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## Chapter 1 : Rutsky Publications

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## Chapter 2 : WALTER BENJAMIN AND THE DISPERSION OF CINEMA | R. L. Rutsky - racedaydvl.com

*Surfing Technics: Direction and Dispersion in the Age of Information* more by R. L. Rutsky Samuel Weber's writings generally take as their point of departure the most significant works of Continental thought, from Freud and Lacan to Derrida and Heidegger, Kant and Hegel, Benjamin and Adorno, and othA-ers.

Human tool behavior is species-specific Evidence of recursion in tool use Beck, S. Tool innovation may be a critical limiting step for the establishment of a rich tool-using culture: A perspective from child development Blitzer, A. Tool use as situated cognition Cachel, S. Human tool behavior is species-specific and remains unique Crabb, P. A missing link Dounskaia, N. Unique features of human movement control predicted by the leading joint hypothesis Gainotti, G. Brain structures playing a crucial role in the representation of tools in humans and non-human primates Gibson, K. Human tool-making capacities reflect increased information-processing capacities: Continuity resides in the eyes of the beholder Holloway, R. Language and tool making are similar cognitive processes IJzerman, H. Not by thoughts alone: How language supersedes the cognitive toolkit Jacquet, P. Can object affordances impact on human social learning of tool use? Acquired skills, cultural niche construction, and thinking with things Longo, M. Tool use induces complex and flexible plasticity of human body representations Malafouris, L. How the tool shapes the mind Moerman, D. Cathedrals, symphony orchestras, and iPhones: The cultural basis of modern technology Nielsen, M. Childhood and advances in human tool use Nonaka, T. What exists in the environment that motivates the emergence, transmission, and sophistication of tool use? An area specifically devoted to tool use in human left inferior parietal lobule Osvath, M. Foresight, function representation, and social intelligence in the great apes Patterson, E. So, are we the massively lucky species? The key to cultural innovation lies in the group dynamic rather than in the individual mind Reader, S. The limits of chimpanzee-human comparisons for understanding human cognition Rizzo, A. The dual nature of tools and their makeover Stoet, G. The role of executive control in tool use Taylor, A. Evidence from convergent evolution and causal reasoning suggests that conclusions on human uniqueness may be premature Tennie, C. Cultural intelligence is key to explaining human tool use Vingerhoets, G. What are the options? This article has two goals. The first is to assess, in the face of accruing reports on the ingenuity of great ape tool use, whether and in what sense human tool use still evidences unique, higher cognitive ability. To that effect, I offer a systematic comparison between humans and nonhuman primates with respect to nine cognitive capacities deemed crucial to tool use: Since striking differences between humans and great apes stand firm in eight out of nine of these domains, I conclude that human tool use still marks a major cognitive discontinuity between us and our closest relatives. As a second goal of the paper, I address the evolution of human technologies. In particular, I show how the cognitive traits reviewed help to explain why technological accumulation evolved so markedly in humans, and so modestly in apes. To the extent that human tool use still evidences cognitive superiority, that superiority is said to be found in the social domain: The remarkable complexity of human technologies attests to more sophistication in matters of imitation, teaching, and participation in collaborative activities. It is these capacities rather than individual brainpower that, through cumulative evolution, gave rise to our astonishing technological achievements see e. In this paper, I show that it is a mistake to discard tool use as a hallmark of human cognition. Human tool use reflects higher social intelligence indeed , but just as much greater non-social wit. In support of my argument, I offer a systematic comparison between humans and nonhuman primates with respect to nine cognitive capacities both social and non-social deemed crucial to tool use: I show how some traits enable high-fidelity cultural transmission, yielding preservation of traits across successive generations; and how others, by facilitating individual learning, further the introduction of new cultural variants, necessary for incremental change. Given that chimpanzees lack many of these traits, much of the vast discrepancy between human and chimp technologies is thereby explained. Hand-eye coordination Chimpanzees display quite complex manual skills. Byrne , for example, notes that chimpanzees share with humans the use of

precision grips, asymmetrical and bimanual tool use, and even strong individual lateralities preference for one hand to perform the same task. He holds an M. With Andy Clark and Duncan Pritchard, he is preparing a special issue of *Philosophical Explorations* on extended cognition and epistemology. The cognitive bases of human tool use

Three lines of evidence, however, support the idea of superior hand-eye coordination in humans. This means they face more difficulties in inhibiting the contraction of muscle fibers. Instead of a successive and orderly recruitment of their motor units, chimpanzees are forced to recruit larger numbers of units at once. As Walker notes, this lack of cerebral inhibition endows chimpanzees with a remarkable strength, at the expense, however, of fine motor control. The second line of evidence comes from two strands of brain research. First, Orban and colleagues identified a set of functional regions in the dorsal intraparietal sulcus IPS of the human brain that is involved in representations of the central visual field and in the extraction of three-dimensional form from motion. Crucially, these brain regions were not found in the brains of monkeys. The regions subserve, the authors conjectured, the enhanced visual analysis necessary for the precision with which humans manipulate tools. Second, Stout and Chaminade found that parts of these regions were indeed recruited when modern human subjects engaged in Oldowan-like tool making. Importantly, no increased activation was observed when the human subjects were asked just to strike cobbles together without intending to produce flakes. Human dorsal IPS, thus, may allow for better identification of suitable targets on the core, and as such, explain in part why humans outperform other primates in matters of tool use. Although it is true that chimpanzees exhibit individual and population-level hand biases for some tasks,<sup>5</sup> the fact remains that, in the light of current evidence, the ratio of right- to left-handedness is much lower in great apes compared with humans; and that ambidextrousness is much more common in chimpanzee than human populations. There are two plausible ways. First, lateralization enhances manual precision. McGrew and Marchant, for example, observe that exclusively lateralized chimpanzees are more able termite fishers than are weakly handed or ambidextrous individuals. Second, handedness probably facilitates motor coordination in social learning tasks. It long has been suggested that the body schema is plastic, in the sense that it can incorporate external objects. The ramifications for tool use are evident: Better tool assimilations should yield more fluent tool use. Body schema plasticity, then, might be another factor making human tool use unique. Now there is strong evidence that the human brain indeed can and does represent external aids as belonging to the body. The evidence comes from 1 crossmodal interference tasks in healthy humans and from 2 studies on patients with unilateral spatial neglect or 3 extinction. Interestingly, it appears that tool assimilation is contingent on the functional properties of the tool. So, if a cm-long tool has its functional part say, a hook for grasping at 20 cm making the other 40 cm of the tool functionally redundant, only the first 20 cm of the tool gets incorporated. That is, tool-using monkeys have also been shown to extend their body schema when using simple tools. The evidence in monkeys is in fact even more direct than in humans: Recordings of neuronal activity in Japanese macaques indicate that neurons originally picking out stimuli near the hand may, after just 5 minutes of tool use, come to respond to stimuli near the tool Iriki et al. For example, the capacity for tool assimilation might be inborn in humans, whereas a period of training might be needed to get it expressed in monkeys. In their review paper, Maravita and Iriki put forward this idea as a conjecture; but to the best of my knowledge, there is no direct evidence confirming it. Body schema plasticity might be an important cognitive trait, even so important that without it, fluent tool use is not possible. We share the trait with our closest relatives, however. By implication, we cannot invoke it to explain what makes human technological abilities unique. Causal reasoning Causal understanding involves more than just noticing e. One also needs to infer a mechanism relating the two “a causal relation explaining the occurrence of the covariance e. Typically, such relations hold more generally than just in the context of discovery, and they can, therefore, once discovered, be exploited more widely. Knowledge that objects always fall under gravity, for example, is just as applicable to the manufacture and usage of deadfalls as of water butts and gallows. The cognitive bases of human tool use

Figure 1. Three tasks used by Povinelli and colleagues to test causal reasoning in chimpanzees in the context of tool use. By permission of Oxford University Press, Inc. Seminal experiments by Povinelli

and colleagues suggest that they are not. In another, the chimpanzees failed to appreciate that the food item would fall into a trap before being pulled to within reach see Fig. The chimpanzees could learn to avoid the causally unfavorable conditions. For example, after 25â€™ ! Martin-Ordas and Call and Seed and colleagues qualified and refined these observations. Furthermore, Martin-Ordas and colleagues ; examined the extent to which chimpanzees could transfer their causal knowledge across tasks. Their subjects consecutively completed different, but functionally equivalent trap tasks involving a tube-trap, a table-trap, a platform-trap, and a gap-trap. Interestingly, transfer of causal knowledge across tasks plausibly depends on two related, yet distinct cognitive mechanisms. The second is analogical causal reasoning: Chimpanzees, the studies above suggest, face substantial difficulties in both inferential and analogical causal reasoning tests although in the case of the former, only when tools are involved.

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## Chapter 3 : Experimenting: Essays with Samuel Weber - Fordham Scholarship

*Request PDF on ResearchGate | Surfing Technics: Direction and Dispersion in the Age of Information | Samuel Weber's work is a sustained effort to disrupt such distinction between the practical.*

Many sites on the National Priorities List NPL contain soils with elevated levels of organic compounds which are presently contaminating or have the potential to contaminate ground water. Soils remediation is frequently the most expensive aspect of site clean-up. Recently, a relatively inexpensive technology utilizing an applied subsurface vacuum has been employed at several NPL sites resulting in significant mass loss of volatile organic compounds VOCs from soils. The technology has been called soil vacuum extraction SVE or soil venting and is presently receiving great interest in the hazardous waste industry. Soil vacuum extraction is a very exciting technology since it has the potential to remediate soils containing a variety of organic contaminants at relatively low cost. Potential applications of SVE include: When used in conjunction with dewatering techniques, vacuum extraction could also aid in aquifer remediation when most of the contaminant mass is near the water table surface. At present, vacuum extraction has only been used to remediate soils containing volatile organic compounds. Laboratory and field scale studies and numerous case histories have shown that SVE can remove an impressive mass of VOCs from sandy soils in a short period of time. There is concern, however, on the ability of SVE to remediate soils to low concentrations parts per billion typically required by federal and state regulatory agencies within a reasonable period of time. Although soil vacuum extraction has of yet only been used to remove volatile organic compounds from soils, one of the most promising uses of this technology is in the enhancement of biodegradation of volatile and nonvolatile organic contaminants. Oxygen is usually the limiting factor for aerobic biodegradation in the subsurface. Vacuum extraction offers an opportunity to circulate air in soil at depths greater than is possible by tilling and at least conceptually should be more effective than injecting or flooding soils with hydrogen peroxide. Vacuum extraction could also be used to enhance degradation of contaminants for which microbes require methane as a carbon source. Another potential use of vacuum extraction is to circulate gases such as ozone which may abiotically degrade organic contaminants. Using vacuum extraction to enhance abiotic or biotic degradation may be more cost-effective than using the technology only to enhance volatilization since the need to treat effluent vapors is minimized or eliminated. When evaluating the potential effectiveness of soil vacuum extraction to enhance volatilization or degradation, an understanding of complex physiochemical and biological processes occurring in the subsurface is necessary. For instance, many volatile organic compounds such as trichloroethene TCE are used as degreasers and are thus present in soils as an oily mixture. The presence of an oil phase may suppress the volatility of VOCs due to partitioning into the oil matrix and preferential air flow around oil saturated soils. In heterogeneous soils, slow diffusion of organic compounds from fine grain soils into more permeable soils will cause physical sorption nonequilibrium which may severely restrict the effectiveness of SVE. When designing soil vacuum extraction systems, one must realize that the effectiveness of this technology is controlled by subsurface fluid flow and contaminant transport. The analogy to aquifer restoration is obvious where the effectiveness of remediation is controlled by similar processes. Thus, many of the field and laboratory techniques used to determine hydraulic, physiochemical and biological characteristics and variability of aquifer sediment and water could be modified and used when designing SVE systems. Unfortunately in most cases, the application of soil vacuum extraction has been limited to an "engineering judgment" approach. Information is typically collected which is not applicable at other sites and can not be used to predict the ability of the technology to meet stipulated soil cleanup levels nor improve the effectiveness of the process beyond engineering modifications. The purpose of this workshop is to bring together researchers from various disciplines to discuss methods of evaluating and enhancing the performance of SVE. The emphasis of the workshop will be on understanding and evaluating subsurface vapor transport and fate processes. In addition to focusing future research, the workshop will better enable

EPA research laboratories to provide technical assistance to the EPA regional offices. The workshop is organized into five sessions: The round table discussion will be used to identify research needs and discuss recommendations for conducting modeling, and laboratory and field scale tests to enhance or evaluate site-specific use for SVE, Workshop on Soil Vacuum Extraction April , Robert S. Open ing Rem arks. Dar ;ble, Louisiana State University. Physiochemical Processes Influencing Volatilization 9: Break 20 minutes Break 20 minutes 2: Laboratory and Physical Model Studies 4: Break 20 minutes 4: Adjourn Dav 2 8: RoundTable Discussion continued 1: Break 20 minutes 3: Water Research Laboratory N. University of Waterloo Waterloo. The concept of partitioning between fluid phases based on fugacities will be reviewed and applied. Common assumptions about parameter values, techniques for estimation of parameters and sensitivity of parameters to temperature will be emphasized. The BET isotherm for de- scribing vapor sorption on soils will be discussed. The significant re- duction in soil vapor sorption with soil water content will be summarized with data. A conceptual model identifying key phase interfaces in the air, water, soil and non-aqueous phase liquid system will be presented and its implications for limiting mass transfer rates across these interfaces sum- marized. Mass transfer resistances associated with the discontinuous res- idual ganglia of non-aqueous phase liquid will also be identified. Kerr Environmental Research Laboratory Ada, OK The sorption of organic vapors by soils vill tend to reduce the ef- ficiency of vacuum extraction processes. A basic understanding of the mechanism of sorption is, thus, important to the design of vacuum extraction systems. In this presentation I vill discuss the soil characteristics in- fluencing the sorption behavior of organic vapors. Studies on the sorption of hydrophobic non-ionic compounds from water suggest that the mechanism of sorption can be explained in terms of the partitioning of hydrophobic organic compounds into the soil organic matter. In water the interaction between mineral surfaces and non-ionic compounds is weak because of the preferential adsorption of water by the mineral surface. Dehydrated soils are powerful adsorbents for organic vapors. For a dehydrated soil the distribution coefficient,  $K_s$ , for the partitioning of an organic compound between the solid and vapor phases may be four orders of mag- nitude greater than the  $K_w$ , for the partitioning of the same compound between water and the soil. The strong sorption seer, in dehydrated soils is the result of the interactions between the organic vapor and the mineral surface. When water is present it displaces the organic compound from the surface, as the polar water molecule is strongly sorbed by the polar mineral surface. Studies with chlorobenzene, a weakly polar compound, indicate that, while it may be strongly sorbed onto very dry soils, in wet or moist soils the sorption behavior of chlorobenzene is virtually the same as that seen in soil slurries. Except in extremely arid regions, the subsurface environment more than cm below the surface is always moist or wet. Consequently, below the top 20 cm of the soil, the interactions between a weakly polar compound, such as chlorobenzene, and the mineral components of the soil are weak. If dry air is used for vacuum extraction, there exists the possibility that the soil may be dried out to such an extent that the interaction between the mineral surface and the organic vapors is possible. This will decrease the efficiency of the extraction process. The use of humidified air for the extraction would resolve this problem. However, some drying of the soil is beneficial, as It increases the permeabilty of the soil. Thus, it may be necessary to adjust the humidity of the air used for the extraction to op- timize the process. In addition to affecting the magnitude of sorption, the lov organic carbon content of subsurface material also affects sorption equilibrium 4 and exacerbates the effects of anthropogenic organic carbon 5. The rate of sorption has often been observed o vary inversely vith the magnitude of sorption. So solute-sorbent combinations having a high degree of sorption, such as pyrene and a surface soil with l. OX organic carbon, vill take much longer to reach sorption equilibrium than trichloroethene and a subsurface material vith an organic carbon content of 0. The rate of sorption is inversely proportional to the magnitude of sorption, so that lov sorption also results in more rapid sorption-desorption kinetics 4, Most early models for describing contaminant transport in porous media have assumed instantaneous and reversible sorption, linear and single valued sorption isotherms, and diffusion equilibrium during solute transport 6,7. In short, it vas assumed that all processes affecting contaminant transport vere at equilibrium. Contaminant transport then is assumed to occur by convection and dispersion in

mobile water regions, and solely by diffusion in the immobile regions. Since this process occurs entirely in the aqueous phase, it affects both sorbed and nonsorbed contaminants. For sorbed contaminants, sorption-desorption kinetics that are slow relative to contaminant-geologic material exposure time will also result in nonequilibrium conditions during solute transport. An important consequence of nonequilibrium sorption during solute transport is the slow desorptive release of contaminants from geologic material to the aqueous phase. This has important implications for the remediation of sites contaminated with hazardous wastes. One of the major groundwater remediation technologies in use today is "Pump and Treat", where contaminated groundwater is withdrawn from wells, and then pumped to the surface for treatment by adsorption on activated charcoal or other techniques. The slow desorptive release of contaminants from the solid to solution phase may require that pumping times far in excess of those predicted assuming sorption equilibrium be used for contaminant removal. The effects of anthropogenic organic carbon are magnified in the subsurface where the natural organic carbon content is usually very low. Sorption of organic contaminants to a low carbon subsurface core. Pesticide sorption on geologic material of varying organic carbon content. Transport of nonpolar organic compounds from surface water to groundwater. Transport processes involving organic chemicals. In Reactions and movement of organic chemicals in soils. Mathematics of adsorption in beds. The effect of longitudinal diffusion in ion exchange and chromatographic columns. Peclet numbers and retardation factors for ion exchange columns. Adsorption and movement of lindane in soils. Miscible displacement in soils: Evaluation of a two-site adsorption-desorption model for describing solute transport in soil. Summer Computer Simulation Conf. Convective-dispersive solute transport with a combined equilibrium and kinetic adsorption model. Non-equilibrium solute transport parameters from miscible displacement experiments. Sorption dynamics of hydrophobic pollutants in sediment suspensions. Vu, Shian-chee, and P. Sorption kinetics of hydrophobic compounds to natural sediments and soils. Sorption and transport of hydrophobic organic chemicals in aqueous and mixed solvent systems: Model development and preliminary valuation. Macromolecular transport of hydrophobic contaminants in aqueous environments. VOC movement in gas phase Assumptions 1. Uniform Isothermal Condition 2.

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## Chapter 4 : Experimenting : essays with Samuel Weber (Book, ) [racedaydvl.com]

*R. L. Rutsky, San Francisco State University University of Minnesota Press Â· paper Â· pages Â· In an age of high tech, our experience of technology has changed tremendously, yet the definition of technology has remained largely unquestioned.*

Abstraction Complexity Interface Modernism Rationality –the greatest point of art consists in the introduction of suitable abstractions. By this I mean such a transformation of our diagrams that characters of one diagram may appear in another as things. A familiar example is where in analysis we treat operations as themselves the subject of operations Peirce CP 5, 1 Introduction: The acceleration of techno-aesthetic articulations within modernism, now familiarly understood through the cinematic inscription of a shock that mediates the generalized re-design of subjectivity to the deficit of capacities for performing synthetic judgments, no longer seems conceptually adequate to this emerging space. In the estimation of literary theorist and cultural historian Andreas Huyssen for instance, techniques and inventions developed by the historical avant-garde were inevitably disseminated through the manifestations of a mass mediated culture that proved resilient in its abilities to co-opt them. The tendency of artists to align themselves with speculative-scientific trajectories of thought can in part be attributed to the fact that even the most fundamental activities of cognition involve operations of abstraction. As the epitaph to this paper suggests, establishing this relation is a bootstrap process. A basic description of this process as it is understood in computing will suffice to explain what is meant for cognition: However, because computationalism in no way implies that the brain is anything like a digital computer, this can only function as a loose metaphor. Another way to look at this is as the revealing and extraction of environmental affordances, which allow for the construction of new evolutionary niches for cognition. These ideologies which also carry intrinsic theories of mind and world have analogous characterizations across the continental-analytic spectrum in philosophy that will be explored in what follows: Fenves cites the relevant passage: If such a reworking is what constitutes the a priori principle of judgment, then its product, whether it is cognitive or aesthetic, will always entail an element of change, or transformation. These appearances do not call for aesthetic reflection. Rather, they call for apparatuses in and through which they can take place as such. Moreover, this apparatus itself consistently becomes the object of artistic critique and inquiry into its mechanisms through a mode that establishes its natural difference from them, since this apparatus can only be understood as external and artificial to the conditions from which and for which the artistic subject generates its products. It provides and manufactures the dominant cultural logic satisfying the identification of art as a system and affirming its singularity as a mode of thought through the reproduction of the ideology of authentic and ineffable creativity. This is because to interface with logics, whether cultural, capitalist, scientific, or artistic, etc. But what does this mean? The concept, as the instrument of operational knowledge, is itself the result of an operation of assembly, implying the process of abstraction and generalization [–] For operational knowledge, the real does not precede the operation of knowledge; it comes after it. Even if it appears to precede it according to common experience, it succeeds it according to real knowledge, since this knowledge only grasps the real when it has reconstructed it through the manipulation of elements. This distinction explains what empiricism cannot explain: Empiricism thinks that knowledge is an act of vision: Thus what are called real problems derive from the reality of the process of knowledge, its apparatus of theoretical vision at a given time, and its theoretical criteria of reality. Reality is, in the precise sense in which we are using it, a category of the process of knowledge itself. We can also establish a link or convergence between the projects of Stiegler and Althusser concerning the division between theory and practice that, as Stiegler suggests, could only be sustained through a negation of invention. Yet this synthesis of vision is in no way reducible to such productions of external technological devices that manufacture images for a current experience, since visibility, insofar as it takes up residence in the faculty of the imagination and its operations, inhabits a domain in which the projection of futures and possibilities is not by necessity

connected to the empirical. It is not a novel assessment to insist that artistic modernism was conditioned by ideologies of vision and sense-perception affixed to the demands of a self-affection thought to be primary. Yet a more contemporary problem is one of a kind of blindness as the inefficacy of empirical apprehension of what is given to the senses when thought and action must confront the space of possibles generated by the obstacles of perception. This is especially the case when sense-perception itself becomes an obstacle, since it is precisely here that the synthesis of the imagination as the mobile configuration of apprehension, reproduction, and recognition conceals the technical evolution of cognition that is capable of developing itself as an apparatus adequate to navigating these spaces of invisibility. The imagination is not simply the faculty of inventing or eliciting representations outside sensation; it is also the capacity of the prediction of qualities that are not practical in certain objects, that are neither directly sensorial nor entirely geometric, that relate neither to pure matter nor to pure form, but are at this intermediate level of schemas. We ensure that they could at best be triggers or promptings to bits of conceptual activity, not justifications for them. In thus excluding the supposed immediate gettings of the given from rational relatedness to a world view, we in fact make it impossible to understand them as cognitions at all. As Fisher indicates this capacity of reconstruction and logic of analogy is in part what provides us with the diagrammatic function of schema, and it is the articulation of this mediating function through reasoning that enables cognition to construct models, charts, taxonomies, or even computer logic gates. From the moment we accept the idea that mathematical and artistic signs respond to intellectualized knowledge and not only to simple sense data immersed in matter, we also admit the intervention of a logic, of a system, and notions of order and combination, equivalence, relation, operation and transposition appear before us. It is the very same double articulation of aesthetic and technical factors in mathematics that allows for art to be grasped through the schematism. However much clarity there is in the trajectory from the first to the third Critique, Kant is certainly not clear about this particular point, and is even somewhat evasive. It must be able to project and anticipate the various marks of the concept in sensible, holistic terms and, at least in the empirical case, to adjust and readjust our schematic representation of a concept on the basis of further sensible experience or increased knowledge. These projections, anticipations and adjustments are the skill that contribute to the know-how of the imagination in its schematizing activities. In which case, schematism does meet the know-how condition of Kunst. Her investigation, which does provide a conceptual resource in isolating certain isomorphic features of this movement between schematism and Kunst in Kant, deliberately places an inexplicability over an intelligibility when it ought in fact to be the other way around. PP urges that psychology and neuroscience would make better progress on the problems of perception if they would instead assume that brains actively generate percepts in a top-down manner, not by a cumulating and combining input signals, but rather, by issuing predictions or accounts of the current state of the input signals based on hierarchical generative models that rely on prior probabilities and likelihood estimates. With the advent of artificial neural networks gaming, medicine, machine vision, etc. This is not simply the problem of constructing artificial systems to learn more about how biological brains process information and recognize objects, as Swanson argues, but of seeing that the learning involved in biological brains already involves the construction of artificial systems for itself. This is not entirely antithetical to the Kantian system, and one possible way to think of art, motivated by the Third Critique, is as the production of images in search of a concept, but which in itself would not make it either non-conceptual or pre-conceptual since this production always takes place from within the space of concepts. As such, the procedures of art cannot therefore be divorced from the manipulation and transformation of conceptual material. As an orientating mode it is able to force mutations of perspective through distorting given images of the world. This destabilization is activated in accordance with how the world ought to be perceived, which is an infinite process of advancing beyond the given image-concept relations. Yet what makes or can make art significant and consequential for thought is its capacity to bring these operations into visibility. This is because language alone lacks the capacities of information compression to be found in the abstractions that externalize cognitive processes into what today we understand as diagrammatics and schematics infographics and data visualization

being prime examples, although they are also intrinsic to machine learning and AGI. That there is more than a mere analogical relation between the Kantian mental schema as an inherently social one and the capitalist monetization of this schema is a claim that has been put forth by theorist Christian Lotz a more complex and subterranean formulation is to be found in Althusser's. Although the cultural rhetoric of abstraction would also have us believe so, these are not mysterious abstractions, and this is because of the fact that they have a history and a future of implementation. Only a thought that is capable of foresight and creative imagination can accomplish such a reverse conditioning in time: Such a futural function is only rarely the work of chance; it requires putting into play a capacity to organize the elements according to certain requirements which act as an ensemble, as a directive value, and play the role of symbols representing the future ensemble that does not yet exist. The unity of the future associated milieu, within which the causal relations will be deployed that will enable the functioning of the new technical object, is represented, it is played or acted out as much as a role can be played in the absence of the true character, by way of the schemes of the creative imagination. The dynamism of thought is the same as that of technical objects; mental schemas react upon each other during invention in the same way the diverse dynamisms of the technical object will react upon each other in their material functioning. Yet there is a power of alienation in attaining an awareness of these technical realities that even Simondon did not properly recognize as a positive and generative force.

**Chapter 5 : Material Cultural Correlates of the Athapaskan Expansion**

*The cable television program Pop Up Video seems to serve as a textbook example of distraction in an age of information. Yet, distraction, at least as Walter Benjamin used the term, was never simply a matter of a deficit of attention, but always implied a scattering or dispersion, which Benjamin saw.*

I thank many museum curators, collections managers, and staff for accommodating me, and apologize to those whose names I have forgotten. In chronological order of my fieldwork, I thank Kyle E. Seymour, David V. I thank my spouse, Dr. Michelle Trim for encouraging me to apply to the University of Florida in the first place. I gratefully acknowledge the University of Florida for the provision of a four-year Alumni Fellowship, furnishing me the financial resources necessary to complete my degree on schedule. I thank the libraries and particularly the interlibrary loan staff at both the University of Florida and Elon University NC, for providing me with invaluable assistance tracking down obscure publications. And finally I thank the folks at Google Books and the Internet Archive for their free public service and pioneering efforts of digitally archiving and making searchable many obscure ethnographic resources published during the last years. Death and Rebirth Ethnogenetics versus Phylogenetics Numic or Athapaskan? Navajo or Pueblo arrowhead, collected in the nineteenth-century metal-tipped Apache arrow. Central Canadian Cree or Athapaskan sinew-backed compound bow. Neolithic, late third millennium BCE. Shoshone sinew-backed true composite bow Denaina Athapaskan sinew-backed bow from Kenai Peninsula, Alaska, with hair fringe and attached wrist guard Apache double-curved sinew-backed bow; detail of barberpole sinew-spiral grip-wrap. Anthropology Contrary to stereotypes of proto-Athapaskan culture as simplistic and archaic, evidence points to a sophisticated web of late prehistoric Asian-Athapaskan interactions. A holistic assessment of Athapaskan migrations in the context of the transpacific Dene-Yeneseian phylum the largest, fastest pedestrian language spread on earth sees Athapaskan-Asian connections in language, technology, DNA, social organization, etc. Current understanding is that Athapaskans slowly migrated south in response to volcanic eruptions in southwest Yukon Territory after circa 10,000 and 9,000 CE. Yet problems remain, notably the archaeological invisibility of migrants on their long trek southward, and their possession of Asiatic strong complex bows which were not introduced to Northern Athapaskan territory until after these two eruptions. Linguistics, archaeology, biology, and data from ethnographic archery collections suggest Athapaskans carried sinew-backed bows to California and the Southwest. Both Apacheans and Northern Athapaskans uniquely possessed both Arctic and Plains style sinew-backed bows. Migration with retention not diffusion through existing populations is the best explanation. Such a model helps to explain archaeological invisibility in the intervening space, as the impact made by the migrants was small. These materials are interpreted in the context of a four-field anthropological study of the expansion of the Athapaskan language family in western North America, in an effort to determine the role that material culture, particularly weapons technology, has played in this migration. Like many North American ethnonyms, Athapaskan is not actually an Athapaskan name, but is derived from an old Algonkian toponym, athapaskaw, grassy place, used by the Cree to describe the Peace-Athabasca Delta, on the western shore of Lake Athabasca, in Chipewyan territory Harrington. Most but not all Athapaskan speakers refer to themselves by some variant of the Athapaskan word for people. My interest in questions of Athapaskan origins and migrations originates in a week period of volunteer service with the Student Conservation Association in 1971, when I worked in the Flagstaff Area National Monuments in northern Arizona. Although I worked on a variety of projects at three different monuments, most of my time was spent helping to monitor and stabilize sensitive backcountry archaeological sites and architectural features in and around Wupatki National Monument. Wupatki is located on the west bank of the Little Colorado River, adjacent to the Navajo Reservation, very near the Hopi Reservation, and surrounded on three sides by the Coconino National Forest. I was then only vaguely aware of the story of the Athapaskan migrations into the Southwest, but I was soon exposed to several competing historical narratives, as older

academically-trained Anglo archaeologists and interpreters, together with younger more-or-less traditional Navajo and Hopi comrades engaged in spirited discussion of indigenous culture history in what is still a hotly contested geographic realm. I quickly learned of the great philosophical impasses between the Navajo and Hopi perspectives on Navajo origins. My Hopi colleagues were generally adamant that the Navajo were newcomers who had arrived only three or four centuries ago. My Navajo colleagues on the other hand were equally insistent that they had been there for twice that long or more, indeed for the better part of a millennium. Scholars too are sharply divided on these questions. Disagreement over the nature and timing of the Athapaskan migrations is longstanding, and forms part of the backdrop for other contentious issues such as the Navajo-Hopi land dispute a bitter decades-old political disagreement over native settlements, which is another wedge issue for native communities and the anthropologists who work with them Schwarz ; Washburn I seek to understand how and why the itinerant Navajo and Apache, originally from the far north, came to demographically overwhelm earlier southwestern Puebloan societies in a relatively short amount of time, despite an extreme difference in cultural ecology between the two regions. What could possibly have spurred the fastest known linguistic expansion of this scale in the Western Hemisphere, and why did it begin only during the last years or so, when there were no obvious barriers to population movements for thousands of years prior? There is widespread agreement among scholars that the movement of Athapaskan speakers was primarily north to south and commenced during late prehistory, but that is about where the consensus ends. Considering the vast amount of scholarship which has been produced in an effort to address these questions there is a remarkable lack of concurrence regarding the precise chronology and how the migrations occurred Matson and Magne On the related question of why they occurred there is even less agreement. In order to address the question of the timing of this expansion, there are several related questions that must also be considered. These questions will be addressed in the literature review chapters two and three. First, as the Athapaskan expansion is a linguistically defined phenomenon, so linguistic data must necessarily come to bear heavily upon the question of the timing and the source of the population movements involved. My assessment is that linguistic data is indeed consistent with a recent, rapid expansion. Second, human biology is another key area. As with the linguistic data, my interpretation of the genetic data is consistent with the rapid pace and late timing of the Athapaskan expansion. In particular, a number of genetic disorders which are specific to Athapaskan speakers indicate a series of recent genetic bottlenecks consistent with population founder effects and likely also a connection to Siberian populations in relatively recent timeframes Erickson Third, a review of the archaeological literature is also consistent with the model of a recent, rapid expansion. All three of the above areas provide the context for a discussion of material cultural data collected in North American museums. If it can be demonstrated to be valid, then this hypothesis represents a major piece of supporting evidence for a cultural connection between Athapaskans and Asians, as well as helping to explain how the Southern Athapaskans, initially few in number, were able so quickly to expand and encompass a vast territory occupied by others and far removed from their original homeland. My visits to ethnographic collections to examine North American sinew-backed bows were primarily conceived of to assess the material support for an Athapaskan role in the diffusion of complex archery technology. Complex bows made by Athapaskan speakers and their neighbors from all over western North America were closely compared to assess the interrelationship of bow technology with other ethnological data, providing information relevant to a discussion of Athapaskan migrations. Cultural Evolutionary versus Historical Models A language expansion of this speed and scale beginning from a nucleus in the remote Western Subarctic raises the question: The answer is complicated. The extreme climates of interior northwestern Canada and Alaska demand versatility, efficiency and austerity in the face of unforgiving nature. Subarctic dwellers have demonstrated effective adaptation to changing resource patterns, favoring generalized subsistence strategies and correspondingly utilitarian toolkits. The dominant cultural-evolutionary model in anthropological theory since the mid-twentieth century has often presented Northern Athapaskans and their neighbors as typespecimens for pre-state hunter gatherer societies, and as direct analogs to much earlier 19

PAGE 20 archaeological cultures in the region. But the evolutionary paradigm in North American ethnology is challenged by the late Holocene introduction of archery presumably from the Asian continent. Although the bow was ubiquitous throughout the Americas at European contact, it was virtually absent throughout most of both continents as late as the beginning of the Common Era. Yet Azar Gat is unconcerned by the impact of archery upon his cultural-evolutionary model for the emergence of violence in small-scale societies. His argument for the universality of primitive warfare requires independent confirmation in multiple independent smallscale societies, and Northwest America is taken as one of these test-cases. The American Northwest is another vast "laboratory" of "pure" hunter-gatherers. Gat cites nineteenth-century descriptions of Tlingit raids and feuds to support his model of warfare in simple societies. But these allegedly independent ethnological analogs for evolutionary theory are very weak. The accounts all well postdate the dramatic escalation of violence in these societies that ensued in the wake of the rise of the European fur trade. The northwest quadrant of the continent was already a protocolonial theatre of power by the mid-nineteenth-century. Further, many of the basic assumptions underlying the cultural-evolutionary view of primitive warfare in the Northwest have been severely challenged by the revisionist approach to hunter-gatherer studies. As Kenneth Sassaman succinctly points out: With this revisionist thinking archaeologists lost the authority to blithely use ethnographic observations for analogical purposes, but they gained an arsenal of concepts for interpreting hunter-gatherer variation and change in historical, as opposed to evolutionary, terms. This revised way of thinking is informed by theories and paradigms that we can gloss as historical. Consistent with this revisionist paradigm is the rapid pace of the adoption of archery technology observed by archaeologists. This does not support the recently prevalent cultural evolutionary models for the adoption of new technology by Native Americans. John Blitz further argues. The large-scale pattern of dispersal and adoption reveals processes not directly attributable to local environmental circumstances. Instead, the rapid dissemination of the bow across major ecological boundaries is interpreted as the result of a contagious competitive advantage in intergroup conflict. Yet despite the recent advances of revisionist or historicist scholarship, subarctic cultures such as the Athapaskans are still widely regarded as relicts of prehistory, rather than as historical actors engaged with a wider world. Headland and Reid This study will help to demonstrate that the Athapaskan expansion during late Prehistory is far from exceptional, but could arguably be a type case for the historicist position. As James Downs notes [p]ersons who have associated with both Athapaskan, particularly Navajo and Apache, and Central Asian peoples such as Mongolians and Tibetans have often remarked at similarities of attitude and general behavior. While some of these similarities can be observed in Native Americans in general owing to remote common origins, I could not help but wonder if there was a stronger historical connection at play in the Southern Athapaskan case, because the number and nature of similarities struck me as more than would reasonably expect by chance after millennia of separation. For example, my curiosity was piqued upon learning traditional Navajo weavers will incorporate a single deliberate error in each piece, made to symbolize human imperfection in the face of divine perfection. Carmean The identical practice and identical justification for this practice is found among Altaic weavers in Central Asia. Mellaart. Navajo cultural delegates to Tibet have lately remarked on the incredible similarity between specific Navajo and Tibetan woolen blanket and hat designs, along with the common personal names shared between the members of the two groups, physical appearance and manner of prayer. Norton-McBride One such coincidence is unremarkable, but there are very many of them. And they often relate practices like weaving which were presumably developed long after the time when the First Americans left Asia. Delving into the old anthropological literature for Athapaskan-Tibetan language links, a field pioneered by an earlier generation of eminent linguists like Edward Sapir, Morris Swadesh and Robert Shafer, I learned that additional Central Asian languages, particularly Yeniseian, are considered in this context by such scholars as John Bengtson, Blaek and Bengtson, Merritt Ruhlen, Michael Fortescue and more recently by Edward Vajda. Beyond the linguistic evidence, there are a number of anthropological studies that address the profound similarity between Navajo and Tibetan religion. Chiao; Karnakova; Klein; Krippner;

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Samuels I soon discovered a large corpus of Athapaskan oral traditions recorded over the past century, each making explicit claims to the peoples cultural roots in Asia. For example, the origin narrative of the Navajo Tsinajini black streaked wood clan says that the Navajo people originated in the Old World across the Pacific Ocean, and that overpopulation eventually forced them to emigrate to the New World Weisiger Donald Cole records a story that was told a century ago among the Southern Chiricahua. This tale maintains that the Apaches were originally the slaves of Central Asian horticulturalists who rode horses and used bows and arrows. Legend told of a revolt and flight to the east through dark forests and across water larger than any river. Some educated Chiricahua even go so far as to claim that their former Asian residence was Xinjiang, in the heart of East Central Asia Cole Virtually all the eighteenth and nineteenth-century records of Northern Athapaskan oral tradition make similar explicit claims for Asian origins in a time of great strife and warfare. Alexander Mackenzies journal from mentions: Their progress is Easterly, and, according to their own traditions, they came from Siberia; agreeing in dress and manner with the people now found upon the coast of Asia Mackenzie

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*CHAPTER 4 Surfing Technics: Direction and Dispersion in the Age of Information (pp. ) R. L. Rutsky.*

Rutsky journal of visual culture Pop-up theory: Rutsky Abstract The cable television program Pop Up Video seems to serve as a textbook example of distraction in an age of information. Yet, distraction, at least as Walter Benjamin used the term, was never simply a matter of a deficit of attention, but always implied a scattering or dispersion, which Benjamin saw as constitutive of modern mass culture. Here, it may seem, theory becomes little more than a series of icons and menus: The show has also spawned a Pop Up Video Trivia Game, and its highly recognizable format has been imitated and parodied in numerous venues. That now-familiar format involves taking already completed " and often outdated " music videos and remotivating them for media-savvy users by adding informational and satirical commentary on top of the videos themselves. Elvira to remotivate low-budget, kitschy horror and science-fiction films for hip, late-night consumption. More recently, the cable network E! As these examples indicate, meta-television shows have flourished, particularly on cable networks such as E! For these networks, meta-shows convey a certain knowing " at times even smug " hipness about the media world. They also have the advantage " since they make use of already existing viewing materials " of being extremely economical to produce. Because of their cost-effectiveness, these shows do not need to attract the huge number of viewers necessary to traditional network television in order to be profitable. Indeed, these shows are not intended to appeal to a mass audience, but to a select demographic: The format and attitudes of these shows are therefore designed to distinguish this audience " who tend to appreciate irony and the satire of media forms " from more mainstream viewers. Amidst this plethora of cultural information, it is easy to see why meta-cultural forms and formats have grown increasingly popular. As Steven Johnson notes in *Interface Culture: Metaforms prosper at those threshold points where the signals degenerate into noise, where the datasphere becomes too wild and overwrought to navigate alone. In these climates, all manner of metaforms appear: They feed on surplus information, on the bewildering sensory overload of the contemporary mediasphere. Through these forms, viewers and consumers attempt to maintain a sense of control over the burgeoning world of media and information culture. The audience for the show is therefore positioned as if they were seated behind the characters in the same movie theater audience. Of course, Pop Up Video is hypertextual only in the sense that it simulates the look of computerized hypertext and hypermedia. They are all straining to do something within the TV box that cannot be done, for fundamental technical reasons. The raw data can now be consumed through different mediations. You can watch the music video directly on MTV, of course, but you can also watch it through the filter of Beavis and Butt-Head, with their staccato comments running in the background. Viewers therefore become active users rather than passive receivers, able to manage and filter data for themselves, to choose not only what information they will consume but how they will consume it. Thus, in an age of meta-forms and meta-information, consumption necessarily becomes a matter of meta-consumption. Indeed, the more that information proliferates or spreads, the more desperately do we feel the need to see ourselves as autonomous, active consumers. It is precisely this drive to consume that fuels the trend toward meta-forms and meta-information, which become increasingly necessary to maintain this sense of ourselves as in control of our own consumption. In this context, Pop Up Video, with its meta-televsual format and its simulation of computerized hypertext, serves to exemplify the Rutsky Pop-up theory processes through which contemporary media and information are selected, re-presented, disseminated, and consumed. Reception in a state of distraction If, however, Pop Up Video draws from and gestures toward computerized meta-information and hypertext, it is still a television show. The ability to re-present and recontextualize audio-visual information for consumption cannot, then, be seen merely as a product of digital technologies. Indeed, the re-presentation and dispersion of information that makes meta-information " and meta-consumption " possible continues to be based upon what Walter Benjamin referred to as mechanical or*

technical reproducibility, and upon that mode of reception that Benjamin saw as inseparable from technical reproduction: As Benjamin observes in a well-known passage: Reception in a state of distraction, which is increasing noticeably in all fields of art and is symptomatic of profound changes in apperception, finds in the film its true means of exercise. The film makes the cult value recede into the background not only by putting the public in the position of the critic, but also by the fact that at the movies this position requires no attention. The public is an examiner, but an absent-minded one. Music videos were, in fact, never intended to be watched with single-minded concentration but, rather, in an incidental or casual fashion. As Blaine Allen observes: The momentary structure of [music television] suggests that we are invited to join and drop out at will or to pass over the station while grazing the channels with a remote control, or to let the television play like a radio until a piece of music or other sound might attract us to pay attention and watch. As promotional vehicles, music videos much like television commercials tend to emphasize striking visual elements over narrative continuity, foregrounding spectacular images, eye-catching graphics, novel formal techniques, and disjunctive editing, which are organized "sometimes quite loosely" around the song and its performance. Music videos have, in other words, always relied upon a highly referential or intertextual aesthetic, based on selecting, recombining, and re-presenting formal and cultural elements. Since neither images nor text stay on the screen for long, both visual and textual information are presented as momentary, disposable, here one moment and gone the next. Here, information, as the very idea of the pop-up suggests, is itself figured as ephemeral "as is its reception or consumption. Not surprisingly, then, the concept of distraction has often been applied to our interactions with computer and information technologies. Most of us have heard the claim that in an age of information, we have all become increasingly distracted, increasingly divided in our attentions, shifting our focus from moment to moment in order to keep up with the rapid pace and ever-increasing quantity of information. Too much information, too fast, we have been told, leads to an inability to focus, to a lack of concentration. Thus, some critics have argued, we come to feel beset by an overload of information, unable to direct our attention toward any particular point or goal. Thus, as Samuel Weber has noted, *Zerstreuung* carries a spatial connotation "and, indeed, a dynamic component" which is largely lost when this term is translated as distraction or absent-mindedness p. Moreover, *Zerstreuung* was an important term not only for Benjamin, but also for Heidegger, who "as Derrida observes" emphasized precisely its spatial dimensions, its Rutsky Pop-up theory sense as a scattering, a dispersion, a dissemination. Thus, for example, Samuel Weber can argue that for Benjamin: For aura relates to mass not just as uniqueness does to multiplicity but also in spatial terms, as a fixed location does to one that is caught up in an incessant and complex movement. In other words, the very notion of exhibition value implies that the artwork is capable of being moved or, rather, dispersed. Thus, exhibition value is not only a matter of physical dispersion; it is also a dispersion or displacement of the cult value that is concentrated in the experience of the aura. What it is a symptom of, I would argue, is precisely the distracted, dispersive processes of mass culture, which are based on the reproducibility and dispersion made possible by photography and cinema. These processes are continued by the electronic and digital copying that have come to define contemporary information media and cultures. It is this sense of distraction, not as simply a lack of attention or concentration, but as a dispersive movement of both information and its reception, that is exemplified "and, indeed, thematized" in Pop Up Video. Theory of the pop up This diffusion or dispersion of information is particularly evident in the textual pop ups that define Pop Up Video and distinguish it from other music video shows. In mimicking the dialogue boxes and pop-up screens of computer and hypertext programs, these pop ups are ostensibly designed to provide additional information and commentary on the music videos to which they are attached. They therefore present themselves as a linking of textual and audio-visual information, much like the linking of information that forms the basis for hypermedia and the web. Thus, for example, Steven Johnson describes the experience of clicking on web links precisely in terms of a thrilling rush of movement: The freedom and immediacy of that movement "shuttling from site to site across the infosphere, following trails of thought wherever they led us" was genuinely unlike anything before it. Yet, popping up also implies a kind of

revelation, in which something not previously evident appears. In popping up, then, something quite literally takes place, jumps into existence, both spatially and temporally. Thus, popping up always involves an element of surprise, of unpredictability, which is part of its pleasure. Indeed, popping up inevitably seems to refer to the movements of inanimate objects or forces. Here, too, this movement appears to take place autonomously; these pop ups do not require the intervention of characters to convey their information, but seem to address the viewer directly. To be sure, these appearances do not simply occur of their own accord, but are carefully calculated, just as they are in pop-up books. Yet, they do serve as figurations of a movement that might be said to be autonomous, or at least relatively autonomous: This dissemination of information is not, however, simply metaphoric. Pop-up books, for example, may arguably be seen as an early form of hypermedia, combining textual information, images, and even 3-D effects. Pop-up books also predate hypermedia inasmuch as they are largely nonlinear texts, in which narrative linearity or continuity becomes secondary to the excitement of eye-popping images, which literally leap off the page. Thus, although these images are necessarily presented in a linear order within the confines of the book, one can easily view them "as children often do with picture books" in an entirely different order, flipping or jumping from one favorite image to another. Whether in books or in Pop Up Video, then, pop ups seem to involve two distinct, but related, types of movement: Both of these movements are dispersive, nonlinear, indirect; they do not lead to a particular end, but instead spread outward, moving away from their ostensible point of origin. Of course, this pop-up effect is generally designed to limit or cushion our experience of shocks. Pop ups are supposed to be merely surprising, allowing us to maintain a sense that we are in control of our visual consumption, skipping here and there as fancy strikes us. Yet, as ever more texts and media forms become linked or popped, as meta-information proliferates, we often feel ourselves overwhelmed by the information that continually pops up around us, caught up in its unpredictable movements. In Pop Up Video, for example, pop ups are supposed to simply augment the music videos to which they are affixed. Indeed, music videos were themselves based on a similar idea: Similarly, the majority of pop ups in Pop Up Video tend to be directly related to their source material, providing fairly straightforward information about the location where the video was shot, details of the shoot, or about the performers. Yet, just as not all music videos employ images as literal illustrations of a song, not all of these pop ups follow directly from their source. Often, in fact, they rely on jokes, Rutsky Pop-up theory puns, and wordplay that are only peripherally, or incidentally, connected to the content of the videos. This logic of the pop up is, then, very similar to what Jacques Derrida has referred to as the logic of the supplement. The supplement adds itself, it is a surplus But the supplement supplements. It adds only to replace. As in pop-up books, the pop ups become the main focus of Pop Up Video. This dispersive, supplemental movement need not be viewed simply as a lack of direction "just as distraction should not be seen merely as a lack of attention. There is, after all, an important difference between indirection and the lack of all direction. Given that the movement of these pop ups is frequently based on jokes and puns, they may be said to simulate the movements of the unconscious, which itself proceeds by a certain diffusion and displacement, by indirection, by moving among seemingly disparate elements. Indeed, one might well argue that not only Pop Up Video, but the unconscious itself, is based on the logic of the pop up. Of course, my point here is less the resemblance of Pop Up Video to the logic of the individual unconscious than to a mass-cultural unconscious. For the movements of popped videos and other pop ups are scattered not only across our video and computer screens, but across that vast and far-flung space that we call popular or journal of visual culture 1 3 mass culture. And if this connection seems like mere wordplay, well, that is precisely the point. For popular culture is a kind of cultural unconscious that functions through a process of incidental moves and links, of puns and wordplay, of popping up here and there. Consumption and dispersion As Benjamin was well aware, this kind of cultural dispersion and distraction often evokes profound anxiety. Pop Up Video, like all popular culture, involves both a product of this dispersion and an attempt to maintain control over it. Here, we can see how the logic of the supplement applies to information as well, for every effort to control the dispersion of information, to restrict information to the status of a mere adjunct to an

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original nature or reality, is doomed to substitute itself for that original, and to add to the proliferation and dispersion, which only intensifies the efforts to control it once again.

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*Technica Speciosa: Some Notes on the Ambivalence of Technics in Kant and Weber peter fenves 85 4. Suri-ong Technics: Direction and Dispersion in the Age of Information r. l. rutsky 5. IT, Again: How to Build an Ethical Virtual Institution gary hall 6.*

But what is this movement written into cinematography? In what space—or time, for that matter—does cinematic movement occur? Where are its boundaries, its borders? These questions take on added urgency as cinema shifts from a filmic to a digital instantiation. Yet, digital cinema is still defined by movement, even if the inscription of that movement has changed. At an obvious level, of course, cinema is motion pictures, the moving image. This conception of cinema as a successive movement of images has, however, been contested by various theorists. For Deleuze, of course, cinema is not defined strictly by movement, but I will return to his distinction between the movement-image and the time-image at a later stage. In any case, the moving image per se—that is, the motion of objects and bodies within the filmic frame—is merely one dimension of cinematic movement. As Deleuze explains, the frame itself may also move mobile framing, as well as the perspective or position from which shots are taken and combined montage. Movement and Effects These onscreen movements have generally been considered—from Eisenstein to Bazin to Screen theory and beyond—in terms of how they affect, or move, a perceiving subject, whether that subject is conceived as primarily conscious, unconscious, or bodily. These movements, in short, are taken to find their culmination in a receptive subject that serves as the destination at which these movements—and indeed cinema itself—must eventually arrive. Thus, with rare exceptions, cinematic movement has been conceived as directed toward, and subordinated to, an autonomous subject or viewer. From this perspective, cinematic movement on the screen is seen less as a matter of movement qua movement than as merely a matter of effects. For Friedberg, this effect of mobility provided by cinema is closely akin to the mobility attributed to the consuming subject, strolling past display windows, browsing an array of goods brought from all over the world. Here, the cinematic illusion of a freedom of movement becomes the virtual enactment of the supposed freedom of choice that defines the subject in consumer society. This sense of subjective mobility is, as Friedberg has herself suggested, foregrounded in many digital technologies as well, where movement from one virtual space or site to another is often closely aligned with consumption. If, at a global level, these movements seem to respect no national or geographic borders, they at the same time become effects of the desire for an ever more customized mobility and consumption. Here, movements become personal effects. As Strain in fact observes, the development of cinema coincided with both the development of the tourism industry and the institutionalization of anthropology, and it has commonly shared their fascination with other locales and cultures. The touristic aspects of cinema play a prominent role in, for example, narrative cinema, where foreign and exotic locales often provide an appealing setting for narratives that rely on the figure of travel and journeys, supported on a formal level by camera movements and editing that position the viewer with the protagonist on his or her journey. Cinema has, in fact, always drawn upon the promises associated with travel, with crossing borders, with seeing and exploring different lands. Paradoxically, it is precisely the technological mediation of cinema that enables this effect of travel and the concomitant experience of renewed immediacy. Cinema and its digital progeny have continued to rely upon this promise of traveling to, seeing, and experiencing—and indeed, immersing oneself within—other places, and even other worlds. In this sense, the movements of cinema serve to enable a sense of travel—and all the effects that travel promises—that extends beyond the merely global. Here, again, this experience remains centered on the imagined autonomy and mobility of individual subjects. For cinema not only allows the recording and projection of images to travel across various borders, it also makes its moving images themselves mobile, portable. The cinema, in other words, is defined not simply by moving images, by movements upon the screen, but also by the movement of these moving images from one place or context to another. This ability to

move images, to shift their context from one space and time to another, is often seen as a matter of editing. Yet, this movement is not limited to notions of montage. Even a single-shot film without editing can be shown in another location, and it is necessarily shown at another time. In this sense, cinema has always and unavoidably involved a diffusion or dispersion of images. At this basic level, then, cinema is a diaspora of images. The Fourth Dimension of Cinematic Movement Thus, we confront two very different types, two very different conceptions, of cinematic movement: It might therefore be considered, 12 R. Rutsky Benjamin, Dispersion, and Cinema borrowing a phrase from Eisenstein, as the fourth dimension of cinematic movement. Yet, while Eisenstein suggestively links his notion of a filmic fourth dimension to the intersections and overtones of visual and aural dynamics, he still understands these movements as taking place on the screen again, it is only their effects that go beyond it. He does not consider the movements by which these onscreen movements are shifted, transported, or dispersed to other spaces and times. It will be left to Walter Benjamin to discover the dimension of cinematic movement that occurs beyond the explicit boundaries of the screen: Unlike the three dimensions of movement that take place on the cinematic screen, this fourth dimension of movement is not, as Benjamin makes clear, directed toward an autonomous subject or viewer, who would provide a culminating point for these movements. Indeed, this movement of onscreen movements might be said to proceed by a certain indirection, through a dispersive movement or diffusion that is not determined by its effects upon a subject or viewer. This is not to say that viewers are not affected by this dispersive movement of images, but simply that these effects are not aimed at them. The effects of these movements on viewers are, in other words, secondary to this movement; it is this movement itself—this portability of images—that is determinative. The Portability of Images The portability of cinematic images and movements was first recognized by Walter Benjamin. With the emancipation of specific artistic practices from the service of ritual, the opportunities for exhibiting their products increase. It is easier to exhibit a portrait bust that can be sent here and there than to exhibit the statue of a divinity that has its fixed place in the interior of a temple. What is decisive in this transformation, however, is not simply the fact that images or copies come to take the place of the original, but that they come to be displayed, exhibited, in a variety of locations. The decline of the aura, in other words, is based on this diffusive portability of images, which is inherent in the very processes of technological reproducibility, which are for Benjamin exemplified in film. The hands in the Benjamin: For both Kracauer and Benjamin, mass movements do not suggest anything resembling a collectivist unity, but are characterized precisely by their detachment detached from notions of totality or community for Kracauer, from tradition or experience [Erfahrung] for Benjamin. Yet, where Kracauer stresses the mechanical regularity and rationalized abstraction of these detached movements, Benjamin instead stresses their contingent, dispersed, and indeed unsettling qualities. It is precisely these unsettled and unsettling movements that explain the connection between mass movements and processes of reproduction such as cinema. Moving through this traffic [of a big city] involves the individual in a series of shocks and collisions. Baudelaire speaks of a man who plunges into the crowd as into a reservoir of electric energy. Thus, technology has subjected the human sensorium to a complex kind of training. There came a day when a new and urgent need for stimuli was met by the film. What determines the rhythm of production on a conveyor belt is the same thing that underlies the rhythm of reception in the film. If, after all, human responses could be conditioned, they could also be changed. It is precisely this potential for retraining human perception and responses that explains the importance that Benjamin attaches to the experience of shocks and therefore to the processes of mechanization and technology—including cinema—that are its basis. As with electricity too, this flow can only occur through contact. When, therefore, human beings come into contact with shocks, the effect is physical, like a collision on the streets—or an electrical jolt. The shock effect, in other words, is transmitted to, and through, the body. This figure of electrical flow into and through the body reminds us of the similarity of these shocks to the concept of innervation which Benjamin discussed at various times throughout his work, including in earlier versions of the *Kunstwerk* essay. Innervation is a physiological process, through which energy or stimuli are transmitted through the

Cinema nerves to various parts of the body. This apparatus, when moved or jolted, causes various fragments to fall into a series of complex, changing patterns. Indeed, it appears that, in film, shock becomes the very form through which perception occurs. Yet, for Benjamin, montage often seems to be virtually synonymous with technological reproducibility, which is what makes it possible for images to be arbitrarily cut out of their original context, moved, dispersed, and combined in new ways. Instead, the technical processes of film, including montage, themselves become part of this more haptic, bodily perceptual process. It is here that Benjamin moves beyond the efforts of Eisenstein and Vertov to change human perception via the stimuli of montage. Rather, he suggests what had been seen as an external, visual space becomes permeated by, interwoven with, an unconscious space. What is often less clear is what Benjamin meant when he referred to the concept of distraction. Thus, distracted reception is dispersed inasmuch as it takes place in an arbitrary, incidental, and not wholly conscious fashion, in contrast to the rapt concentration demanded by the traditional work of art. Second, this reception does not, as is necessarily the case with the traditional artwork, coalesce in an autonomous individual consciousness, which is by definition fixed in place and time. Yet, for Benjamin, as we have seen, this diffused, unconscious appropriation is also figured as a bodily, tactile absorption. This collectivity is a kind of diffused, technologized body that, as it continually absorbs the stimuli, the images, that jolt it and that alter its perceptions and responses, can no longer be entirely separated from the space of images. This is not simply a body affected by moving images, but a truly cinematic body in which, or through which, images move. Indeed, at a broader level, Benjamin recognized that the shocks and dispersion of modern life could produce a sense of displacement and anxiety in society. Yet, as Benjamin observed, this restoration was made possible by the very processes of technological modernity that fascism decried. Here, it becomes clear that Benjamin does not indulge in a simplistic technological determinism, of which he has sometimes been accused. Rather, he seems to see the unsettling, dispersive tendencies of technology and the resulting decline of the aura of the artwork as a kind of primary process, which can nevertheless always be re-settled, channeled, or re-appropriated within the strictures of a fascist or capitalist political context. This dispersion is, in fact, inherent in the very idea of information. Of course, this dispersion can always be redirected, re-embedded within the fabric of traditional commercial and property relations, which are generally couched in the rhetoric of consumer choice and self-expression. Rutsky Benjamin, Dispersion, and Cinema property relations that they strive to abolish. It redirects the inherent dispersion of reproducibility, so that informational flows can be channeled, metered, commodified. In this context, we might note the almost obsessive emphasis given by information and network developers to demarcating sites, locations, and boundaries. This is all the more necessary when the property in question is virtual. The Displacement of History Yet, for all the emphasis that he gives to figures of spatial movement and dispersion, closeness and distance, the optical and the tactile, Benjamin never sees space entirely apart from time. Although it is perhaps the case that he tends to emphasize the spatial aspects of dispersion in the *Kunstwerk* essay, the broader context of his work makes clear that, for Benjamin, technological reproducibility and the dispersive effects it brings about are temporal phenomena just as much as they are spatial. Rutsky Benjamin, Dispersion, and Cinema interrupting the elaboration of movement in space. This untimeliness explains why the time-image is, for Deleuze, associated with irrational cuts, aberrant movements, and false continuities. The direct presentation of time, in this sense, involves a perpetual movement or becoming that is, nevertheless, not going anywhere in particular. This becoming is not subordinated to a directional movement, either spatially or historically. In *What is Philosophy?* This comparison to Deleuze may help us better understand the extent to which Benjamin, like Deleuze, sees cinema as a model for thinking otherwise. Just as Benjamin stresses the possibilities offered by the discontinuity and dispersion of film, he emphasizes a similar discontinuity and dispersion in his views of history and politics. Benjamin, in other words, sees film, or technological reproducibility more generally, as crucial to the historical and political redemption of the past, which disperses the historical continuum in much the same way that it disperses the work of art, allowing it to be seized and reassembled in new ways, in new constellations of images. Yet, Benjamin did not simply write about these

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## Chapter 8 : Holdings : Experimenting : | York University Libraries

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In that sense, yes. A perfect crime by obliteration. As long as there is substance and passion there is a crime: But this is aphanisis, the obliteration of things. You could already see it in consumption: In Chicago, they speculate on money directly, not merchandise. The ultimate stage of money is speculation, not exchange or specularization. You saw in the fascination with money the fetishizing of its virtuality. To speculate on money is to speculate on the virtuality of fetishization itself. With consumption, speculation was in its embryonic mode. We can now see that it consists in a whole logic that unfolds and goes to the extreme. You can say that at a certain moment there is a rupture, a hiatus, a mutation. There is an irresistible revolution in abstraction and then a qualitative change. Information is its ultimate stage. Can we then analyze this mutation? You cannot analyze it. In his parable on the peoples of the mirror, Borges wrote: They will go to the other side of the mirror and destroy the empire. But here, you cannot come back from the other side. The empire is on both sides. The strategy of consumption now tends to reverse itself. Jean Baudrillard various data banks and they are targeted with custom-tailored products. Consumers are no longer submitted to outside criteria; they become their own models. Difference comes back at the end rather than being elicited at the outset. Yes, but is there still a subject of consumption? There is certainly a desire for difference. In the end, this desire is utopian. As for the need itself, it was critiqued in its time. There is still a dimension of prestige in difference. In the computerized, technological, equipment-laden world, there are still prestige effects, privilege effects, but they are extremely reduced. The idea that one has the best computer does not last long. According to the logic of distinction, that he analyzed negatively, society does not function on equality but on a hierarchical system and the hereditary privilege of distinction. Bourdieu presented it as something to challenge through democracy. I say, on the contrary, that it is something precious that remains, an archaic remnant. It is still a human passion, something that saves us at least from a lack of differential distinction. It is better to have distinction even if there is some inequality and injustice. People still want to have the best computer, and you can see it in kids in the effect of performance. But I wonder if there is something that takes the upper hand on the information process itself, on the play of 0 and 1; something that says: It seems, a priori, that information should annihilate distinction, but is that really a good thing? In fact, it has been recently revealed that companies fueled the rush for faster computers but people did not follow their lead as hoped. It seems they have reached a limit in the United States. Now the peripheral gadgets have taken the lead: The computer itself is no longer an object of competition. This ceiling, this saturation is interesting. Is it a limitation or a resistance? Is it that they have the feeling or fear of being manipulated? Prestige and performance are two different sides. Do people say to themselves that this is enough performance, this is enough for them? No one needs a car that goes miles per hour. In the logic of consumption, it should not stop, it should be inevitable and it is, fundamentally. There are still residual human elements. As machines are integrated, humans are forced to keep up with them. They make people excited, so when people hit the brakes, machines force them forward. There would have to be an ebb in the economy, and not just in the economy. There is a form of credibility in this acceleration. At the level of information technology, people are even more integrated. The consumer has become spontaneously interactive, because he or she is implicated like an accomplice in the unfolding of things. But here a corner has been turned, because consumers are their own managers in terms of knowledge. This is a connection society. It is no longer possible to isolate an individual who is still responsible for a need or a passion. Everyone is interrelated now. People are passed through, they are no longer transitional objects. In the past, we blamed needs and passions. Now the focus is on a utopian functioning of the cerebral machine, everyone sensing each other in the cosmic cortex. The temptation is irresistible. They will be in the digit, in the digital. We are now

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in a period of transition. He wanted to be sure that the words he uttered truly came from his brain and not from somewhere else. Some said Artaud was psychotic. But now society as a whole is like him. That actually began with the brilliant English theoretician who deciphered all the German code systems during the war. He was condemned for homosexuality and ended up killing himself by eating an apple laced with poison. Of course, you think of Newton. Allegorically, this is a comic paradigm. Newton envisioned the invention of an astral and spectral body when the other bodily functions become useless. He probably developed that idea for trips to outer space. Yes, but he applied it according to the terms of the information technology sector. Everything hinges on that. He had the idea that we would reach the end of the biological, organic body and everything would be transposed into another body modeled on the brain. Is it a linear progression? We would go through a series of mutations and move towards an increasing level of abstraction? Yes, towards disappearance pure and simple. I often think of the Inca Empire that disappeared without leaving a trace. The volatilization, the murder of signs, is also a way of exterminating ourselves. A form of involution, if you like. That is what led DARPA to the Internet, the idea that there could be a nuclear explosion that would destroy everything immaterial. It would be a neutron bomb that left everything in place except humans. In the case of a nuclear explosion, they wanted to ensure that these accounts would be saved. There would be no humans but there would still be a way to check accounts. The Murder of the Sign 17 SL: The reservation for my seat had been electronically removed along with all the books I had requested. Everything has become so immaterial that nothing will be left of our civilization. It becomes integral reality. There is no strangeness, nothing that could be considered adversity, be it hostile or helpful, from an outside. One can only imagine a type of alien that would come to shatter all this. The alien is terrorism at present. Terrorism has emerged to make a kind of rupture, but it is only transitory. The true terrorism is ultimately that of the system itself. Baudrillard, Jean , The Consumer Society:

### Chapter 9 : Diagramming Horizons Between Art, TechnÄ“, and the Artifactual Elaboration of Mind â€” Glas

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