”57 She then traces this history only a short while before, to when the Victorian reformist and French hygienist movements understood that planning a city would reduce the ills of crowding developments and industries together with people—producing cholera, high infant

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56 Lyster, Clare. Learning from Logistics. 2016. p. 102
57 ibid. p. 102
mortality, and other societal malaise—and sought to plan, or zone, the city according to functional categories. It is from this point that she interestingly draws upon from theorist Didier Gille, that the modern city was organized through a two-fold approach: circulation and differentiation, or, as we earlier described it as a loop with quotation and interruption. Inevitably, as this rational approach to planning a city gained popularity and affordability within urban areas, the zone eventually naturalized as a way for cities and information to better organize and form themselves. This is where Easterling returns with the zone, in an amount of time less than a century, manifesting itself as the double of the city.

Like the zones batched together in Amazon warehouses, no particular product or carrier of information being particularly distinguishable or discernible by the logistical infrastructure, the format of the zone as city which has arisen today in such areas as Dubai, Shenzhen, New Songdo, and others is also not totally discernible from the city which begot the idea of the zone in 1916—though, admittedly, aesthetic differences and preferences to new technologies and materials have allowed for these newer areas to mark themselves as different from New York. Or, as Easterling puts it:

Shenzhen is a double of Hong Kong. Pudong doubles Shanghai. CIDCO, operating under the motto “We make cities,” is making Navi Mumbai the double of Mumbai. Not only has the zone become a city, but major cities and even national capitals are now engineering their own zone doppelgangers—their own non-national territories in which to create newer, cleaner alter-egos, free of any incumbent bureaucracy.58

Indeed, the zone is learning, and it is a fast learner if not immediate learner.

58 Easterling. p. 48
Lyster equally recalls this point by bringing into discussion Manuel Castell’s use of the term simultaneity in his “space of flows,” which he summarizes as the modalities (conduits, software, hardware, and physical spaces) required to “allow two or more entities remote from each other to conduct an exchange in real time.”\(^59\) Or, when she conjures up the abilities of simultaneity in the work of philosopher Paul Virilio, who instead prefers the term “instantaneous—the ability to be here and somewhere else at the same time that is made possible by digital technologies.”\(^60\) But we must expand on Lyster’s point, because it is not only due to the event of digital technologies that has allowed humans and information to better participate, just as she admits that “space is not actually shrinking\(^61\) is equally not entirely accurate. Because, for information, space has never been a factor and thus has neither been here nor there in its consideration, instead the only factor that it has considered is that of time, which indeed has become quite immediate, or nearly to its immediate liking, as it has strived for.

Equally problematic is that Easterling, in the entirety of her section of the Zone As a Double, increasingly only gives examples of zones-as-city, cities-as-zone occurrences, but fortunately we can quickly move past that as the physical building blocks of the city which the zone has learned and takes on—roads, streets, electrical and water lines—are unnecessary for understanding the zone as the preferred format for information to differentiate itself seamlessly around the globe. The zone understands and immediately reconciles each and every zone format before and after it—as well as around it in different areas of the globe—and information is able to fluidly insert itself through the zone into the geography it is set. In the negation or removal of space, only the

\(^59\) Lyster. p. 97
\(^60\) ibid. p. 97
\(^61\) ibid. p. 97
compression of time is worried over by information, and for the zone to double itself as the city, the power of information is able to insert itself into any area of the globe without hindrance or immediacy of complexity.

Again, in ending this section, I would like to take a step back and return to the thoughts on the zone that we have since visited. If there is anything to learn from the zone it is that it is a being of polydefinition, and rightfully so as the complexity of information demands it to be. However, I use the word *polydefinition* from Lucien Lévy-Bruhl (1857-1939), a French classical philosopher and anthropologist, Director of Philosophical Studies at the Sorbonne in 1904, whose research on that of “primitive societies” focused on the central theme of participation. Lévy-Bruhl wrote numerous books and essays, some even published posthumously, on the specific topic of participation, and was a source for both Cailliois and Bataille in their philosophical undertakings.

This theory of participation that Lévy-Bruhl most focused was one which held together the collective representations of primitive mentality—a term which has since received criticism—writing that:

> In the collective representations of primitive mentality, objects, beings, phenomena can be, though in a way incomprehensible to us, both themselves and something other than themselves. In a fashion no less incomprehensible, they give forth and they receive mystic powers, virtues, qualities, influences, which make themselves felt outside, without ceasing to remain where they are.\(^62\)

> Indifferent to the rules of non-contradiction, participation allowed for the status of an object or being to find within itself multinumeration, consubstantiality, and

multilocation. In other words, it allowed something to be singular and plural, both itself and something else, both here and elsewhere at the same time. Participation for Lévy-Bruhl was a way for primitive mentalities to align the mystical, which signified the content of thought, and the prelogical, indicating the connections between thoughts, into a pattern that determined and defined the phenomena of the world and its, as he called it, crystallizations of representations. Most interestingly, as participation has become increasingly normalized across the world—and what I mean by normalized is the acceptance of conditions where bodies and identities are co-opted or easily accessed—the interpretations of mystical connections or prelogical forms have either become increasingly common or institutionalized.

As initially brought up by Bois at the beginning of this section, the zone was the place where the production of industry needed to dump its natural overproduction. Or, where the excess of necessary information from an industry was removed in order for that excess to equally begin growing, successively allowing for more complexities to invite the industry outside of its geographical, bureaucratic run confines. From the beginning, this excess and growth of complexities outside of intended or idealized use allowed for the creation of both the area of the zone, as well as the information inside of it, to take on what could again be called prelogical forms. Between the French understanding of the zone as a place for rubbish, and the doublings or multiplications of the zone format with that of the city by Easterling, the amount of rubbish, or data, collected and stored and materialized as either big data, meta data, or just simply data stored in the cloud—itself operating under a similar format of batch zoning—is literally too much to be calculated

or understood. However, what is even more mystical in these connections of data, is what is \textit{produced} between and amongst them within their intensive intimacy of participation and shared telepathic ecologies.

For the zone, this ability to exist and understand itself throughout its various formats across the globe—in a vein no less different than being singular and plural, or both itself and something other than itself—has been amped up due to the capabilities of increased participation—and the normalization of that participation—given by the Internet. The natural infrastructure inherent to the Internet to process and send information, to compute and recombine information from different places across a single, compressed plane has allowed for the abilities of the zone to morph into larger than originally intended pursuits or plans. Further, the infrastructure of the zone which produces and processes information and the information that is produced and processed by the internet, operates on a strikingly similar plane because what is recombined and reconsidered between and amongst those massive amounts of information gathered and collected is a visual representation that is both outside of anthropological subjectivity and far beyond the death of any author. Or, as what Reza Negarestani might call it: inhuman.

This may appear as troublesome, but it is not so much after one is able to better consider how and why art and its images are produced, and what this telepathic ecology does for and to the image. Equally, it would seem foolish to not address the archival quality of information processing and recombination, as Mizuta Lippit, Joselit, and countless others equally understand its necessity to contemporary art and visual production. However, before looking directly at the artists, it is necessary to first look at the cultural mode that first started to believe of telepathy in its powers, that of literature
in the Victorian age, and the idea of the physical libraries which still represent the archive
to the common imagination. Or, in the words of Susan Howe, whom we will first look,
the ability to sift and sort through collections of manuscripts and find, upon hazard, the
relationships which produced the great poems and articles of early literature is a
“collaged swan song to the old ways.”\textsuperscript{64}

\textsuperscript{64} Howe, Susan. \textit{Spontaneous Particulars: The Telepathy of Archives}. 2014. p. 9
Chapter III

The Telepathy of Archives

The *Telepathy of Archives* is the subtitle to Susan Howe’s book, *Spontaneous Particulars* (Christine Burgin/New Directions, 2014) which has acted as a soft primer for understanding the plane of paper or the ruled ledger or handy notepad as an area where the tendencies of the zone can equally arise through the hazards of the written word—the strikethrough, the trailing-offs of thought, the loopy-loos and curly-cues, and even the splotches of ink or rubbings of erasers—all seeking to fulfill the calculations of past considerations. Also, it was the first place where the word “telepathy” began to take on serious consideration for both this essay and a more real academic trajectory, as Howe and her past and current writings—both poetic and essayistic—have been treated by schools and universities (being a fellow at Yale in the fall of 2016) as rigorous and insightful in their research and projection, or as one friend calls it: Howe practices a type of “factual telepathy.”* But, to this phrase I raise the statement and question Howe herself alighted upon in a recent presentation at Yale, quoting from one of her favorite Early American poets William James: “In times of trauma, a door opens that allows for facts and apparitions to mix together.”**

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* In discussing this thesis and Howe’s work with Ivan Gaytan, a co-worker of the author in 2016, he brought up the idea of *Spontaneous* and other works as practicing this “factual telepathy.” Through research and piercing times and texts, Howe has been able to show an understanding of words that trace through authors’ writings.

** While writing much of this essay in New Haven, November 2016, Howe, as a writer in residence at the university, gave a lecture. It had been intended as one of readings and discussions on her books, but following the election on November 9th, Howe, two days following the outcome, invoked this phrase from James.
Many of the words I have used in the above paragraph are Howe’s own (i.e. “soft,” “hazard”), which she uses to display and describe the connections and contents of thought between Emily Dickinson’s poetry and Webster’s Dictionary, first published in Dickinson’s time, or the apparent feeling of a text under hand. But, equally, they are also not Howe’s words, as they are merely adjectives or nouns, though they maintain a riveting sensibility that connects and calculates back and forth as they are intimately processed. In her presentation at Yale, Richard Deming gave an example to this process when Howe was researching at the Bienecke Library, coming across a particular word in the poetry of Hart Crane that neither of them recognized, nor could agree on through Crane’s penmanship. Between them, it appeared as “surf” or “scurf,” as in through cloud surf, or through cloud scurf [Fig. 2]. The director believed it as surf, and Howe saw it as scurf. In the following days, Howe had come across a letter between Crane and a friend where indeed the word scurf was used in describing the waters Crane had observed.

In this section, more of Howe’s work, primarily in Spontaneous but as well as in her poetry and interviews, will be discussed along with the poems of Aase Berg and Sueyeun Juliette Lee. Additionally, and to finally find ourselves in discussion of visual arts, the artist R.H. Quaytman will be discussed in terms that consider her work as proceeding past that of Joselit’s Painting Besides Itself (which has successively garnered the moniker of “Network Painting”) and discuss the artist’s screen printed panels in terms of the zone format, as both literary and logistically infrastructural, and as an art historical entropy barrier.

Perhaps it is best to begin this discussion of poetry and literature with a quote that appears at the end of Howe’s text:
Poetry has no proof or plan nor evidence by decree or in any other way. From somewhere in the twilight realm of sound a spirit of belief flares up at the point where meaning stops and the unreality of what seems most real floods over us.65

In originally conceiving of this idea of telepathy, which then coursed itself into that of ecologies and connections, one of the first ideas I had was what I called *The Haunt*. It was conceived as a place that lain between the past and present, and the images which arose from it were calculated and produced by an immediacy given by the Internet and other intimately surrounding data. Equally, it was a place of intense trauma—or a past that was visiting at every moment with all its horrors and joys—and in Howe’s words it may as well be this twilight realm of sound.

As the artist Irena Haiduk says, “sound is the only sense that cannot be shut out,”66 as she remembers the bombs dropping in her former home of Yugoslavia, those vibrations continued through the skull and memory. Or, we may recall John Cage’s experience in the anechoic chamber—a so-called sound cancelling chamber where Cage still heard two frequencies echoing in the room, one high and one low, those being his central nervous system and his blood flow. This is the poem on paper, taking in immutable sounds as fingers, pens, and eyes move across pages. It is a past that so overwhelms the moment that it must necessarily be the present, or it must necessarily not be the past we remember.

The way in which Howe expresses this past visually is through her poems. Visually, they may resemble in their construction that of collage or cutup—borrowing the term from earlier counterparts such as Hannah Hoch, Jindrich Styrsky or Georges Peraut,

65 Ibid. p.63
66 * Conversation with Irena Haiduk on March 26, 2017.
to more literary figures who championed the cutup method such as Brion Gysin, William S. Burroughs, and Kathy Acker—but the sounds which emanate forth as Howe speaks or as eyes hear the poem—or as she says “where a thoughts may hear itself see”%(Howe, 24)—turn the image into a new codex of meanings. This conversion, which happens in the research libraries she frequents or the poems she produces, is based on a “mysterious leap of love.”

66 saying, with some echoes to Bois:

Sometimes, a hidden verso side acts as a prior counterpoint. The way improvised children’s tales have needlepoint roots in Latin holy words and medieval jargon. What difference does it make if what we see before our mind’s eye has already been interpreted? This meanly magnificent “waste” exists on a scale beyond actual use. It provides us with a literal and mythical sense of life hereafter.  

Perhaps Howe is uncomfortable with the word waste, but it plays a particular role in the efforts of notation, citation, and the processes of archiving. It is a fact that in the historically produced books, articles, essays and other material from which one can, and so many others have, endlessly quote and appropriate and self-reference, that indeed it is a magnificent waste. A present waste that is beyond actual use, or even measurement—similar to the buildup of data or derivatives powered by the tendencies of the zone—all to the point that in the future it is possible citation and referencing will no longer even be necessary or profound in their noting as they will just exist as absolutely as sound or darkness.

66 ibid. p. 25  
67 ibid. p. 25
These objects of notation and reference, collected and stored away, are continually “re-animated, re-collected (recollected), through an encounter with the mind of a curious reader . . . Each collected object of manuscript is a pre-articulate empty theater where a thought may surprise itself at the instant of seeing.”68 However curious the reader may be, their interpretation and understanding is built upon an infrastructure which allows for information to be re-processed and re-produced, in as seamless a manner as possible. This owes much to the rational and classical approaches of notation and archiving, but, again, it is from between these notes and their seamless correspondence through a sensible zoning that, as Howe puts it, a “particular ‘deep’ text, or a simple object, reveals itself here at the surface of the visible, by mystic documentary telepathy.”69

In poetic writing there are many words or phrases or ideas that appear as perhaps meaningless, or at least as requiring explanation and validation of understanding, to the point that many just give up in conceiving of its meaning. What does “mystic documentary telepathy” even mean as a rational thought, as it tessellates together two thoughts that imagine themselves as the unknowable, and one word in the middle which concretely asserts itself as the factual and diligent. Instead, it is not so important as to what they have represented, but what they produce in participation amongst themselves—taking into account those past representations, but also asserting themselves as a whole new consideration, perfectly and immediately. If this is the circumstance that notation has built meaning upon a word, then it would only make sense that as one recognizes the

68 ibid. p. 24
69 ibid. p. 18
infrastructure on which information is built that the infrastructure can be put to use under new modes of thought which allow information to grow more complexly.

What I would like to then turn to is the concept of Surrealism and Dada, which in the late 1910s and early 1920s began as a literary pursuit, as it understood image production as having come near to the finale of its rationalized considerations. Or, that the infrastructure for art had become nearly complete, to the point where all considerations had been exercised and the only remaining exercise was to modulate and make imminent that infrastructure.

The word imminent, or immanence, is a funny one—ties to Giotto or Eastern theosieties could easily be drawn—as it turns away from Transcendence and Idealism, these constraining the growth of information. The imagery of surrealist paintings were not entirely original nor were fantasies bestowed upon the world which had not yet then existed, but the process which allowed for Surrealism, and particularly Dada, to take precedence in the 1920s were—to continue with this train a thought—imminent to the time. Describing and displaying monstrous or unreal subjects, or playing with the design and spaces within paintings were discerned through the handiwork of Italian and Antwerpen Mannerist paintings of the Renaissance and Dutch Golden Age. Instead, what allowed for Surrealism and Dada to manifest were in the play of languages and infrastructures of art, describing the failures and successes of the past through new considerations of visuality and production.

One of the infrastructures most heavily used and toyed with by Surrealists was that of translation. Their conceiving that within translation a mode of chance and indeterminacy arises is partially correct, but in fact the object that appears after
translation—that period of precarious of transition—is precisely calculated among a spectrum of indeterminate qualities. Or, as we originally noted in the chapter on Thermodynamics and in one of Matsuzawa-san’s argument, the shape of things is infinitely open to re-combination and re-creation in its quantity, even if those combinations and creations are not infinite in their qualities. One of the authors who activates the possibilities of translation, by applying parameters to the words and their sensibilities, is the Swedish Surrealist poet, Aase Berg.

Well known in her home country of Sweden, Berg is a bit lesser known in the States, even though her usual translator, Johannes Goranssen, has been gaining more and more of a cult following for his own myriad works over the past few years. The identities and co-operations between the two writers is a fascinating dynamic, but it is in the words and sounds Berg uses or creates in her native tongue of Swedish, and which are then—to put it simply—challenging translated into English by Goranssen, that an indefinate sense of the word is programmed. In her poem “Hydrophobia” ($img, poem, Berg, 71), the Swedish words which appear—(1) fettstela fimbulskräckflod, (2) fittstela rallbandsfettflod, or (3) valnötsdjur—are not Swedish words as any Swede would recognize them or use them colloquially. Instead, they are conjugations into neologisms made into constellations—a word Berg figures towards quite a bit—that when translated are imagined in English as (1) fatstiff freezefearflood, (2) cuntstaff looptrack fatflood, and (3) whalenut animals. While these are not recognizable words in English as well, as a poetic constant—from the Swedish to the English—both the meaning and the image of that meaning are produced through translation and of variability set by parameters.
One of the parameters Berg sets for herself is in the word *whale*, or Swedish *val*. In Swedish, depending on how it is pronounced, the word may either mean a whale—as in the cetaceous creature—an election, or a voter. It is the sound of the word which determines and instructs its meaning, and it is the translation of the word, as well as the translation of sound, which produce another meaning between them. This may equally be the reason why Berg titles this collection of poetry, *Transfer Fat*, conjuring up the image of a fatty, meaty whale just as it makes allegorical the words and future translations as invariably tied to that image of the whale. The whale for Berg is not just a tender, intimate mother, the recipient of rationalist violence, or the transport of simple minutiae into various complexes, it is also an infrastructure that allows the poems to create an ecology about themselves. As a structure of the poems remains constant throughout the book—most poems are only four or five lines—information regarding different considerations of the whale, and the words surrounding it, is able to seep in and out of the poems and create an immediate sensibility about itself.

In the Translator’s Note, Göransson refers to this as “Ambient Translations,” equally noting that Berg refers to this ambient space where the Swedish language goes through all kinds of permutations as a “deformation zone.” It is no surprise that the word ‘zone’ may arise, because it is the area that allows for Berg to translate English-language articles about string theory, physics, and science fiction into the Swedish language [Fig. 3]. This renders her own texts as if they were a permeable möbius strip—or a loop with interruption and accident, of new considerations arising through the repetitive cycle. Göransson also specifically notes that the supposedly concrete past is also open to change as present considerations arise, because in the process of translating

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these neologisms—often reading them and translating them literally and thus irrationally—saying that:

When we get to common words like “späckhuggaren,” the standard term for “killer whale,” I can’t help but read it literally for the two words that make up the compound term, “späck” (“blubber”) and “huggare” (“biter” or “attacker”). The extreme neologisms train the eye to break down the standard compound words. Thus I translated “Späckhuggaren” as “Blubber Biter.”

For Goransson, the past considerations of words—or that which he thought was always concrete or complete—necessarily change as present considerations arise quicker and more immediately. This is the understanding of Howe in her studies and research of poems, as well as in the constructing of her own poems, that meaning is not only re-considered and re-calculated into the present, but that the past equally changes because of these considerations. The poet who images this future, though not through modulating an infrastructure of words but instead through understanding the intensity and constant immediacy of the future, is Sueyeun Juliette Lee.

When Juliette and I first met, she brought with her another book that she had done in the past that she wanted me to have. I already owned two: the earlier *A Primary Mother* (2011), which had laid much of the foundation for the most recent *Solar Maximum* (2015). The one she gave me, more an artist’s book than bookstore bound commodity, was called ‘*from Aerial Concave without Cloud’* (2015). In many ways, *Aerial* and *Primary* appear to function like any book of poetry: constructing feelings into

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71 ibid. Göransson. p. 116
words, and words into feelings, or at least having the conceit of doing so. However, what I would like to discuss primarily in Lee’s writing is the energy that cracks and consumes form. *Solar* is the book that Lee has collected her most profound past and recent writings, and she both writes about this energy which crack and consumes form while also allowing for the mysticism of energy to surround the words she uses.

As Lee discusses her past studies for the poems, recalling her studies of light, the sun, and clouds in Norway and Iceland, she also specifically notes in her biography that “she grew up three miles from the CIA.” Suggestively, she alludes to the fact that this enclave of information—under the guise of intelligence—disturbs or manifests the area around Langley, Virginia by the people who work, consult, and help facilitate the operations of the CIA. The atmosphere is one of constantly perceived information with no reprieve, and indeed the people change because of the information considered. Lee alludes to this atmosphere of constant information through the considerations of light and the effects of the sun on both the biology and environments of the North, which found their way into the poems of *Solar Maximum*.

As a solar phenomenon, the event of Solar Maximum is when the sun is at its most active during its 11-year solar cycle. During solar maximum (or solar max), large numbers of sunspots appear and the sun’s irradiance output (the amount of brightness and energy produced) grows by about 0.07%. The appearance of sunspots denotes the flux of intense magnetic activity, which also denotes increased solar flares and coronal mass ejections (CMEs), these flares often intersecting with the Earth’s magnetosphere and disrupting other forms of radio or satellite communication.

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In Juliette’s book, the Earth is imagined in a place where the sun has fixed itself into a constant solar max, and where it is constantly the recipient of intense magnetic and solar disruption—turning bodies into oceans and oceans into bodies. In this particular predicament of speculation, winds travel at sustained speeds of 125 mph and the “scattering of iridium-plated bones has become the most popular means of divination for telling investors the import of purchases we make before the next cyclone hits.”

Humans have turned to apparitions and formed into reciprocate photographs of their daemons as they have inched closer to the empirical science they strove for through intensive experimentation and research study [Fig. 4]. Seemingly, one of the only saviors to a stagnation of form and structure is the night, when temperatures fall to near absolute zero and the undeterred environments of space meet terra firma—freezing molecules, growth, and maintaining stasis as aspirational revolution continues and “SKY / breath reignites, heat / a constant [Fig. 5].”

In this world, where day explodes atoms with its excessive energy and turns the world into an expression of constant velocity with no recourse—where even the past revolution of the Earth’s rotation no longer looks like it did 24 hours ago, nor can it be remembered—the night comes to not help, but merely observe progress, crystallizing atoms into wholly new, unobserved forms at the instant it arrives. It may be negligent to not call this world a strange or alien world, but it is because it is not so: it is still a world of information growing and recombining itself, and it is still a world that may be recognized by nothing except that it is still excessively complex and its exigency at

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74 Lee. p. 97
75 Lee. p. 10
warding off entropy has come—quite literally—full circle and immediate, as each molecule is able to form a structural entity out of the other molecules around it.

In attempting to explain what this thesis is, there have been a few elevator speeches I’ve turned to: *telepathy is the immediate understanding of the shared form between two sources; or, in the incalculable mass of big data, the ability for that big data to produce something from within and between itself would reciprocally determine our reception, understanding, and future consideration of that data.* As pure information, that data would become more complex—though it already is—and necessitate that the considerations that had calculated or produced the data must also change in their forms and structures. Increasingly this becomes more esoteric and possibly deterministic, but it would follow the natural path of information growth and crystallization to will the image it most deems necessary. In Lee’s writings, the understanding of telepathy is a given, or is unnecessary to determine, as the process and structures of writing allow it to both be a foregone consideration—indeed the practice of writing is of being in the present perfect participle of always having been—and because words and the space around them naturally allow for immediate, yet infinite considerations to occur.

Many of the poems from Lee appear as anecdotes or simple paragraphs, while others take on more semiotic, diagrammatic aestheticizations, and many others occur as if in the style of Mallarmé’s *Coup de Dés N’Abolira Le Hazard* (often just referred to as *Coup de Dés*). The lines, words, and zones of free forming thought in these particular poems are both in historical consideration of Mallarmé, and equally that of concrete poetry or analytics. And yet, in a similar breath, they are estimable to that of coding and
digital indexing as those same areas of notation and process equally enable or enact a new thought to take place. It is not a poetry of completely new visual structures, but by enabling those past infrastructures to help attune the speculations and tying-ins of words to the future, the considerations and calculations of a present that exists for Lee are made factual out of every apparition which exists for her.

In ending this chapter, and finally moving into the discussion of visual arts and artists, it would be prudent to assess this chapter through the work of the artist R.H. Quaytman, who incorporates the archival sensibilities of Howe, the methods and parameters of work with Berg, and the considerations calculated presents like Lee. First, it should be noted that Quaytman is Howe’s daughter (the H in her name refers to this surname), and that she is an artist I work with frequently, if not daily, at Miguel Abreu Gallery. Also, more than passing reference to David Joselit’s *Painting Besides Itself* should be made, as in many cases this essay has been used as the standard for understanding Quaytman’s work, as well as that of contemporaries such as Cheyney Thompson, Jutta Koether, Stephen Prina, and Wade Guyton.

In the essay, Joselit poses three questions, as inspired by Martin Kippenberger’s want or determination for a painting to be: *How does painting belong to a network; How can the status of painting as matter be made explicit; and How might painting meet the challenge of mechanical reproduction.* Each of these is an important question for painting to continually re-estimate and for the viewer to consider, but further possibilities are understood for the painting to re-consider the questions, as well as re-interpret it, as information moves past the mechanical and explicit networkable. With Quaytman and company, he finds that as painting is increasingly tied to the digital or information-

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driven, that dislocation and fragmentation arise—reminding one of the historical
“enormity of those procedures in painting”\textsuperscript{77} while also translating that history into a
code that instructs how one sees and operates around the painting. This is inspired
because of its attempt to resituate painting into the economies of information, while also
allowing for new interpretations of information to change the considerations of painting.

Through Joselit, this is because fragmentation and dislocation are nothing if not
references to the counters which beget their direction—an effort calculating and placing
their appraisal—that would allow for a painting to be understood prior to its making. This
is, in effect, what occurs specifically in the works of the painters Joselit mentions, and
epecially so in the case of Quaytman.

Delineating that the size of her panels to be in line with the golden ratio, her
beveled wood panels scale in size out of direct relationship and quotation of the panels
before and around them. Like Berg, this is a physical parameter for the works to direct
among themselves how a painting may be made or seen, just as there are other visual
parameters. Among these parameters, the most notable are locating a specific friend,
acquaintance, or artist’s work to photograph and silkscreen on to the panel, researching a
specific optical pattern or antique textile design to paint onto the panels, accessing the
architecture to determine the layout of paintings, and often times either layering the
paintings by placing panels over others (or as was noted in Joselit’s essay, the artist kept
them in a storage rack for viewers to browse). However, perhaps the most common re-
occurrences and parameters in Quaytman’s work are the beveled wood edges, their
formal appearance being precisely painted onto the panel; the application of gesso—or
different gessoes—to allude to a foreground where an image may historically rise; and,

\textsuperscript{77} ibid. p. 134
most importantly, the reference to each body of work as a different ‘chapter.’ To date, Quaytman has produced thirty chapters, with the most recent, *Morning: Chapter 30* taking place at the Museum of Contemporary Art, Los Angeles, between October 2016 and February 2017.

With *Morning*, Quaytman references the largest work in MoCA’s collection, and unsurprisingly one that has never been shown inside the building: Michael Heizer’s *Double Negative* (1970). Like both Juliette Lee’s apparitions and Howe’s research into the archives—as a spontaneous reconsideration of past images and forms—a specter haunts and re-occurs in Quaytman’s work. Often times this takes the place of the painted beveled edge—this even being present in her paintings in the 1990s before her works became part of chapters—but what is particular about *Morning* is that it revisits and specifies relationships between many of the previous chapters—from *I Modi* which showed at the Venice Biennale in 2011, *Ó Topico* at Gladstone Gallery in 2014—all the way back to the original chapter, in 2001, *The Sun*. What many of her works are in consideration of, both explicitly and hidden, are the biological and familial relationships to her father and mother, the painter Harvey Quaytman and poet Susan Howe (who was originally a painter), as Quaytman recalls seeing many of her father’s unsold paintings stored in racks and all about studios; or, as her mother asked me in quick conversation “don’t you see some funny relationship along the works?” The chapter from 2001, *The Sun*, is no different.

This original chapter began its consideration as a form with Quaytman looking back into the archival news records of her Polish grandfather’s death by car accident, which was recorded on October 14, 1940, by the newspaper, *The Sun*. What it set forth,
beyond some quotidian obituary, was both the conceived chapter ($img), and an 
understanding of how the works would develop from that point onwards into successive 
chapters through biographies, recalculations of history—as it related to visual sources and 
painting as an act—and the overall sensibility of each body of work as it circled through 
an repetitive cycle of quotation and planned, stochastic interruption.

Determinately, Quaytman could conceive of infinite quantity of chapters, but each 
chapter would still rely on a finite set of qualities that enjoyed the presumption of the yet-
conceived chapter. This is because, in total, each panel—in its intent to obscure or 
display a reconsideration of art history and biography—is necessarily tied to the finite 
event that it recalls and recombines, and thus may already be conceived without 
necessarily being materialized.

This, finally, and most likely succinctly, is the work of Yutaka Matsuzawa and the 
information ecologies which he saw existing in the wake of the dropping of the atomic 
bombs; in a world where information and every consideration of a present existed before 
the moment of its making, telepathically.
Chapter IV

Quantum Art and Yutaka Matsuzawa

Too little writing exists in English on the artist Yutaka Matsuzawa, and only a little more exists in Japanese. The enticement to Matsuzawa partly rests in his obscurity but most pre-dominantly in his understanding of information and concepts as existing along a path of non-linearity. A short introduction to Matsuzawa’s life will show how effects and environments in his past decided an outlook on art and image production that continue, or better explain and understand, the processes of image production today.

Growing up in the Shimo Suwa district, within the prefecture of Nagano, and born February 2, 1922, Matsuzawa’s most formative years of his early twenties were spent understanding the national and global impact of the atomic bombs being dropped on Japan [Fig. 6]. This point regarding the atomic bomb and the other fire bombings of Tokyo is important to remember, as most essays begin his history as an artist with a dream that told him to “vanish the object.” This occurred on the night of July 1st, 1964, and it had supposedly taken a few days for Matsuzawa to come into belief of his dream, questioning the effectuality of removing objects from his practice.

From the output available to us today, the majority of works by Matsuzawa consist of works on paper that often incorporate the form of the mandala and philosophical texts from both Western and Eastern religions [Fig. 7]. Many of the titles of these works, and symbols incorporated into the form of the Eastern mandala, reference the Greek symbol of Psi (ψ) as it was both the prefix for the word Psychic, and also the
nurturing place of the ruler of the Greek Gods, Zeus, who was nurtured inside the
Psychro Caves on Crete.

For Matsuzawa, the idea that this powerful deity in Western thought—the origin
of many natural phenomena and explanations of human behavior, or father, who was so
closely associated, or nurtured, in this Psychic environment, aligned himself to the belief
that the path to enlightenment and transcendence—that is becoming a deity by one’s
self—came from inside the person. This was in accordance to the teachings of Buddhism,
which Matsuzawa had been raised in his youth and through young adulthood—the Suwa
shrine in Nagoya being one of the oldest in Japan, dating to nearly the first century AD.
For Matsuzawa, and for the Esoteric Shingon sect of Buddhism that he had been raised as
a child in Suwa, this ability to easily align different considerations of presents and
concepts into the body was almost a natural way of being [Fig. 8]. Within his mandala
poems and larger language pieces, which included scrolls, performances, and different
forms of works on paper, Matsuzawa sought not to construct a path of linear
understanding or realization. Instead, what he hoped to achieve was a concept that, within
this circular understanding of quotation and appropriation of different cultural aspects,
there would begin a coalescing of materials with his own—realizing a greater
understanding of the human.

From the start, Matsuzawa had identified the results of Western rationalist
thinking—stemming much from the Early Modern period with its focus on linear
perspective and linear narrative—and the Classical Enlightenment as codified into the
objective horrors within the bombs. It was this linear perspective of thinking—of the
obsession of objective identities removed or separated into smaller and smaller x-y
coordinates that could be easily triangulated and tracked—that Matsuzawa understood as one of progenitors of wars, anti-humanism, and, ultimately, the atomic bomb. This linear thinking, succeeding from and up to the explosion would become just another moment in time—another point in the story of the world if read only one direction—that can be retroactively looked at and understood as if it was frozen and complacent, a then and now, a black and white, a plane of binaries that situates and categorizes for subjective understanding.

This plane was dangerous for Matsuzawa as it only lead to one linear way of thinking, the x-y abscissae and ordinates that all of Modernism—with painting sculpture and architecture as three of the primary suspects—produced upon was both restrictive for development and harmful to those who fell on the wrong side of the grid, on the wrong side of classification. For Matsuzawa, then, it was necessary to think not in a circle—as a circle must still have an origination that balances the curves—but in such a way that the circle was collapsed to the origin, not unlike the contour of a quatrefoil, to the point that the origin was able to bring a past into the present and back again. For Matsuzawa this was determined as a non-linear modernist state, and this concept allowed for multiple pasts to exist at once in a present, or multiple presents to exist in a moment. Or, what Matsuzawa determined as a quantum state.

Most Literally, “Non-Linear Modernity” is a book, with the same eponymous title, collaborated upon and published by Matsuzawa and his friend and frequent collaborator, Nobutaka Ueda, a painter, in 2004, three years before the death of Matsuzawa. To be fair, it is a catalog mostly of Nobutaka’s paintings and computer graphics made between 2000 and 2003, consisting of 24 brightly painted elliptical
curves—reminiscent of Kazuo Shiraga’s powerful strikes or Sam Francis’ considerations of negative space around painted areas—and 7 computer graphics that are just as filled with swirling vortices as the paintings. However, the introductory text collaborated upon by Nobutaka and Matsuzawa, with a 7x7 mandala grid poem provided by the latter, specifically outlines what we should start to consider as a non-linear modernity.

Like any good manual, the last section of the text concludes with a section dedicated to “Non-Linear Modernism” and is in direct succession to a previous modernism that was “based on two major elements, science and mysticism,” going further, saying that “earlier in history, art was something that could harmonize the spirituality of religion and the materialism of modern science . . . if art loses spirituality, it faces ‘death’ . . . the impulse to progress must be based on a non-linear science and cannot be reductionist. It must also create a new spirituality . . . this is non-linear Modernism.” So, we have a conclusion but we also have more terms that we must defines for ourselves and those particular two terms are spirituality and science, or specifically a non-linear science. For both Matsuzawa and Nobutaka, they believed the spiritual part of art’s harmony had been done away with, that science, rationalism, and empiricism—and in lockstep with that would be colonialism and imperialism—had degenerated art and society to a point of Modernism that was harmful to a future progression (this is also much the failure of Modernism Adorno speaks about when considering the holocaust and global wars).

The failure Matsuzawa saw was in the continuance and acceptance of this linear, rationalist narrative in the arts and sciences, which placed at the center the subject and human as the origin that things revolved. Instead, for their theories on this non-linear

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78 Ueda. p. 5
modernism Matsuzawa and Nobutaka looked to the Belgian physicist and chemist, Ilya Prigogine, who, as we have seen, gave to their ideas a substantial foundation for understanding a physical nature that was ultimately not linear. It is not only provocative but inconspicuous that both Matsuzawa and Prigogine have remained slightly obscure in their respective realms, but it is less dubious that the thoughts and theorems determined by the artist and physicist, in their respective fields, have increasingly found more relevance in broader areas—or could we say ‘zones’—of study. Whether it be by developing models of economic complexity and determining how the export and import of goods by countries is conducive to the natural growth and complexity of information, or by looking to the systems of image production that we are experiencing today—enhanced and augmented by the activity of the internet—that the idea of telepathy and non-linearity compelled Matsuzawa to abandon, or vanish from, the realm of objects. This non-linear science, which Matsuzawa and Nobutaka looked to, was, in many respects, similar to both the diagonal science proffered by Caillois, and—just as endless experimentation and empiricism followed in exponential growth—took lineage of Nietzsche’s *gaye scienza*.

For Matsuzawa, this application of science was not unto the historical academic consideration. Instead, he sought another application—what could be determined as metaphysical—for the sciences, and looked to reinterpret the spiritual, or exuberantly magical experience, for this plane of objects. Matsuzawa understood that the physical properties of objects and images were not only empirically determinable, as science sought, but that calculations made in a progression to the present ultimately fed into a new reconciliation of the past for these images and objects. This reconciliation of a
previous moment or time was something that could only occur in the present—here we may claim to revisionist studies, or self-referential loops of academia, or better the inevitability of ‘fake news’—because of the surplus amount of information directed towards the future occurred as equal parts into a spillover towards the past [Fig. 9].

Matsuzawa figures towards this in his Precision Painting 22, which he recounts in his Quantum Art Manifesto of 1988 “I (born in 1922), [speaking of the painting’s materialization] thought of in 1902 and had already appeared in 1802. Why is because humanity shall begin to be extinct in 2002.”

While there are multiple ways to unpack and critique this, the simplest to our concerns lies in the fact that Matsuzawa believed that in his own being born, as a crystallization of information, that everything he would create or would do—whether it awakening from a dream, studying in New York on a Fulbright, participating in Art & Project in Amsterdam, or performing in the 10th Tokyo Biennial 1970—had already been imagined or considered prior to his physical manifestation. Further, all of the considerations for images had been determined by a past whose only objective was manifesting a future where itself could be given new presence.

To this, it should be said that even Matsuzawa’s own writing of Quantum Art Manifesto, is riddled both with inconsistencies and dubious scientific information. But can this be put onto Matsuzawa-san, or is it a problem of translation and interpretation, both of the sciences Matsuzawa was fascinated by and the languages in which he situated himself in, is uncertain. What is more certain is that, despite a possibly shaky hypothesis for a quantum art, Matsuzawa realized that the possibilities for art had not quite been

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extinguished as they had been atomized and become fully known, even if they stayed relatively invisible and self-occulted.

This fascination with the invisible, or at a state of energy where beings lose their form and are only sensed, is what had taken ahold of Matsuzawa ever since he witnessed the leveling of buildings into the landscape of nothing, or Nil, and which had also pushed from within him after awaking from his dream of “vanishing.” What he eventually came to, between the decades of the 60s through the 80s, was that the understanding of a painting or a poem, for example, held no difference within material forms as the internalized interface to read them was merely informative and known, and thus purely meditative. To imagine or conceive art as anything else was both restrictive and damning for its efficiency to expand the areas of thought and consciousness that information demanded.

Matsuzawa had attempted to formulate this idea, in the 60s following his revelation, by understanding his practice of kannen—literally idea—as a ‘Final Art’. While continually preaching for the end of civilization or for humans to vanish from their material realms, continuing this well into the 70s and earlier 80s, this critique of Final Art was not as well received, or formulated, until Matsuzawa established his final critique within the idea of Quantum Art.

This idea of Quantum Art, as discussed within his Quantum Art Manifesto of 1988, set to demonstrate the possibilities of civilization and artistic understanding through the reconciliation of quantum physics—which so fascinated Matsuzawa and others of the time—with a belief in spirituality, itself so equally essential to the theories of quantum mechanics. An excerpt from Quantum Art Manifesto, which echoes Caillois’
notes on identities assimilating to spaces and spaces becoming replete with new forms, comes at the end of the manifesto, speaking to the reader at the date of the book’s publication he says:

Are we stable here and now? September 9, 1988, These walls, this floor, this desk, this glass, this psi plum wine, this arm, these lips, this art work, this universe. As I said in Quantum Art Hypothesis 2, a quantum shift may have taken place just now as I was stretching my neck. The universe is in a state of ‘false vacuum.’ If this happens, we and the entire universe will be so mixed up together that we will not be able to distinguish any thing anymore. All things will lose their forms and their shadows. Even the quarks composing the universe will be scattered. Even the strings, which according to string theory are only one-billionth of one-billionth the size of a proton, may be turned into something else.80

It may have been impossible to detect such a shift, just as may be impossible to detect the strings of protons or the objectives that go into a work of art, but the entirety of Matsuzawa’s thesis, as well as quantum physics, rests in the space of shifts, transitions, and guided uncertainty, looking to the formless objects which are just past such a misted veil. To this end, the manifesto was not a way of introducing quantum physics to art or art back to quantum physics, but to show both that the real destination could only be found by understanding images on a plane that was not completely media-based nor completely biological.

It is important to note here that Matsuzawa’s bold humanism and desire for a more beautiful civilization was the crux and impetus for his work. This is a point that is

80 Matsuzawa, p. 22
not often mentioned—as words and phrases such as “End of civilization,” “Anti-civilization,” “Final Art,” and “shadow energies,” seem so despondent and derogatory to human development or consciousness. This is especially so in today’s atmosphere of speculative realisms and accelerationist philosophies hemming close to the anti-human or the exo-anthropological (some groups even calling for the extinction of humans), but this could not be further from the truth of Matsuzawa. To imagine Matsuzawa as against a belief in the positive capabilities of humans would be wrong—as the error in misunderstanding a loss in translation could easily bring this to cause. To simply take from the surface of the phrase, the vanishing of civilization, as either negative in connotation or understanding would not give ample critique or consideration to Matsuzawa and his practice.

What should instead be envisioned in the work of Matsuzawa is what has since been discussed: as an exploration into the invisible, and more into the capabilities of the invisible to objectively and conscientiously direct the considerations of information through bodies beyond the desires of a material plane. These capabilities enable the understanding of all the nuances in an individual, thus granting a fuller idea and appreciation, if not grander compassion, that lay as the final conceit in Matsuzawa’s work. It should be said then that Matsuzawa was not calling for an end of civilization in so much as we may read it negatively, but from a position that asserts the full understanding in the life and histories contained in a body without the use of objects as the medium for interfacing or interacting with others.

As we have read so far, the three aspects of Matsuzawa’s understanding of the invisible and for reaching to other beings is contained in his interests in pataphysics,
contemporary physics, and non-Zen Buddhism (or Esoteric Buddhism). While the invisible, or the attainment of being invisible or unidentified by objects, was the primary pursuit of each of these interests, but for Matsuzawa it was an experience that also tested the capabilities of art as an institution—its grounded in material and objective culture—to the very nature of human perception and consciousness. As such, there are exercises in the manifesto, under a section entitled “Exercises in Quantum Art,” which proclaim for the viewer to imagine such a presence and consideration of life:

Exercise 3. Decoloration of world [Rule] to experience within one’s consciousness the decoloration of blue color and the ripple of effects around you, and in the end, the decoloration of the entire world.

Exercise 5. Turning blue [Rule] To experience within one's consciousness how the whole creation becomes pale and bluish more and more, and how it ceases to be undifferentiated from the blueness of the sky. \(^{81}\)

To this end, the exercises that Matsuzawa set out from the beginning for participants to practice were to be lessons in gradually understanding a plane of information that was beyond the one which implemented rationalism. This plane for Matsuzawa was one which forced the viewer to experience delay. To begin thinking and considering this plane forced the viewer to approach the image by considering all of the qualities and determinations which were possible before coming to the realization that existed so immediately and intimately. To this end, the immediate quality of the known or the realized—and the ability to fully consider all the nuances and histories contained

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\(^{81}\) Matsuzawa, pp. 10-11
within—only lay after everything else had been considered or dwelled upon in the mind of the participant.

This delay, or this conscientious participation in the milieu of formlessness, thus begets a slowness—a landscape of the frozen where all objects under consideration are buoyed in an icy air—that keeps the participant at a distance while surrounding them with everything. This delay is much the cause, and effect, of a reality taken as being known but then being questioned and unresolved in every attempt at rationalizing or reasoning its factuality. Indeed, what Matsuzawa had most wanted to realize in the participant, as well as Prigogine, was that at the most micro level of an object or piece of information lay the inevitability of its indeterminate status. However, to lastly drive this point home, past the status of indeterminacy—within any image that surrounded the participant in this landscape—lay the facts of its nature that will upon it certain qualities that are immediate and shared and known. Thus, intimately engaged with its own death as well with its own birth no matter the stage of life it may occupy; indeed, the death and all qualities arising before it are already considered, like Matsuzawa’s non-sensory painting, before it is even realized.

This possibility then of a system where everything is considered before its realization, directs into art, as well as geography and economics, the increased division and nuance of its identity without sacrificing its qualities to categorization or language. Indeed, language cannot sufficiently keep up with information and image production. What this procured was an area for art to associate, without constraint, into, originally, the other visual arts, but, as-of-late, equally into disciplines, fields, and pedagogies that have been otherwise completely unknown or detached from the world of artistic images.
This tells why then only the word *image* may be discerned, and less that the identity of the artist with its historical connotations.
CONCLUSION

Artists, In and Around Telepathic Ecologies

To round out this thesis, and to find ourselves in discussion of artists—while still allowing ourselves the courtesy and immediacy of the word—who have inherently taken on the ideas of telepathy and Matsuzawa’s Quantum Art, I now turn to the works that no longer include singularly a visual-based practice, for the production of art de facto, but who also direct a recalculation of past experiences and understandings through a process of sympathetic interrogation into other disciplines. This sympathetic interrogation of external concepts, determined by the artists, is one contained in either their personal histories, or the identifications with which they may associate. As taken by this manner there is not so much originality, but what then allows for each of the artists to assert their findings of the interrogations into broader areas and to participate more intimately with the image produced is, by now, the natural allowance of technology—more specifically the internet—to equally reinterpret and recombine the image according to its own operations.

The artists, such as Dora Budor, Andrea Crespo, Sb Fuller, and Aaron Flint Jamison—all contemporary, and working or exhibiting frequently in New York—take these considerations and interrogations to demonstrate an ecology of information around their given image. What is most peculiar is that these artists are particularly inclined towards fields, or what will be determined as zones, where information has historically been catalogued and notated to discern new identities.
Most discernible from Matsuzawa and Easterling is Jamison’s work, which often looks to assessing or at least tracking the receipts of experience passed between geographies and its spaces, whether distant or intimate. The realizations of the work most often take on sculptural qualities, but the work—like Matsuzawa—is in visualizing areas that are (1) overlooked, (2) institutionally obstructed, or (3) experientially difficult to navigate. Thus, metadata, geography, and intentional obfuscation are programmed into the work, while the work itself is reinterpreted by the technology activated by the participant.

This technological activation by the participant was also most apparent in another of the four artists, Dora Budor, for her most recent installation at the Whitney Museum of American Art. Entitled, *Adaptation of an Instrument*, the room created by Budor calculated the volumetric displacement of visitors in the room, triggering in response specific lights in the ceiling that revealed the bodies of frogs behind ceiling panels and circuitry in the walls. However, this directed the participant to believe that it was not singularly themselves as the subjective activators but more as actors who, upon crossing the threshold of the room, found themselves involved in an architectural or cinematic scene. This questioning of actors, in either the filmic or ecological sense, and the validity of their subjectivity is a central point to the work, between performance, sculpture and video, and the artist’s writing, and brings to a point what Budor has since described as “film as ecology.”

If film and actors were to remain a constant across the work of the artists, then Sb Fuller should be next considered. For his largest work to-date, as well as for earlier photographs, actors were used in different segments across the multi-part project. In

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addition to the use of actors, the actions and operations of the cameras used—GoPro headmount cameras used by each actor—were traced and recorded. Becoming drawings in mostly curvilinear arcs and lines, ending in the margins or directing towards another image, these tracking movements of the actors’ heads and bodies replace the identities of the actors filming and being filmed. As identities were removed, or in this instance washed away, the sea and ocean—in its inestimable beauty and ability to consume—occur consistently in the work as both scenes endowed with visual reconnaissance and history, yet also, in a present consideration, as a physical concept that removes the human without death or finality—aligning the task of total information. As land and sea remain, and the human disappears, myths are made in their place and histories are done away with or revamped. These reinterpretations of history have to do with the artist’s own biography, referencing his grandfather and a patriarchal lineage throughout the work, placing them with the historical narratives of homosexuality.

The fourth artist to discuss, Andrea Crespo, presents in their work entirely new narratives on sexuality, specifically that of transsexuality, and neurological conditions imposed upon bodies and define identities. Progressively, through each succeeding project or exhibition, Crespo has attempted to define and display the conditions that go into the identities the artist most associates with, rendering these physically through video or sculpture. In the most recent show, on view contemporaneously with the writing of this thesis, the artist explicitly states their intent identity as being *dicephalic parapagus*; colloquially, conjoined twins. This culminates from a few previous projects from 2015 to presently in 2017, in which work by Crespo discussed the clinical and psychological environments and terminology for conditions—such as Dissociative Identity Disorder
(DID) or other mental autism—often using specific taxonomic language for titles or writings about the work. This intensely scientific decision on language, at once seductive and othering to the surrounding art world, was also important in discerning the information which went into these identities. Co-efficiently producing both a new history around these identities, and as well delving into the histories that determined such conditions, Crespo questioned those systems that had so often identified mistakenly or without sufficient language or understanding.

Proactively, each of these artists is introducing a new consideration into art and its histories—tallied predominantly here as either sculpture or film—and in doing so reveal the indeterminate qualities of those histories and areas. Of course this could be said for many artists’ works since the 70s or 80s—as one thinks to appropriation or interdisciplinary research in academics—but the bonding mechanism of these artists works is that an ecological system is borne from the images witnessed or apprehended, one that immediately interrogates or removes the subjective conscious and its belief in producing information. This role of information, as it has played out through this thesis, relies on the medium of the internet to not only maintain its surplus of variety and quality—nearly allowing it to explore to its grossest finite amount—but also allows each artist’s image(s), as it remains confined to a few select considerations, to explore this intensive intimacy shared between these zones, and ultimately reveal the natural telepathy riveted through all their nuance.

In Aaron Flint Jamison’s first show at the Miguel Abreu Gallery in New York*, as well as other projects in the past, a recurrent visual detail was the objects made of

* It should be first disclosed that I actively work with and for Aaron Flint Jamison through the gallery he is represented, Miguel Abreu Gallery in New York—Jamison’s first show at the gallery being the first show I
Purpleheart and Cedar woods—respectively distributing complexity in sculptural and olfactory qualities [Fig. 10]. The Purpleheart, exceedingly difficult to cut and work with—as well as maintain—is cut from the forests of Brazil, and in its exigency of logistics and geographic awareness is, with the cedar, incorporated into the apparatuses of data servers, wiring components and air ducts, computer monitors, and other technological supports. This asymmetry of materials reveals, at its most base cogency, the inability of these supports and devices to deviate from their intended purposes—directed upon them by tech companies, data centers, or institutions of standardization (one thinks to ISO compliancy)—appearing suspect or completely wrong in tandem with their more naturalized components.

However, beyond the material qualities considered in these objects, the specificity on placement and occupation of each object—conferring onto it an identity, then—determines how they may, through interdependency, begin producing the intended image. This image, many times produced as a work on paper or into a book or other textual object, is occulted into perpetuity by the infrequency and indeterminacy of (1) the dissimilarity of materials used, (2) the occasion of geography and increased possibility of interruption, and (3) the participation of the actor who comes to the work, and, by their unknowing of the objects’ purpose, finds their subjectivity either obfuscated or distanced and thus interpolated into the systems operating around them. This occultation of a larger body of information being hidden, not dissimilar from a solar eclipse or—as I once mentioned to the artist—an iceberg, follows from his work as the editor and founder of

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was involved with when starting work there. One of Jamison’s largest projects in New York, at Artists Space in 2013, was written about by Amanda York, a friend and contemporary in Hunter’s MA for Art History program, the year we both started the program.
Veneer magazine, an academic journal of sorts known for its issues that are either unable to be opened or difficult to search and/or read [Fig. 11].

Just as each issue is released in a unique format, though it follows the same measures, so too does the output of Jamison’s materials produce a unique image—exploring indeterminate qualities of the systems he organizes by introduction of interruption [Fig. 12]. The most recognizable form of interruption to the image used is the highlighting or micro-inspection of what is produced between these systems’ occupations: metadata.

As a definition, metadata is still a difficult term to succinctly pin down—as many parties still see it differently—but as a concept it arises from a history where things turn into, or inwards to, themselves. This is really no different from what occurs behind and between the images produced, as this metadata explicitly refers to the time, space, size, destination, and all other relevant information to the image, that are contained as a textual document within the image. (e.g. image properties as accessible in any jpeg, tiff, or other file format). To say that Jamison brings this to the fore would not be specifically true, as more it is manipulated or further obscured—circulating it as a focus of the image. But, what is most important, is that the operations of the objects, the intended image, and the practice as a concept attempt to understand how metadata directs, changes, or wills forward the experiences of the viewer, thus also questioning the ability of the viewer to rise past the complete control the data maintains on the image and on lived experience [Fig. 13].

This last concept is the one that finds itself most relevant or non-diminishing through each of the artist’s work. As Jamison interrogates the history of participation and
the directives of information surrounding the viewer—thoroughly inviting and bringing in the viewer to investigate the objects, but then immediately distancing them through materials and denials of access to images—biography and its mutability, whether the artist’s or the participants intercepting the image, is permeable through the next two artists, specifically Sb Fuller.

As mentioned earlier, the largest project for Fuller, a multi-part work that began with a trip to the Metropolitan Museum’s sculpture hall and included a scuba-diving trip, must be discussed starting at its final point: a book.

The book, *imgAPATRIARCH* (2015), a collection of images on each page and textual excerpts intermittently placed—able to be read from either the recto or verso, with no intended orientation—is the culmination of video recordings and histories which were collected before and during the four-part project [Fig. 14]. The video recordings, placed with no particular order in the book but existing equally—almost naturally—among each other, are from the two middle parts of the project: (1) a scuba-diving trip to a sunken German U-boat off the Virginia Coast; and, (2) of a sequence of actions that occurred in a film studio, actions in the studio holding and continuing over from the scuba dive.

The dive, the film studio activity, and the final book, each follow and draw forth from the lineage of a specific sculpture that Fuller found, researched, and, ultimately, scanned and 3D-printed a life-scale version of from the Metropolitan Museum’s sculpture court: Jean-Baptiste Carpeaux’s *Ugolino and His Sons*, 1865-67 [Fig. 15].

This lineage refers directly to the story of Ugolino, as well as Fuller’s own biography: the story of Ugolino, an errant sea-captain who was sentenced and locked away in a tower to die with his sons, his sons offering their flesh to their father for him to
continue living as long as possible; Fuller, here, and in other projects, refers to his
grandfather, a judge in Miami Dade county who sentenced hundreds of men to jail or to
life or death sentences. By routes both fictional and factual, Fuller looked at the roots and
deceits of patriarchy in cultural narratives—a patriarchy that was perverse and highly
sexualized, veering more and more into the margins of homosexuality as the discoveries
went deeper but also continually attempting to assert itself in order to keep
homosexuality and deviance either (1) marginalized or (2) completely occluded from its activity.

As the 3D-printed sculpture of *Ugolino* was brought down to the sunken U-boat—
it was outfitted with a camera that filmed and recorded the divers taking it down, as the
divers—in their own GoPro headmounts—recorded their activities, the sculpture, and
each other [Fig. 16]. Affixing and leaving the sculpture attached to the submarine, going
up to recoup, the camera recorded the environs around the submerged craft, tracking in
equal parts the descent, the submarine around it, and the final ascent. Succeeding from
the ascent, the sculpture and water from the dive, along with the actors from the dive,
were transported to a film studio where each took on the formation of a set. In this set, as
water from the dive was poured onto the actors—continually filming themselves through
their respective GoPros—upside-down Cassiopeia jellyfish, typically in such a position
so as to activate the cnidarians’ photosynthesis, were laid on the actors’ bodies and sexual
acts were performed, mixing on bodies salt water, jellyfish mucus, and cum from the
actors.
So, where does that leave us? Semen, the sea, a sculpture representative of sexually-repressive patriarchy recording actors, actors recording the sculpture, Cassiopeia jellyfish—named after the queen, mother of Andromeda, who turns over infinitely in her chair in the stars—a film studio, a Nazi submarine, and a judge who decided the fates of men. It leaves us, and leads the project, into the final book.

Released as an artist book, it asserts itself as more of a manifesto or declaration on images—as they assume considerations on sculpture, film, bodies, sex, histories and its myths—that positions them as the de facto decider on the movement of bodies, identities, and stories. In choosing no direct orientation of the book, the images decide on how the book should be read, as the text opposite the images—read in the opposite direction—leads back in on itself, or in a completely new direction. This is obviously not dissimilar from the role of Cassiopeia, who had paraded her daughter as the most beautiful woman—a testament to herself—or the role of Ugolino taking his sons, his seed, back into himself for nourishment. Nor is it different from the compositional makeup of true cnidarians, made of multiple organisms that determine themselves as a functioning body.

But, what is conspicuously missing from the images are the presence of human bodies—the actors—and their role in the project. Admittedly bodies are featured, specifically in the sexual acts, but faces and identities are completely removed in favor of non-orientation and thus an assimilation of the images through their spacings. Lastly, and what finishes this cycle of complete reference, is the use of margins—directing the image, divers or the sculpture, and the studio, to dissolve and distribute their centralization of visual information across the pages [Fig. 17].
This motioning of the images to the margins occurs in the curvilinear arcs and movements that are drawn and extend past the borders of the image, ending or pointing to a space that appears empty. Expectedly, the marks are not autonomously drawn or conceived, as they simply follow the motion of the cameras—that is the heads—of the diver actors, again working as a metonymic stand-in that contains the literal information of bodies. The second motion is made in the specificity of place—by exacting latitude and longitude coordinates—marking where the image occurred, and as well as acting as a place of past and present reference.

The play of margins, a zone of indeterminate qualities, is best looked to in Michael Camille’s work on medieval marginalia—*Image on the Edge* being perhaps one of the best primers on discussing margins—as these margins are where the ability to provoke, invert, or parody the hegemonic image have always lain. For Camille, these illustrators and writers of medieval manuscripts mimed, or made grotesque the central theses of these texts, carrying them off to the margins in perverse pursuits and laying the foundations for notation as we now know it. Camille identified this as the achievement of individual thought or creation outside of pre-Enlightenment dictum, and also analyzed *marginalia* through the Bakhtinian idea of the carnival by the creation of new, unsightly forms. However, not only did these craftsmen begin a creative excursion into the plane of immanence—into natural occurrences and further away from idealism or transcendentalism—but they also re-enforced, as well as rehearsed, the manners and body-images for court and lay persons to remember in presence of the patriarchy and rulers.
This cycling back in, of an oscillation of reference—cyclical with natural interruption—is at the heart of *imgAPATRIARCH*, where the main thesis sought to inspect the impossibilities of a patriarchy—regardless of sex or gender of those in power—being overturned. On a cosmic level, this can be referenced in the same way that our out-of-equilibrium steady state of the universe, acting as an agent of marginality, reacts to the impossible task of negating entropy of the larger, more certain universe. On the micro level we may understand that the accumulation of information—as a necessity for power to persist—has grown itself to the point of becoming its own plane of immanence, inevitably experimenting and queering itself to the point that our understanding of abstraction is insufficient to its understanding.

The visual identifiers Fuller uses to tell this allegory are the ocean, the margins and notation, and queerness or homosexuality, as physical or historical acts and drama, to question the validity of patriarchy as a singularly heteronormative zone. This usage of information, to search through its own queerness and its effects on bodies or the boundaries of virtual and physical ecologies, must then naturally and immediately also question the narratives around the normalization of any zone dictated by the patriarchy. In Fuller’s work this particular zone is of course that of heternormativity in patriarchies, but in Andrea Crespo’s work the neurological conditions of the majority of bodies—whether central or marginalized—is brought into larger focus and interrogates psychological prejudices that are not only societal-enforced but may also be biological.

What is most central to Crespo’s work is their identity. Referring to themselves in the plural pronoun “we,” and in addition to experiencing daily *dicephalic* longings and desires, Crespo identities as doubly gender neutral as well as plural—as both male and
female, plus many. Thus, language, precisely the exacting specificity of scientific and clinical language, persists immediately in the projects and images of Crespo. Their most recent project [Fig. 18 – 19] currently on view between March and April 2017, across the two locations of Downs & Ross in the Lower East Side of New York, features a 105-minute length film in one space and sculpture and collage, of stills extracted from the film, at another. At the end of the film, music and illustrations from the Disney film, The Little Mermaid (1989), appear and dissipate as Ariel sings and longs to experience life above the water, in the realm of those with legs. Like Ariel, Crespo believes they were born into the wrong body.

This body, then, and its beginnings—as well as the beginnings of every body—are positioned as the foreground for research and discourse. Clinical settings, scientific apparatuses and taxonomic considerations, elementary schools and early-development tests, and most importantly, Cynthia and Celinde, are the visual signifiers that Crespo uses, as well as knows most intimately. These zones of learning, assessment, and classification, stemming from classical Enlightenment epistemologies—from Friedrich Froebel to Freud—have only been areas of conditioning and standardizing information for institutionalization. These areas, then, that Crespo utilizes is not for the purpose of further meditation or consideration on their use and place, but for their history that—by its effects of information gathering—have produced, or borne, the identities Crespo themselves most identifies with: Cynthia and Celinde, conjoined sisters who communicate, what appears to be, telepathically.

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*I would draw obligatory connection to the present format of the zone discussed earlier. As in both Kenichi Ohmae’s history of the zone, and Lévy-Bruhl’s theory of participation, the multenumerative presence of zones and identities escapes the considerations of language today. Thus, new language—precise and fictional, neutral and plural—is continually implemented. Also, see Shurcliff’s recollections of the Baker nuclear tests and lacking of language surrounding the bomb’s visual presence.*
Curiously etymological, Cynthia and Celinde refer either directly or indirectly to the moon in Greek mythology—Artemis, born on the mountain Kynthia, was often given the epithet of Kynthia, as Celinde refers to Selene, the moon goddess, a lunar goddess along with Artemis and Hecate*. The moon, while playing a less direct or overt influence on Crespo’s work, is incredibly cognizant for understanding the areas of shifting and phasing that Crespo, Cynthia, and Celinde are attuned to. Indeed, the moon is always in transit, or always dissociating from itself, as its image must depend upon the larger cosmic body of the Earth.

Again we have a circulation and reinterpretation of history and mythology, yet this time setting it into the realm of science and technology [Fig. 20]. These latter two pursuits, aiming to and continuing in the tradition of rationalization, have thus met with the supposed fiction of myth—though not on coincidence—as these considerations have continually, and historically, generated their own myths and fictional identities simply by their collection of information. What occurs then, almost immediately, is a constant shifting between identities, questioning supposed factuality and normativity, that—in the case of Cynthia and Celinde—communicates telepathically.

Just as Alan Turing’s original quote that began this thesis is focused on the productions of computational intelligence, Cynthia and Celinde (seemingly always in youth)—as well as much of Crespo’s history—are situated or realized in the realms of online communication and information production. Perhaps without coincidence, the project that Crespo presented at the MIT List Center, focused on the development and

* As an aside, when Crespo and I were once talking about the electronic composer and musician Wendy Carlos, we discovered that she was equally a coronaphile, or one that travels and seeks out solar eclipses around the world, Carlos’ particular case going back to the 50s and 60s before even being a noted composer. To Crespo this made natural sense that Carlos, also transsexual, would find this affinity, noting to this writer that historically the solar eclipse represented the overlapping of a double ovum.
occurrences of a young, male autistic child named ‘Alan’. Alan’s fascination with airplanes, the disappearance of neurotypicals (people who cannot understand Alan, or judge him by his conditions), or at least neurotypical discourse, and also of the historical person, Alan Turing, are foci of the film that Crespo presented this past January. As Crespo’s own experiences and interests are delineated into the film, the image that is procured is of the same presence that Cynthia and Celinde have occupied.

Indeed, in their own teratological, dysmorphic structure Cynthia and Celinde are of a telepathic ecology themselves. Like an atom that swerves from the normal course of falling straight down, or like the information that naturally occurs from within itself, Cynthia and Celinde receive and produce from within themselves by a nature that has willed their qualities into greater consideration. It could be said that Cynthia and Celinde exist as the visual presence of information itself. Coming from a binary system, a zero and then a one then none then many, Turing, like Crespo, understood that information would communicate and produce from amongst itself, and, in turn, question and affect our own biologies and economies.

Seeing this, and seeing as how we may understand bodies as just carriers of information—genetic, biological material, or some other cause that implicates us into this setting—we may begin to understand that artistic forms are not completely, or at all, removed from larger ecologies, themselves just processors and re-combinations of information. These environments are not singularly belonging to installation or environmental art, themselves literal interpretations of this act of telepathy, because it is also most obviously in the area of economics, of film, of architecture, of poetry—even of painting—and of intimately understanding the goals of information and its trajectories.
Environments that take the information guiding them as a precursor for the work are almost destined to discern and purpose-forward the idea of telepathy. This is primarily a concern why the rationalization of information and information becoming academic and standardized has determined telepathy primarily through literature. This is why we so often read the work of Matsuzawa, Jamison, Fuller, and Crespo or Quaytman as narrative literature. But, past literature, as economics—or the taking care of the household—keeps in tie everything around it, it must be considered that architecture has, since World War 2 and reaching back to its foundations with Paul Scheerbart and Bruno Taut’s lookings to of glass architecture, understood its abilities to respond and carry forth information from the bodies and histories around it.

Looking to architecture, then, and the sets of information that go into its structures, the artist Dora Budor has realized work—from modular rooms and large-scale sculpture, to films and performance—that considers the co-efficient productions of architecture and the participants who find themselves biologically attuned to it. In one of her most recent projects, *Adaptation of an Instrument* (2016) [Fig. 21 – 22], this was apparent as the space reacted to the volumetric frequency of participants inside the room. Volume, as a geometric consideration of both solids and liquids, and as relative to sound—the ability to fill or lessen a space—was the physical consideration of the room. However, only after the physical considerations and correlations were taken into account by metrics and computing did the productions from this volume reveal the fuller image. As an experience, the image came about as a tiled drop-ceiling, clouded and seemingly frosted or foggy, that would light up and reveal the bodies and undersides of frogs. These
frogs, unmoving and thus understood as more inanimate and theatrical, were culled from the film *Magnolia* (1999).

This incorporation of film and cinema, interrogating the roles and validity of actors or props, has been a long-running thread within Budor’s work. The first works I had come across were of metal TV armatures holding and protruding forth frosted glass panels—simulating a mounted television screen—that as one passed by them revealed bruises and explosions of flesh sandwiched between the two glass panes, revealing and obscuring as one came and passed [Fig. 25].

These makeup effects, along with other props bought from websites, were in direct reference to bruises and other contusions that were painted or applied onto actors in horror or other futuristic psychological films (Blade Runner and most David Cronenberg films being a favorite of the artist). Other props that have been used, similar to the frogs from *Vanilla Sky*, were the cyborg chestplate used by Bruce Willis in the film *Surrogates* (2009), a miniature model for a chemicals tower featured in the film *Batman* (1989), as well as a screen-used miniature for the living container in *Johnny Mnemonic* (1995).

What each of these miniature models, bruises, or other props finds themselves producing, then, is a new relationship and history accorded to it by recombining it with larger architectural or cinematic tropes. However, nowhere is this more noted than in Budor’s work *Ephemerol*.

The work, a single, large sculpture of a hollow, cast-resin head lying on its side, was not procured or removed from any film set [Fig 23 – 24]. Instead, it was a to-scale mold and representation that Budor made after the same large head from David Cronenberg’s film *Scanners* (1981). In the film, this head is an artwork being made by
one of the scanners—rare individuals with psychokinetic and telepathic abilities due to medication taken by their mothers during birth (the eponymous *ephemerol*)—and plays little importance in the film beside it being a prop device demonstrating art being made by one of the actors. As one review of *Scanners* points out, the films of Cronenberg “are often thought of as *scientific*. It’s as though his actors are subjects in a lab, on display, ready to be dissected.”

What becomes scientific, or dissected here, through the covalence of Cronenberg and Budor, is the question of what consists of an art object and how. Cronenberg worked this way with *Scanners* by beginning filming without a written script. Budor does so by using film as an informative science that procures objects and events from itself.

The sculpture as the primary focus of *Ephemerol* attempts to pre-date the film it takes from (or at least prompt the notion of preceding the film) by acting as a mold that a head could then be cast from. However, in its hollow cast there is allowed the possibility for further histories to take place and investigate the histories—like a void necessitating fullness—that by chronological fact did predate the film. Of these histories, the primary one is of the drug Thalidomide, developed in 1957 and marketed in West Germany as a sedative and tranquilizer for pregnant women. It was only discovered later that the drug was able to pass through the placental wall. Birth defects and infanticide were often results from use, but the occurrences of Thalidomide influenced Cronenberg in his invention of *ephemerol*.

The second most recognizable history, physically realized and constructed inside the hollow cast, were the architectural design forms and interiors of Verner Panton and

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Bayer’s pharmaceutical fantasies. Showcased at Cologne Furniture Fair, two years in a row beginning in 1968, the main aim of Bayer was to promote various synthetic products and pharmaceuticals in connection with home furnishings. For Panton, these fantastical forms were hedonistic explorations into the turn-of-phrase, *form follows fantasy*, designing environments of organic natures—womb-like and seductive—participants were invited to a space that connected their biological and psychological excesses with a literal ecological excess in the form of design and architecture.

With *Ephemerol*, Budor used her prior and present considerations of film props to segue into completely reinterpreting and fabricating the idea of a prop that did once exist. As a sculpture and event, the participant is given the promise that the past could be remade or at least re-interpreted, but inside the hollowed out area—where the fantastical design forms arise—the participant becomes implicated in the loss of their subjectivity: the manipulations of the past still direct how we may sit, or see, or understand objects. As the artist writes in a recent essay, these sculptural and architectural events aim the participant to consider their bodies as belonging “towards a system that desires to be another system.”

This system, as Budor writes in her press release for *Ephemerol*, is necessary for understanding film as ecology. It is an ecology that produces from itself, and also reconsiders and reinterprets itself, primarily through architecture and design. The work admits the information that goes into its making, notating it and cataloging it by certain type, and by this admission allows it to circulate through other sources and categories—proliferating into a new identity that comes from a past but is also of no particular past, heading towards a new system of considerations.

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What may we then talk about in regards to telepathic ecologies? If each of these artists refers to the past considerations of information and its effects on experience and identity, how may we consider it as both a quantitative event as well as allegorical act.

Matsuzawa attempted to originally form these questions through his experiences and understandings of esoteric Buddhism, his studies and readings into quantum physics, and a more metaphysical understanding via pataphysics. Telepathy for Matsuzawa was not just the extra-sensory ability privy to a few persons, but the ability that as bodies of mobile information allowed a participant to experience and know the total qualities and considerations of a past. This, then, was a way of escaping from a present obsession, the rationalization of objects as determinate for experience and identity, and gaining greater understanding in the nuance and various qualities of an image and its informations.

What this meant for bodies and identities was that information would guide them towards a system of greater understanding and compassion. Understandably, the histories of such narratives would have to be interrogated first and institutional systems of rationalization dissected by their own classifications of information for this grander elocution of intimacy to be advanced. Within each of these artists work is allowed the experience of complex intimacies to reveal themselves—between materials or settings and their information being presented—that then allow the visitor and participant to consider the possibilities of what may consist of an identity, a sculpture, a history, or of love and a life.

What we have seen thus far is that the buildings up of information, by unknowable amounts of data, had to be allotted physical space and territory. Thus the zone and architecture for it to materialize and be transported with as little regulation as
possible had to be subsumed into the complexities of information and to serve its purposes. This is to one purpose that so much architecture is no longer for the body or being in space, but determines spaces that we may perceive and consider information and its productions. As these zones have become more proliferate and complex, and architecture has reached now considerations that no longer has to do with building but with theoretical space, the belief in historical identity and facticity has fallen under question and thus supposed attack.

Though we know that the latter, as attack, remains removed from any consideration—as it is so simply confused with interrogation and absolute experimentation—the ability to find new pasts and historical narratives remains the primary conceit of information growth. What was once allegorical to Lucretius has become better analyzed, determined, and proofed by physics and thermodynamics through Prigogine and Hidalgo.

These allocations of information by Hidalgo to determine and chart economic complexity, and Prigogine to determine directional flows—both forwards and backwards—is integral to understanding how information may flow through economic and architectural zones, narratives of writing and art, and images as they communicate and produce via information systems.

Telepathic ecologies remains as a preliminary portrait of how identity and experience may be assumed and found as information and its physical spaces begins to become more integral to our biologies. Beyond an economic complexity, there is a more resolved biological and historical complexity, where the intensity of intimacy allows for an immediate understanding of shared nuances and history between bodies precisely
because of our increasing participation as actors or lovers or informational dependents is necessary for growing with and through an other.
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Fig. 1 [excerpt from] Clare Lyster, *Learning from Logistics*, 2016. A diagram of an Amazon Fulfillment Center and the zones of ‘pick clouds’ that allow for inventory to always stay full, and for the most high volume items to stay in close proximity to pickers and delivery trucks.
Fig. 2: Hart Crane, work sheet for “Cape Hatteras” section of *The Bridge*, c. 1925. [excerpt from] Susan Howe, *Spontaneous Particulars: The Telepathy of Archives*, 2014. p. 78. Published by Christine Burgin/New Directions, 2012.
Vattuskräck

Haren är också en stjärnbild
i den håglösa, frigida hydrosfären
Samma kosmiska fettstela timbulskräckflod,
samma fittstela rullbandsfettflod
Vi som däggdjur, äggdjur, valnötsdjur
föder ogärna levande ungar

Hydrophobia

The hare is also a constellation
in the listless, frigid hydrosphere
Same cosmic fatstiff freezeefearflood,
same cuntstiff looptrack fatflood
We like suckle animals, egg animals, whalenut animals
prefer to not give birth to live young

Fig. 3: Excerpt from Aase Berg *Transfer Fat (Forsla Fett)*, trans. Johannes Görannson. *Hydrophobia*, pp. 70-71
Scattering iridium-plated bones has become the most popular means of divination for telling investors the import of the purchases we make before the next cyclone hits. They relay these quickly between the intermittent bursts in solar static caused by the most recent polarity shift.

I can hardly think straight when the sun roils this way. The most distant satellite composed of a hundred thousand blistering antennae suffering such solar swarms might understand my plight. The shapes heaven allows, conducts into such patterns. And I now a part.

Fig. 4: Excerpt from Sueyeun Juliette Lee, *Solar Maximum*, 2015. p. 97
* If survival of structure means survival of the person;
* If cold can preserve essential structure with sufficient fidelity;
* If foreseeable technology can repair injuries of the preservation process;

uptempo, the horizon stutters to converge

SKY

breath reignites, heat
a constant
Fig. 6: Matsuzawa Yutaka, *Psi Zashiki Room* in Shimo Suwa, 1969. Photograph by Hanaga Mitsutoshi.
Fig. 9 (Left): Matsuzawa Yutaka, *A Blank Painting for All Living and Non-Living Beings (Postcard Painting I-01)*, 1967. Letterpress on preprinted paper. 5 7/8 x 4 inches.

Fig. 9 (Right): Matsuzawa Yutaka holding *White Circle*, 1968. Photo by Nakajima Kö.
Fig. 10: Aaron Flint Jamison, *Flywheel*, 2016. Tube with twisters in it, carpet, switch mat, cedar junction box and “Cyberpower” UPS battery pack. Carpet: 39 3/8 x 59 inches; Tube: 38 1/4 x 11 1/2 inches; Box: 8 1/2 x 8 1/2 x 15 3/4 inches; Battery 7 7/8 x 4 x 11 3/4 inches Overall: 39 3/8 x 59 x 39 3/8 inches. Courtesy of the artist and Air de Paris, Paris.
Fig. 11: Aaron Flint Jamison, *List of Works*, 2015, 18 sheets carbonless paper, clamshell magnet box, 11 ¾ x 10 ¼ x 7/8 inches.
Courtesy of the artist and Miguel Abreu Gallery, New York
Fig. 12: Aaron Flint Jamison, *Ergott Selle*, 2016, Various assembled bicycle parts, book, Approximate dimensions: 36 x 63 x 24 inches Book: 7 ¼ x 4 1/8 x ¾ inches. Courtesy of the artist and Miguel Abreu Gallery, New York
Fig. 13: Aaron Flint Jamison, *Footer/Content Chassis/This Pull Request*, 2017, Cedar, purple heart, mahogany, anodized aluminum, and nylon, Wall work in 2 parts, each: 50 x 40 x 12 inches.

Courtesy of the artist and Miguel Abreu Gallery, New York
Fig. 14: Sb Fuller, *imgAPATRIARCH*, 2015, Archival gaffer’s tape, digital offset prints, paper, glass, 6 ¼ x 4 ¼ inches.
 Courtesy Sb Fuller
Fig. 15: Jean-Baptiste Carpeaux. *Ugolino and His Sons*, 1865-67, Saint-Béat marble, 77 3/4 × 59 × 43 1/2 in.
Fig. 16: Sb Fuller, *imgAPATRIARCH (img 2203 + img 2401)*, 2015, digital offset print, paper, 6 ¼ x 4 ¼ inches. Courtesy Sb Fuller
Fig. 17: Sb Fuller, *imgAPATRIARCH (img 0901)*, 2015, digital offset print, paper 6 ¼ x 4 ¼ inches.
Courtesy Sb Fuller
Fig. 18: Andrea Crespo, *parapagus*, 2017 (still), HD video, color, sound, 105m47s
Courtesy of the artist; Downs & Ross, New York; Kraupa-Tuskany Zeidler, Berlin.
Fig. 19: Andrea Crespo. *parapagus*, 2017 (still), HD video, color, sound, 105m47s
Courtesy of the artist; Downs & Ross, New York; Kraupa-Tuskany Zeidler, Berlin.
Fig. 20: Andrea Crespo, *parabiosis: neurolibidinal induction complex 2.2*, 2015 (still), HD video, color, sound, 11m12s.
Courtesy of the artist; Downs & Ross, New York; Kraupa-Tuskany Zeidler, Berlin.
Fig. 21: Dora Budor, *Adaptation of an Instrument*, 2016. Steel, plywood, perforated aluminum, acrylic sheets, vinyl welding screen, vinyl-and-urethane-coated laminate flooring, vinyl strip doors with mounting hardware, LEDs, motion-sensitive computer system, hardware, polyurethane foam inserts, hot-rolled steel panels with patina, protective wax, urethane resin, dye, amphibian props used in the film Magnolia (1999), 228 x 144 x 120 inches. Courtesy of the artist.
Fig. 22: Dora Budor, *Adaptation of an Instrument*, 2016, Steel, plywood, perforated aluminum, acrylic sheets, vinyl welding screen, vinyl-and-urethane-coated laminate flooring, vinyl strip doors with mounting hardware, LEDs, motion-sensitive computer system, hardware, polyurethane foam inserts, hot-rolled steel panels with patina, protective wax, urethane resin, dye, amphibian props used in the film Magnolia (1999), 228 x 144 x 120 inches. Courtesy of the artist.
Fig. 23: Dora Budor, *We see you so often these days. How nice is it to find a patient who regards his status seriously. What status? His status as a patient. People tend to forget they are patients. Once they leave the doctor’s office or the hospital, they simply put it out of their minds. But you are all permanent patients. I am the Doctor. You are the Patient. Doctor doesn’t cease being a doctor at close of day. Neither should patient.*, 2016, Epoxy resin (containing Bispheronol A), fiberglass, powder-coated steel, aluminum, FX rust, plywood, enamel, expandable soft foam, polymer paint, metal hardware. 182 x 83 x 90 inches.

Courtesy of the artist.
Fig. 24: Dora Budor. *We see you so often these days. How nice is it to find a patient who regards his status seriously. What status? His status as a patient. People tend to forget they are patients. Once they leave the doctor’s office or the hospital, they simply put it out of their minds. But you are all permanent patients. I am the Doctor. You are the Patient. Doctor doesn’t cease being a doctor at close of day. Neither should patient.*, 2016, Epoxy resin (containing Bispherol A), fiberglass, powder-coated steel, aluminum, FX rust, plywood, enamel, expandable soft foam, polymer paint, metal hardware. 182 x 83 x 90 inches

Courtesy of the artist
Fig. 25: Dora Budor, *Amygdala*, 2014, 42” acrylic screen, 4 production-made chest prosthetics from Splinter (2008), view control film, wall tv mounting bracket, assorted hardware, 44 x 40 x 4 inches. Courtesy of the artist.