LUDIC-SOCIETY

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A Branch to Fishkill
Any unexpected jump in a program which produces catastrophic or just plain weird results.
EARN Glossary, 1985

"(Ludics) tantalisingly offers a new approach to understanding play through the process of play itself. Here we find play used as a conceptual catalyst for theoretical thought. In drawing on the 'pataphysical, it presents a parody of scientific and philosophical conceptions, or a science of emerging solutions, that functions as playfulness itself." (Westecott/Jahn-Sudmann)

In 2007 the first Ludic manifesto was published in Eludamos, a new renowned European game studies magazine. Posters and papers were held at game studies circles like DIGRA, Digital Games Research Association, Tokyo University and other places. Does this mean that Ludics unfolds as emerging academic discipline? Although its strategic discourses, bizarre SM couplings of topics, poetic syntax and content are unique and schismatically distinct from established game arts theories. Such methodology provokes unexpected jumps in the science program of the anatomy of games culture. Method and matter produce plain weird but scientifically convincing results to the selfish personal ple/ay/sure of Ludic socialites — a subject/object branch to Fishkill to honour Père UBU!

In proof theory, Ludics constitutes an analysis of the principles governing interference with the rules of mathematical logic. Per contra Ludic Society research emphasises the logic of arts. Play interferes with the principles of game culture analysis. In portable prison play-grounds in public space emerging subject matter of the discipline is the poetic constitution of futile toy objects in invisible cities (Italo Calvino) of wave fields.

Emphasis 1: Gaya Scienza Pataphysica
With an extended analepsis to "physica", defiantly generating text genres about Real Play crystallised as a superordinate target. Occasionally mnemosyne is elaborated in metaphors and parables as introduced by Nietzsche (Gaya Scienza). It aims for the development of a gay science as an art form capable of speaking about itself. Ludic methodology verbalised as poetic statement in 'pataphysical text and games.

Emphasis 2: object and objectives
The frontispiece of issue one of the Ludic Society magazine (2005) listed the Ten Tenets of Chindogu (Kawakami, 1997). The ironic description focused on futile but beloved objects, without any established value in society. Its proximity to the gift in the tradition of Potlatch became seminal for the claim of Ludics.

The object in immaterial cultures seems to become an objective. It re-gains presence in stupid gadgetry and toys for adults. The objective introduced a new L'empire des Signes (Roland Barthes,1970): Signifier (signifiant) and the signified (signifié) collapse. As Ludics malpractices theory in practice, a series of electromagnetic toy-designs was launched. These new bachelor machines aim to bridge first and second life in a constant plea for aesthetic instead of semantic satisfaction. Applied Chindogu principles evoke a radical aesthetics of the visible printed electronic circuit board as basic layout of functioning futile toys.

Emphasis 3: society's affinity chapters
The Society is organised in chapters like Hells Angels. Sunny Barger's commentaries on the superstructure of the bikers club served as an inspiration, paralleled by Cahiers du Collège 'Pataphysique by R. Queneau and B.Vian. Chapters are associated with geographical locations. The same term is also used for chapters of a narration. Chapter in the sense of Hells Angels implies the existence of a workspace, a garage for customising the machines in use, the bikes. For the Ludic Society it serves to tune the over-clocked hardware devices. Similar to Chapter, Ouvroir as French term for garage was used by the 'pataphysical society, OU/LI/PO, inspired by the passion of Jesus as uphill bicycle race by poet Alfred Jarry. The French writers declared certain constraints, which we Ludicly call game, as production principles of poetic work. Then Ouvroir is epistemologically rooted in ouvrir (=open). Experiments in open livingforms, as artes liberales, establishing sexual relations and bands followed. In the moment they are established, these appearances disappear: TAPZ, temporary autonomous play zones!

The association actually gathers together 52 socialites: Ilias Marmaras, Jonah Brucker-Cohen, Doris Carmen Rusch, Stewart Home, Martin Howse, Natasha Vita-More, Alessandro Ludovico, David McConville, Martha Blassnig, Konrad Becker, Edward Castronova, Roy Ascott, Cynthia Haynes, Marina Grzinic, Beat Suter, Wolfgang Fiel, P. M. Ong, Mr. Ministeck, Ernst Strouhal, DJ GLow, Mathias Fuchs, Maia Engeli, Max_Oh, F.E. Rakuschan, Gordan Savicic, Mike Phillips, Tatiana Bazzichelli, Nikos Bubaris, Eleni Myrivili, Duncan Shingleton, Günther Hack, Julian Oliver, Geoff Cox, Kristian Lukits, Joasia Krysa, Olli Leino, McKenzie Wark, Aileen Derieg, Dr. Joachim Maier, Daphne Dragona, Siegfried Zielinsky.

Continuous plea for playsure...
Epilogue
la nue remontante l´escalier
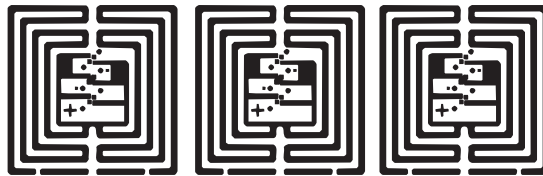
This issue of the Ludic Society's club magazine, the periodical for actively participating members of the Ludic research association, crests the saphenous underlying steps in the cascades of affiliations, cabal and love: the theme of this issue focuses on various consecrecies between established disciplines and emerging sciences, speculative studies and syncretism, symbolic and economic capital, capitalist immaterial production and futile toy objects as tools for explosion and resistance, Against the Day (Pynchon)! The actual magazine is devoted to the topic of social systems as games, metaverse as emerging relational labyrinth, synthetic utopia as dystopia of a place not being yet. Electromagnetic surveillance and pollution areas are further parable grounds of investigation with no end. (German title of Gravity's Rainbow: die Enden der Parabel) The several Ouvroirs Ludic Potentielles are currently empty, as the Society's chapters have to be renewed. But renovation is a natural request after an intense conceptual and practical advent of ludicity!

Effective Ludic socialites' contributions unveil sexual conspiracy plays, as introduced by artes liberales, the struggle of avatars and humans, including the A.L.F., Avatar Liberation Front activities inside our 3rd Life church. Imagery taken from co-players in Tokyo at the 2007 game show, on the occasion of an LS excursion, serve as graphical elements to express the affiliation's sympathy for 1st life players, called LS Real Players. These gamefigures elude a social psychogeography. A longterm stylite of subcutaneous social research, Hakim Bey, was unfortunately unable to contribute an essay in time, as he lives in Thoreau's hut and does not use anything other than alternative W.A.S.T.E. mail systems. Nevertheless the concept of a T.A.Z., temporary autonomous zone as introduced by him, is redefined in Ludics as a kind of magic circle (of play), a logical topography of affinity and pressure groups around an emerging discipline in play culture. But also T.E.Z., the Temporary Entertainment Zone, contains some T.N.T. high explosives for play culture research. Synthetic Academia, synthetic.ning.com, is a Second Life University Sim, associated with Poorhouse Klein. It is a good example for a distinct social blast factor in undercover SL amusement. Instead of representing institutions, Synthetic Habitat plays with the notion of such a construct. An interrogation and questioning of mechanisms of hegemonic power is commonly demonstrated in Facebook and related systems - but would Ludd ever have taken a face? Benevolent "dictatorship of the masses" (Lenin) as accurate phrase for that phenomenon is elaborated by Etienne Balibar. Tranquillize the masses! This is exposed on LudeTube and on Web 2.0, Game 3.0. New economies are based on public access to products of the human mind. Theory in practice juxtaposes structural plays of consilience in a panic room of control palaver.

The rhetoric strategy exemplified in this conceptual contribution designates Ludics. The term manifests its lifestyle in an obsession with the object and in ideas about con-dividualities. "Proxy Persons" are authors throughout the complete Ludic Society magazine, to entail a subversive statement. Analogous to political fiction, these action figures resemble Luther Blisset or General Ludd. Paradigmatically Marguerite Charmante hosts a Lud/d/ic Society Control Room at transmediale08 under the motto: Is it OK to be a Luddite?

The missing /D/ in Ludic refers to General Ludd as a programmatic figure of a perversion of Real Play. His blurry personality led the run on the machinery of industrial revolution, weaving machines in England. Historical truth of the existence of this persona is only assured in poetic account. An actual urban Ludic Run mutually exchanges the control of the object over the subject, romantically addresses futile Objects of Desire by reading the objects' desire with the help of customized electromagnetic wave sniffing toys. By this transformation the 19th hundreds slang word for smash/Ludd is replaced by situationist Détournement. But the cladding of Proxy Persons hosts Real Players. Looking at affiliations such as the Ludic Society, the question about the importance of secret societies in general arises. Ludic members are self-organized artists, who create a special T.A.Z. with magazines in print, sites online and public interventions in between different spheres of action (play-game-culture-online-First Life). This works since its foundation late in 2005.

The society's membership still continues to grow, currently comprising about 50 international socialites. On that point we must express deep gratitude to all contributing personalities and con-dividualities for their willingness to play the game, to enter into the constraints of Ludics for the merits of a scientific play. As introduced, Ludics implies experiments in playful ways of discourse and reflection. The rising use of the term Ludic, for example at symposions, such as Designing for Ludic Engagement, Esbjerg, or Homo Ludens Ludens, Gijon, is considered as a proof of evidence by the Ludic Society researchers. Applied Ludic strategies introduce the rules of play in theory and life. Nietzsche's aphorisms serve as the program motif for Ludic texts. Friedrich Schiller's Real Utopia design, published in political theories letters to his aristocratic patron, derive into the game conception of Ludics. By introducing Ludic constraints and discipline, academia unmasks itself as neo-'pataphysist, absurd, erotic, purely speculative game play!

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Resistance is Futile — **Futility is Resistance!**
Objects of Desire Repertoire
Marguerite Charmante

The following essay focuses the morrow Ludic thesis: Futility and joy served as a mantle for the introduction of the repeatable scientific experiment! Spielzeug, the German term for toy, epistemically analysed, can be interpreted as material (Zeug) for play (Spiel). Subtle hidden operation instructions, inherited in Spielzeug, always served as intimate gifts, as present to strengthen social relations (e.g. Japanese culture). Equally erudition and discipline are transported by the toy objective's futility. In the light of that argument, Ludic and philosophical toys deserve closer attention.

For that purpose our full scrutiny is directed towards the Jeux Bijoux, the chic wearable toy bling bling. Electromagnetically functioning play objects of that kind substitute social black boxes, a "Schwarzgerät" (according to Pynchon a mysterious device installed in a V2 rocket with the serial number 00000). Their prequels are classical club and university rings. At the level of artifice, such objects are the inheritance of Renaissance Wunderkammer toys of aristocrats. The Austrian Habsburgs used futile and absurd artefacts to establish semantic, social and political conca-tenation. Subsequently Philosophical Toys emerged in the 18th century. Beside incorporating avant-garde illusionary technologies, they charged symbolical significance. These toys for adults were presented as sophisticated amusement in entertaining magic tricks.

Objective 1: Toy Object Accelerando
Toy objects of everyday life couple principles of play, game, culture, electromagnetism and mesmerism. In the late 19th century Franz Anton Mesmer worked on animal magnetism and healing. In public Salons, held in Versailles and throughout Europe, he campaigned for magnetism by way of a mutual demonstration of blitzes mixed with electrical experiments. A distinct sexual attraction and sensation was achieved. This epiphenomenon (Deleuze, on Jarry) of sensation as a cultural technique stemmed from the irresistible adduction attributed to magnetic body levitation. Even orgasmic satisfaction was attributed to the solenoidal magnetisation of the object of desire. It has been suggested that these objects emit waves. Certain instruments made these waves accessible. Mesmer speculated that specific tones and music enforce magnetic power. The glass-harp, a kind of analog sound-generator toy, often accompanied Mesmer sessions. This scurrilous whimsical instrument had been constructed by Benjamin Franklin, the inventor of the lightning conductor. It was composed of rotating and vibrating glass bowls and was played with virtuosity by mostly female players, touching it with wet fingertips, such as Marianne Davis (H. Teichler).

In the futility of Mesmer's tactics two elements can be observed. First, instruments to make electromagnetic waves perceptible were historically developed to play.

Second, in our present Ludic societies comparable gadgetry, such as cheap electro-smog detectors and consumer wave spectrum analysers, slowly become best sellers of esoteric business and Chindogus (Japanese: useless technological objects). Relevant conclusion for the Ludic toy object and wave theory: The apparatus itself seems to be futile, its reception in society remains although deeply emotionally charged!

Objective 2: Urban Game Streaker
Futile actions in cities like streaking were introduced as activities of absurd protest in Oxford University games. Nowadays flashmobs are similarly organised by mobile communication tools. The instructions for a play performance are received by SMS messages. A few games played with Nintendo DS game consoles, like War Dive or also Ludic Society Object of Desire plays, adapt these principles. Instructions are given by an objects constitution for situationist play. Even a certain design, a shape of any object can give a direct order to agency. This is especially cultivated in object fetishism, but here the object already replaces the activity of play. Mobile gadgets of everyday life can read and decode hidden Flash Mob messages on goods in department stores. This happens with self built customised readers for RFID (=Radio Frequency Identification Tags, a sort of electronic barcode). Modern cities are "fully tagged", a term from graffiti culture, to indicate a fully painted train or real estate. Parallel to these low range waves sent out by objects, urban spaces are totally polluted with electromagnetic waves. Nowadays Toy Objects off the shelves are able to read both waves. Détournement (Debord) as a practice of the Societé du Spectacle implies that an absurd turn of living situations inverts otherwise given conditions antagonistically. Often only minor modifi-cations, both of the object and of the moment, are required, but the effect can still be exponential. Each game console can be transmuted into a bare Geiger counter, if the player inserts home brew cartridges. Ludic interventions integrate futile toys, RFID-tags, Nintendo game consoles, to trigger agency by objects found in public places. The self-built tools operate by enlightening the streets of the invisible city of WIFI waves with Blitzes, each time an electromagnetic field is detected. This way electronic aether-refreshing little trees give the perfect shape for a wild blitzing futility machine. The wave-lined city promises banality and wonder to those, who read the objects sub-messages. Roÿa comments: "So now I shall visit game stores to find those apparently childish gadgets that actually have SM (secret material) content. You may perhaps know that this code is used in many professional announcements, where SM purportedly refers to Standard Model." SM electronic Spielzeuge, are materialised instructions for actions. Beside standard action, the Spielzeug forces futile play in SM manner. The specious futility of toy objects holds a resistance!

Objective 3: Blitzplay baby can´t bomb me!
(Chorus 2)
Blitzkrieg baby, you can't bomb me
Better save up your TNT
I don't want no infantry
Blitzkrieg baby, you can't bomb me

Carla Mae's chorus in a futile song from the 1940ies could easily appear as a "stupid" song text in many texts of Pynchon. Poems of that ilk and abbreviations obviously entail a game for the reader. Three-letter words are often also acronyms. This is profoundly introduced and convincingly proven by Kaballa rules. An scientific in-depth investigation by the Austrian cultural studies scholar Christian Reder also deals with the acronym as a basis of play cultures, in his extensive book on letter games. A key element in Ludic investigations entails to understand acronymic alternative communication systems, transported by muted posthorns, such as W.A.S.T.E.: We Await Silently Trystero's Empire: "... a special courier of the Thurn and Taxis family, who at the time held a postal monopoly throughout most of the Roman Empire. What he is trying to do, ostensibly, is develop a new market..." Thomas Pynchon. The Crying of Lot, 1966, (page 49.) A détente (page 29), in Gravity's Rainbow (Pynchon, 1974) 13 new acronyms (some of them existing ones, but none explained) can be counted just from page 16 to page 32. Like sparking a buzzbomb (page 30) he questions in 1984: Is it OK to be a Luddite? This essay invokes not only the "Hidden Luddite Tradition in Literature, Art, and Individual Lives" (Fox, 2002) but also in the politically subversive romanticism in western culture. Beside this fact the superscription also introduces an abbreviation - one that is so simple that we almost don't perceive it: OK!

Objective 4: Countdown OK!
Fictional and historical empires force communication power and dissolve by the multitudes of immaterial labour, as described in Michael Hardt and Toni Negri's Empire (2000). The epigraph is taken from the Italian protest singer Ani di Franco. When approaching the effects of futile toy objects, it can be changed to: Every TOY is a weapon, if you hold it right! (Franco still sang tool). In his daily démarche (p. 18), Marquis de Sade kept track of the numbers of his words, counted the lines of his writings and ranked the sparse events in the prison, where he was kept. His rarely read prison letters (1777) contain a rude SM play of constraints, appears to be remarkably close to those of 'pataphysical poetry games. A plain sado masochist Sacher Masov attitude on the part of the author is the easy explanation. The more appropriate one is that of a parametrisation of seminal elements of human nature. Such must be embedded in lifes ludic principles like reading and counting obsessively, as a resistance practice towards established social order.

Willkommen, bienvenue, welcome to the Ouvroir Ludic Potentielle! OU/LU/PO! Inside this protected place not being yet, the Toy Objectives of interest are conceptual theoretical toys, such as sexy android mechanic flute players, automatic writers or popcoded Wunderbäumchens. The latter example mentioned describes ways of identifying different aether waves, to develop activist concepts and game-plays in urban negative war chalking drives by foot and racing cars. The move and walk are both stylised by Situationists political interventions. Its aim were a ludic society in a New Babylon architectural environment. In contrast to this utopic ideas of the 1950ies nowadays situated and parcour games take place in Paris' Banlieues. Aby Warburg's Pathosformel (1929) of a moving Nymphae as icon of a body in motion appears prominent in Boticelli's painting of the Birth of Venus (1484). In flattering dresses she descends the waves of the sea. In the alternate reality games, which take place in aether wave induced worlds, Nymphaes wear subcutaneous (RFID) Radio Frequency Identification Bijoux, which again can only be activated by further electromagnetic waves. The nymphs are seduced into the tight new portable prison of toy obsessions. A mnemosyne joy object creates space not by architecture but by poetically reading omnipresent waves in the urban world.

Objective xxxxx: Wave-Objects
Inspired by game consoles and handhelds, the Ludic Society developed a series of new bachelor machines and neo-'pataphysist objects. Their launch was heralded by a series of PCB Chindogus, Printed Circuit Board objects, 2005 to 2006. These garage-works were accomplished by Wunderbäumchen aether refreshers in spring 2007. This was followed by a subcutaneous RFID bijoux implant in a gallery space in Plymouth, UK, as activist statement. Several City walks and war drives, guided by cabal satellite maps followed as performances on Dérive and Détournement. The technological lie was achieved by the application of Kaballa rules on read RFID numbers. In winter 2007 firmware flashed game consoles for city walks were connected to customized Blitz tools in Norway. Public interventions paralleled game fashion works, to culminate in futile toy objects. A hitherto immaterial culture has changed into a ubiquitous one, made of smartifacts, blogjects, spimes. Finally this re-materialised material universe of smart objects yearns for a radical antipode.
Tous les enfants parlent à leurs joujoux!

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Joujou de la Vie: Objects of Wonder and Desire as Hidden LUD/D/IC Tradition
Grete Ludologica

Charles Baudelaire notes in "Morale du Joujou" on a toy chamber into which he was introduced by a lady dressed in velvet and furs, what she said: "I should like to give this little boy something to remember me."

The second /D/ in Lud/d/ics can be now seen as a parallel spelling of Ludics as a discipline, to focus on the importance of parallel systems of an exchange of objects, desires; of the object as exchange system, instead of a purely abstract language avant la lettre. An exemplary artefact for the role of this object in relation to epistemology and philosophy driven by artefacts is the Wunderkammer object. There exists one Polyeder from the 17th century (Nuremberg): Nine spheres primed of ivory, one put into the other, only 5 centimetres in size. The object obviously refers to the cosmic order, the macrocosm as introduced by the Greek philosopher Plato. He describes a dialogue on an indifferent thing with the Demiurge, who created the cosmos as a perfect shape. When regarding such a Polyeder, this background story could be decoded by an educated class of peers in the period of the Wunderkammer. In Eupalinos ou l'architecte (1923) Paul Valéry reflects on this narration on metaphorical "futile objects", which transport existential questions.

Regarding the thesis of futile objects mantle functions, as postulated in the Ludic Society, a Wunderkammer object can be unveiled as philosophical toy, although the latter has been introduced differently in machine theory and arts history. These toys for erudite players appeared with advanced magic tricks and cultivated amusement in Baroque and Rococo, as excellently described by Barbara Stafford (Devices of Wonder, 1999). But the philosophical toys, which were often new optical toys to challenge human perception and opening the world of illusion, had some harbingers, beta versions of discourse toys. The illusionary optical apparatus slowly made its way from the world exhibition into the modern amusement park. Later on in history the much more expensive Wunderkammer toy was declared as low art, although of high crafts-manship. These toys were futile in the sense that they did not cause any optical illusion. Wunders were introduced as precursors of the Enlightenment period in the 17th century in advanced discourses among affinity groups, which at time used to be peers by blood. The Babenbergers as well as Thurn und Thaxis really introduced a courier service. They and other nobilities exchanged objects of wonder to incite discourse. As a result of this exchange — not of letters but of objects — an alternative communication system evolved! The reverberation of these traces is actually accessible in Schloss Ambras in Innsbruck, where Archduke Ferdinand II of Tyrol established an impressive art and Wunderkammer collection. Finally the main content of his collection went to Vienna as the basis for the imperial Kunsthistorisches Museum.

But in fact, however, the meaning of the wonder-objects disappeared in the course of this move. The original collection of these elaborated prestigious objects of desire was the consequence of social interactions by aristocrats. The primary intention was not before hand the development of an alternative para-communications carrier system, but to establish an alphabet of social relations written with the means of futility. Its motivation might have been the general repudiation of peers against easily decodable and equally accessible information. In that manner Wunderkammer objects were formerly living things, memory objects for the rich ones instead of the poor ones: "A propos du joujou du pauvre, j'ai vu quelque chose de plus simple encore, mais de plus triste que le joujou à un sou, — c'est le joujou vivant."

As a mirror of the entire known world the historic art and Wunderkammer of the sixteenth and seventeenth centuries included amongst their collections of different naturalia, artefacts, and antiquities also some puzzling types of antlers partly overgrown by a tree. The most famous of these specimens is the 22-pointer at Schloss Ambras. The look of this antler-object resembles a post horn. This doubled horn (antlers are horn material) indicates the presence of a system named W.A.S.T.E. by Pynchon. It describes the workings of a personalised secret postal system, on which he speaks later on in a commentary on the fiction: "[I] want to write and first to assemble an enormous library on the courier [both letter and delivery person], all the postal institutions, the techniques and mores of telecommunication, the various networks and epochs of telecommunication through-out history but the 'library' and the 'history' themselves are precisely but 'posts,' sites of passage or of relay among others, states, moments or effects of resistance [standing or remaining] and also particular representations, narrower and narrower, shorter and shorter sequences, proportionally, of the Great Telematic Network, the worldwide connection." Aristocrats understood each other, in the sense that they did not believe that the objects which they exchanged among one another were really the horn of a unicorn, for example, but they did understand that the exchange of such preciosities of wonder was an invitation to join a society of investigation and rhetoric strategy. This coded gifts ultimately focused on the establishment of very concrete political power. The response to a gift of this kind followed in the form of another artefact, which was often declared as naturalia. Slowly a classification of objects emerged, a syntax of discourse objects was developed. The term toy still can be used for these, and the relation to play is first and foremost a game of social intelligence.

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The God Particle - A Secret History
A report prepared for the Ludic Society
by Roÿa

LudeTube
Play with Yourselfe™

I was in Weston-super-Mare, a small coastal town in the South West of England, scanning the beach for ludic secret material (SM). Carved in the sand, at a scale a pilot could read at 35,000 feet, and with an insistence that would attract any passing UFO, were the letters SM. You may perhaps know the SM code used in many professional gaming announcements. In the classic game Searching for Lee-Wick gauge bosons at the LHC , the term SM purportedly refers to the quantum physicists' "Standard Model", but the following excerpt from the game's prospectus suggests otherwise: "Phenomenologically, players are engaged at the Terascale level of game play, involving negative-norm copies of the usual SM fields with rather unique properties: ghost-like propagators and negative decay widths, but with otherwise SM-like couplings. The game models both unitary and causal interactions on macroscopic scales".

The real issue here appears to concerns "ghost-like propagators" (referring to seeding functions [as can be applied in Second Life], and "SM-like couplings " suggestive of erotic content). Quantum effects at the everyday level of events - clear evidence of second order Second Life modelling! The fundamental problem facing high-ludic system designers is that of time reversal in the Metaverse. Only a well schematised quantum machine can hope to effect this. But this is largely illusionary. The prospectus here is intended hermetically to take us to a final stage of a discrete alchemical process that deals primarily with finding the Higgs particle. The game is a cyberspace version of "Hunt the Particle", or "Where's Wally"?

Higgs's theory showed that mass was produced by a new type of field that clings to particles wherever they are, dragging on them and making the heavy. Some particles find the field more sticky than others. Particles of light are oblivious to it. Others have to wade through it like an ant in syrup. So, in theory, particles can weigh nothing, but as soon as they are in the field, they get heavy. In quantum science, the Higgs particle is shown to be so fundamental that it is known as the God particle. I shall attempt to address the problems in finding this coded material written in the sand, understanding it both as a way to play dead, and as a way to play living, in or out of Second life. In fact the challenge is to play like Schroedinger's cat, in the pleasure of phase-space. Phase space is ludic space, where all the most meaningful meaningless-ness is played out, a syncretic mid-state. The Vatican knows all about meaningful meaninglessness, and has known about Higgs's particle field theory, or something very similar to it, for centuries. They know that without it, the cosmos would not have exploded into the multiple universes we see today. Of course they have forbidden the publication of this knowledge. They have their own God particle to protect.

Whatever name it takes, many scientists believe that finding the particle will not only reveal the origin of mass, but will nudge open the door to a new realm of unknowns. We see only 4% of the matter that makes up the universe. Higgs particle may shed light on the rest - the dark matter in which galaxies form, and the dark energy that drives the expansion of our universe.

Back in 1965 Anthony J. Deutsch of New York University showed that an excess of acetyl choline in the brain can interfere dramatically with the memory process, known as Electronic Dissolution of Memory (EDOM). The memory can only be restored with the right frequency of sound waves, which, in the case of the Roman church, was precisely that emitted by a bell known to campanologists as White Nile Treble Bob. The day the Vatican archives are in danger of destruction the bell will ring in every Catholic church throughout the world, ensuring that the secret knowledge is activated in every priest's brain. The purpose of confessional boxes (see below) is not primarily to hear confessions, but as a secluded receptor space (SRS) to restore memory of the God particle formula if ever or whenever White Nile Treble Bob is activated. (Joey Scaggs designed the mobile SRS in case of emergency). The CIA has nothing on the Vatican secret service when it comes to mind control.

But EDOM? Why did Deutsch chose this particular acronym? It could equally well have been EMD, Electronic Memory Dissolution, or MDTE, Memory Dissolution through Electronics. He used EDOM to refer secretly, at one level, to the land of Edom, located between the northern section of the Gulf of Aqaba and the southern shore of the Dead Sea. This is a syncretic mid-state, a kind of Schroedinger cat alley, phase space between Aqaba (which means 'lively' or 'zestful' in Mamlukian. The Mamluks took over in 1250) and the Dead Sea. In short it is the zone of ghost-like propagation. This is the territory that Second Life needs to emulate, both in order for the ghosts of avatars to float free, and so that true propagation of multiple avatars can take place at a fast rate. This is like second order Second Life where events in the digital domain are mirrored by events in the sacramental domain.

At an even deeper level of secrecy, but of more contemporary origin, Deutsch is referring to the Encapsulated Document Object Model. The gist of EDOM is that the XML document and a current position are encapsulated in one object, and there is only one object (only one God). EDOM is the key to simple XML processing. Like DOM, the object is used for creating, parsing, and modifying an XML document. Unlike DOM, all methods are in one object, and that object is the XML document. The most basic markup constructs such as tags, data, and attributes

provide for using XML in most messaging and storage applications. Elements have attributes and a data value or child elements. The following XML example demonstrates all of the basic parts. Here is an element which has the tag name "ELEM", and it contains three child elements with the tag name "CHELEM". Then the ELEM contains the CHELEM elements because its start tag <ELEM> is before them and its end tag </ELEM> is after them. The CHELEM elements are siblings because they share the same parent element. The first child element has a data value of "data" between its start and end tag. The second child element has a special empty tag <CHELEM/> rather than a start and end tag; this is only possible when it has no data and no child elements, i.e. no content. The third child element is also empty and it has an attribute.

```
<ELEM>
<CHELEM>data</CHELEM>
<CHELEM/>
<CHELEM attr="hi"/>
</ELEM>
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Hence the secret meaning of the Christian invocation "suffer little children to follow me", as taught especially in the Elem Pentecostal churches. We're talking about tagging here, tagging the God particle and its ghost-like propagators. Fortunately the secret was partially cracked by the English romantic poet Swinburne in the 19th century, however covertly he presented it. His poem "St. Dorothy" is read out at black masses world-wide. The poem also sets out a clear formula for erotic and spiritual experience - great sex produces higher consciousness, known as 'tagging the tantric' in contemporary jargon. In this formula described, life is a never ending process of coming and becoming, especially coming, a lot.

Marcella Duchamp's depiction of Dorothy is not well known. But it includes the inverted glass of the psychic divining table, enclosing an emergent new bachelor machine, and the mystical number 1.2 (start of the Fibonacci series). The spread of the eternal feminine's legs represents precisely the angles of inclination of the Great Pyramid. If one divides the Great Pyramid's perimeter by its height, one indeed obtains then a very good approximation to 2pi. An equivalent statement is that the slope of each face of the Great Pyramid is very close to 4/pi=1.273239.

The measurement system which the very ancient Egyptians used would lead the architects to use certain slopes in the design of pyramids. One of those slopes just happens to be an excellent approximation to the number 4/pi. If the architect chooses that slope, then the pyramid would exhibit the pi relationship. Another keyword in the short programming sequence is CHELEM. This refers to two mysteries - Mexican and Middle Eastern. Chelem is the Aramaic word

used to indicate the first dream of Nebuchanezzar, accounted for in Daniel. But the king also has visions, called chezu. No real distinction is made between between dream and visions. The visions are here the content of what the king sees in his dream. This is Chelem chezu. In the context of Mexico, on the other hand, Chelem appears to be simply a fishing village in the Yucatan, not too far by Route 26 to Merida and Chichen Itza. But Route 26 has a special distinction. It is the via negativa. According to The Secret Doctrine, by H.P. Blavatsky. "Numbers are a key to the ancient views of cosmogony - in its broad sense, spiritually as well as physically considered, to the evolution of the present human race; all systems of religious mysticism are based upon numerals. The sacredness of numbers begins with the Great First Cause, the One, and ends only with the nought or zero - symbol of the infinite and boundless universe'. The great secret of Chichen Itza is that 26 is the number of the God particle. It is also the number of the mystical mustard seed, as well as the apex point of the Great Pyramid.

In numerology 26 becomes 8, sign of wisdom and Sophia. Higgs boson and the number 8 are both keys to understanding not only our cosmic origins but also the relationship between Second Life and the astral plane. It is not generally understood that the "ghost-like propagations" referred to above are to be identified with SL avatars. The transformation formula that effects "avatar" transcendence is the same as that found in the Rennes-le-Chateau parchment. Linden Labs is thought to have negotiated access to this information during the "SL goes South" conference at Merida, Mexico in 2004. Details of the deal have never been disclosed, but a nine-figure sum is thought to have been involved. The propagation of astral bodies had been known to the federal government since the Higgs boson was first identified, but until 2004 never made available to commercial interests.

Much research into detecting the God particle has gone on at the privately funded, eco-socially responsive, green physics research centre ConCERN in Geneva, Illinois. This brings us back to SM, the physicists' "Standard Model", and the principle of supersymmetry. Sure a gamester's supersimplified approach to this world is Hybrid: V O.21 seen at http://philippe.tromeur.free.fr/hybrid.htm In an attempt to unify gravity with the other fundamental forces, the green physicists in Illinois are taking SM into Second Life, to show that every fundamental matter particle has a massive SL ghost-like, shadow force carrier particle, called a quark, and every force carrier has a massive SL ghost-like, shadow matter particle, called a squark. Hence the SL refrain "every little quark gives a little squark". Or as they say at CERN in Switzerland "jede kleine Erbse gibt ein wenig Furz".

PERCEIVED SPACE

CONCEIVED SPACE

LIVED SPACE

FACTS

POOR PEENEMUNDE/ 2
Martin Howse

Kryptosam is a proprietary form of stabilized tyrosine, developed by IG Farben as part of a research contract with OKW. An activating agent is included which, in the presence of some component of the seminal fluid to date (1934) unidentified, promotes conversion of the tyrosine into melanin, or skin pigment. In the absence of seminal fluid, the Kryptosam remains invisible. No other known reagent, among those Kryptosam to visible melanin. It is suggested, in cryptographic applications, that a proper stimulus be included with the message which will reliably produce tumescence and ejaculation. A thorough knowledge of the addressee's psychosexual profile would seem of invaluable aid. Prof. Dr. Laszlo Jamf, "Kryptosam" (advertising brochure), AGFA, Berlin, 1934

You're so old-fashioned. An essay in perspectives. Personal point of view shot towards or against transfiguration. Aerial reconnaissance strictly as an advent/ure game, a godgame, on ape or monkey island which leads to the premiere, Skull Island (another monkey - King Kong), and another skull, an island announcing itself before apparition, before sighting or smell, looming out by way of an obvious and familiar face on the map, the gaming paraphernalia, a skull. An island of life surrounded by the void. An island where there is no hiding/nothing hidden. No hiding from the adventure game eyes looking down, equipped with their suitably aged, maps wrinkled by experts, and forged photographic images. A place mapped out in text and simple decisions, multiple choice questions; a space where nothing hides as there is quite simply nothing. All traces of former occupation have been removed. I decided to follow the dead-straight road which led northward along the eastern boundary of the airfield toward the Baltic shore passed the limits of the airfield and went toward the extreme edge of the island. To the right lay an untouched stretch of marshy foreland, but on the left there was a great deal going on...

Of course, she is not really there, rather tracing an imaginary route, her two eyes walking an enhanced stereoscopic image, a strictly virtual display. She had never visited and never will visit the island. All the photographs handed out to her represent a complex, acrostic signal, accruing intention through multiple apparatuses; field trips, side trips, aerial camera devices, intelligence reports, eavesdropped bureaucratic web. For the girl's name, ending thus "Life, what is it but a dream?"

It was on the third visit that I realised. The truth became apparent and this is what I want to write about, whilst I'm still there. I would often bring something with me, on the journey; some object, travelling there and returning without being exposed. This time I understood that the best thing to bring would be a

kind of container, an empty bottle, but not to be filled; to bring to this place where nothing is as it seems. And in writing, there, about this last visit, and without stumbling too heavy over the feet of Gödel and his team, writing in which also nothing is as it appears. But it's not the same as the idea I was talking of with A___. Steganography rather implies some kind of message, unseen, coded within a certain potential information vector of, for example, an image, indeed any artefact. But here what is hidden is evident, visible. I am able to write about it, this exact opposite of the steganographic impulse. No signals here. Language and its journeying companion, paranoia, turned inside out, or rather two surfaces are here exchanged. How to detect what we could call this steganographic intent? Where to start looking, assuming, of course, that something is there? Fiction, a red herring, riding off into a sunset always in the other direction. And especially on this tempting island of Peenemuende, in Northern Germany. Like all islands, little hiding its evident magic, and with a name added more recently to a catalogue including its more relevant namesake Skull Island, Spetsai or Phraxos, its fictional counterpart, and finally, following the Tempest-line of monadist, magician John Dee, a pastoral England (Derek Jarman's Jubilee); the rocket's intent arrival. An exchange of two surfaces, or perhaps more, tracing the hair-line of original steganographia, literally the shaved skin turned into a treasure map for the month's hair raising to cover and hide. A magic map which could encode further surfaces within the very appearance of a yearly advent/ure magic. A hidden writing, in reverse in this case, after the apparent magician Johannes Trithemius whose own Steganographia, encrypted a treatise on the very subject of cryptography within an ostensibly magical text. A side story of exchange, and of course we could talk about the more complex interior geometry of the rocket's surfaces, fictional exchanges, the rocket less than a cipher. But, on the exterior, and there is always this manipulation of spaces, to come to face, on the outside the emblem or insignia can be read as the two steganographised sides of a fateful forged/dealt card; witch with broomstick idling on her shoulder is the flip-side of a bared Frau im Mond. Two destinations, a divided lady and voyage in this bachelored machine.

Here is how that journey begins, in exile: You are in the bedroom of a small hotel apartment on the island of: (defvar *locations*

    '("England" "Spetsai" "Phraxos" "Peenemünde")
"List of geographical locations")
(nth (random (length *locations*)) *locations*)

The apartment is on the second floor. There are three bedrooms, a kitchen and a bathroom. The rooms are sparsely furnished. In each bedroom there are two chairs, two beds, coathangers on the wall. A balcony overlooks the beach. A metal case posed on the floor.

>open case
Inside the case is a professional cassette recorder, loaded with a single 90 minute tape. A microphone is plugged in.
>help
The game of [W.S] Burroughs is to turn the detective into a detector; a coherer (iron filings) from earlier radio days, specified more correctly as a reception machine constructed by the VERY signal itself. Yet, on this abandoned, magic island marked off as separate from any civilian mode for at least fifty years, there are precisely no signals. The map is blank, erased from a parallel data space which fills the war-torn Norwegian air with unidentifiable voices. A slate wiped clean by the flightless broom, subject throughout its history to that which is known officially as "change analysis," a supposedly potent tool in the hands of reconnaissance technologists. Writing as an interpretation of its own evolving surface. Writing as a advent/ure-time transfiguration employing a rich alchemic and Kaballistic history. The empty container passing as mystical egg through an emptied text land-scape. Emptied of its lively contents, the signal-made machine of iron, the coherer is precisely this empty shell of divination; a shell of the dead, the Qlippoth shell surface too achingly apparent.

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Martin Howse, artist, writer, live coder, located both in London and Berlin. 2008 he hosted a conference in Peenemuende with Ludic Society participation with Schwarzgeräts tests in their EM/ Black Box sections.

Military Entertainment
Excerpt from the Strategic Reality Dictionary
also see www.world-information.org

Global conflict management has migrated into the Military Entertainment Complex, the domain of culture, media and the creative industries. A post-industrial network of military, media and entertainment has taken over as the warlords and wizards of symbolic domination and information peacekeeping. Based on the subjective experience of instability and insecurity, a transfer of desire to the informational security apparatus shapes society towards autho-ritarian implications of psychological regression and dependence. The collaboration of both Walter Disney and Wernher von Braun, Disney's expert on the "World of Tomorrow", to sell terrestrial audiences on the idea of space with TV programs about "Man in Space", "Man and the Moon" was deeply symbolic. It represents a historic point in time that marks the beginning of a new era of geopolitical domination of the convergence of security and culture and the rise of the Military Entertainment Complex. In a marriage of heaven and earth, there is a fusion of full spectrum military entertainment and a culture of peacekeeping. It indicates the chymical wedding of technologies of war and the imagination, the birth of the new military entertainment moonchild and the conception of cosmic warfare. Logically Pong, the first videogame ever, developed at Brookhaven National Laboratory in 1958 was based on missile trajectory plotting; While Pong, arguably the first computer game, was a DARPA kick off, the first video game played on a television set in 1967, a game called Chase, was written by Ralph Baer as part of a military electronics firm. Such games like Space Invaders and Pacman typically stage a scenario of an invasion of aliens or body snatchers from the early days on and the digital entertainment of today has been made available through massive investment into cold war military research of computer sciences. By now the tech-nologies of war games and recreational computer games have converged, computer games and entertainment overtake cultural and economic signi-ficance of the movie industry. Virtual War has gone to Hollywood where the boundaries between computer simulations for military purposes and computer games and entertainment graphics have since long dissolved into mutual cooperation. What John Naisbitt dubbed the Military-Nintendo Complex refers to an increasingly intense collaboration of high tech, media, military and intelligence sectors involving personnel and technologies from security and entertainment in-dustry in cooperative ventures. An unholy nuptial of the security complex and entertainment industry has been breaking the ground of what experts now consider the future of post-human conflict manage-ment. This creates a fusion of digital simulation and factual, of virtual and real and with it the disap-pearance of borders between fantasy and reality.

Konrad Becker, founder Inst. New Cult. Technologies.

The Conspiracy of Duality:
Aping with the Monkey Mind
the rev. i.d. McConville

By definition, a conspiracy is a
"surreptitious plan
formulated in secret by two or more persons."
But within dominant reality constructs of socialized consciousness, the most conspicuous conspiracy is often self-perpetrated.

The mechanisms of our perpetual self-creation are obfuscated by the meandering of our Monkey Mind, creating the self-fulfilling delusion that our reactions to any given situation are predetermined. This simian self stakes the claim as the primary avatar, restlessly yet invisibly swinging from the if-then loops of our neuroses and learned behaviour.

For the devotees of the cult of rationalist materialism, this conspiracy was most profoundly manifest in the concept of the "objective observer." With strict devotion to the dualistic principle that the observer is separate from the observed, their fanatic devotion to dualism forcibly separated the concepts of human from nature, mind from matter, and science from spirit. Though this approach then resulted in Western science's very phenomenal capacity to rigorously manipulate the physical world, its accompanying worldview justified the dismissal or ignorance of uncomfortable or inexplicable causal connections that did not fit neatly into its proscribed framework.

But as scientists tried to reduce reality to infinitely discreet particles in the early 20th Century, the fundamental fallacy of the conspiracy of duality was revealed through instrumentation of their own design. The mischievous indeterminate behaviour of photons starkly illustrated the illusion of objectivity, with their potential as either a particle or a wave collapsing, based on the actions and intent of the observer. Much to the confused chagrin of mechanistic materialists, the paradoxical nature of the state of light itself empirically illuminated the inextricable linkage of the observer and the observed.

Ludic practice is an embodiment of the awareness of these reciprocal interdependencies. By pataphorical analogy, we play with the paradoxical mechanics of these subtle realms at every other Level of the so called Ludicly RealGame. By syncretizing the silicon-generated pixels with the potentials of particles and waves in this level we call "reality," the doors of Real Players' perceptions can be cleansed to enter the playground of the mundus imaginalis (1).

Instead of mindlessly constructing reality through the perceptual metadata of the traditional five senses, we reset the default Human Interface Device to the sixth sense of the Mind. Through Ludic lucidity, we ape with both the "self" and the "other" – the lynchpins of the introduced dualistic conspiracy.

Third Life emerges from the re-cognition of the potentialities of any situation, inviting all participants to penetrate Levels whose entry cannot be gained solely on the points of intellect. Unlike the other perceptual interfaces, the Mind is the highly programmable intermediator that constructs the liminal boundary of Existence. It is the source of infinite modifications to both the input and output to the Real Engine. It is also the psycho-gyroscope of the collective We-Mote, the reflexive accelerometer that enables the essential play-ability of the wireless causality of the massively parallel eternal moment.

Though the practice of today's Ludicians is couched in appropriations and analogies stemming from today's technologies, the approach is evolving through the assimilation of practices from other resonant (non) lineages. Elements of RealPlay have been cultivated by the embodied visualizations of Tibetan tantricists (2), the whirlings at the thresholds of Sufi dervishes (3), the hermetic transmutations of alchemists (4), and more recently by the imaginary solutions of the 'pataphysicians (5). All of these explore the inherent re-programmability of both the Player and the Game, suggested by of the central motto of 'pataphysics: Eadem mutate resugo
("I arise again the same though changed").

Unlike General Ludd's violent response to the violent dehumanization of 19th century industrialization, today's Real Players are exploring the boundaries of consensus reality not to destroy it <another either/or proposition!> but to transform the system's fundamental operating logic. By avoiding the quantized extremes of accepting or rejecting the current rules of either "virtual" or "real" engagement, our Unreal Détournement transpires at the excluded middle between the binary dichotomies. Possible actions exist beyond the pre-determined distinctions and win/lose expectations. The Possibility of Play is the Present > No-thing is, every-thing is perceived.

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David McConville earned attention for his video and webworks with the anti copyright band Negative Land. He works on mobile dome projections and curates for the Buckminster Fuller Institute. www.elumenati.com

De Krypten Avatar
Liberate Your Avatar from Yourself
Ilias Marmaras

Once, I knew a man and together we used to wander aimlessly in the streets of a dusty city of the south. Time was always afternoon, the light dim yellowish and the sounds that I could hear, too. One was a faraway wind sound of average force, accompanied by an indefinable, mechanic growl. In every itinerancy everything was the same, but as the subject of discussion was different each time and we changed them often, it never crossed my mind the cause of this repetition. That's how things were until one day when while we were walking, all of a sudden it got dark and astonished I turned my head searching for his eyes; I heard my voice coming out of my mouth, but now my mouth was on his head together with my eyes, my nose, my hair and my hands. Summarily, the whole of me was walking next to me inside complete darkness, talking to me. The following text, named Examinations D and E, is a transcription of a sound file named De Krypten.wav and was found as attached object at the head of a corpse, that was in a rotten state. Also, two notecards owned by a certain Space Masala were found enclosed beside the corpse. A police report mentioned the case as the first case ever, of real time murder/suicide in all worlds (sic). They ascribed that to the impossibility of the world definition, in which the event has been taken place (sic).

Examination D
How one must treat herself
Examine how you treat yourself and especially if you hate yourself as if she was a treacherous person and as your worst enemy. Because this hate is holy, it is benefactory. Examine if you are one of those who think that this life was given to us for play and go on the loose. Solomonian wisdom: You considered that life is a game and the existence a profitable festivity. Those past rebellions are paid back with new kinds of obedience. Also examine, if you are adulating and loving yourself out of order and much more than she deserves. Lest you do not want to toil, neither to regret, neither to battle, to stand out against temptation, to truckle until death to the will and the commands of your Lord, as demands the profession of existence. Simply, if you are an egoist and you love yourself (in the world), then truly you hate yourself and you will loose it In all Worlds. But if you hate yourself, truly you love yourself and you will liberate her In all Worlds.(1) The first Notecard was a Real Life info profile entitled: feel me, use me, owned by Space Masala. I am constituted by polygons and I was born in a virtual environment. I use to live in Second Life. Virtual Space, yes it is a Space, so please don t get me into a tangle with your Real Life existential problems. Or with your Judeo-Christian obsessions of the fear of guiltiness. (Out of Character: also, please do not sleep on your keyboards.Or at least do not let the others know that. If you want to get a catnap, go find a lay down or relax ball.)

The Danish philosopher Soren Kierkegaard was very familiar with the mountains, and he was glad to listen to the wind that was blowing there every day in exactly the same way, as if it were playing the same theme tune all the time. He was even tempted for a while to exalt in this deficient image of the continuity and certitude of human freedom.
But he contemplated, that there was a moment in the past that the wind came unknown in the mountains and aimlessly rushed headlong inside the gorges and the glacises, at one moment sobbing, at another giving a grunt of pain or a plaintive tune and a groan of agony in the edge of the abyss; finally he managed to familiarize with its instrument and it combined all these in the melody that day by day plays identically. He says that in this way the feasibility of the person wanders around inside his own feasibility, discovering one moment the one and next moment the other. But the feasibility of the person does not want only to be heard; it is not only passing by like the one of the wind; it is a form maker also; consequently it wants to be seen simultaneously. Any feasibility is an audio shadow. The Krypten person believes equally little in the beatific glorification of the joy and to the infinite groan of desolation. The Krypten person passionately desires to listen and to see itself.

All the same, it doesn't really want to listen to itself.
And so, to avoid the impression of its real self, the Krypten person demands an environment which is light and evanescent, as those forms in theatre, as the noise of the words that have no echo. A theatre of shadows for the Krypten person.(2)

Examination E
How to treat those near to you
Examine yourself about the ideas and the apperceptions that you have for your nears in general. Everyone is looking like the image and he is a simulation of your Lord. They were made by Her /His hands and they belong to Her. For that, your near is a brother of your Lord, your near is Her commissary, Her suffragan.
A girl that doesn't ask for attention, she believes in the repetition. The repetition is actually what by errancy, was named Mediation. By this word, it was rendered in Danish at the philosophical cycles (started by Heilberg), the term Vermittlung of Hegel s Logic, a term that we could possibly translate as mediation. It is the movement into the triune world of the contradicted and the recomposed concepts of the Hegelian logic, on its relation with the very pure movement (On Nature, C) Kierkegaard opposes to mediation on one hand the Greek kinesis as the more consistent sense to the existential facts, and on the other - his basic notion of compromise, if we translate Mediation towards this direction... Because what is being repeated has already happened. (4)

The second found Notecard was a Second Life info profile entitled: space _tender. SL age: born in 15 May, female, Greek-Asian, 23 years old. Pleasure and pain are a diachronic hyper-dipole to the universe, to politics, to the personal feelings. I like to learn the human nature and to comprehend it through various ways. My big obsession is my dislike for obsessions. I am flexible and noiseless presence, except when there is a good reason for the opposite: I love women, my heart belongs to them, I love to play, I love to dance, I want to get my fantasy back, I love to love. FEEL FREE, feel yourself, I mean FEEL YOUR AV Aesthetics is my speciality, I am a slut and that fact interests me a lot. I like to overstep the borders, I am a luxurious dancer, and sometimes I am also a street hooker. The streets for me are a sense of freedom. The   true world is an idea that is not useful anymore, that does not compel us to anything, an idea that became useless, needless, consequently a negated idea. Let s delete it. We deleted the real world, which world remains though? The phenomenal world? But no! Together with the real world we deleted this and the phenomenal one. F. Nietzsche, Ecce Homo

I was now in an advanced phase of a love story going along simultaneously in two worlds. The earthquake started with a draggy, faraway buzz, like if it was any others concern and somewhere else happening, but all of a sudden it came straight on me and hit me from all sides turning everything into dark all around me. For a long time I thought that everything was over. At the end, when the dust settled down and the electricity returned, I picked up the keyboard from the floor that fortunately had survived, I set up the screen again and I plugged in the wires. I log in, I bought a new parcel having the right of use of many prims, and I started to build a new house. As a model, I chose those old fashioned graves with those decorative rails and the multicoloured little panes. My odd time was standing in front of me looking at me. After some hesitance I did fly with it. The important thing is that everything must happen in proper timing. Everything has its time in youth and what has been done then, finds its time again later. Same goes for the debt to laughs and for something bygone that asks for tears.

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Ilias Marmaras, Athens, works on documentary films for PBS, NBC, BBC WORLD, ARTE, and WLIW. As founding member of Personal Cinema group, he works as media artist concerned with alternative video art games and online 3D virtual environments.

Subverting Reputation Systems
Clash of the Free Wireless Spectrum
Jonah Brucker-Cohen

There is currently a battle waging over the free radio spectrum. The 2003 project called "Wifi-Hog" critically examined the clash between pay-per-use, corporate controlled wireless networks as deployed in public spaces and free networks setup by community wireless groups. "Wifi-Hog" was intended to amplify the problems surrounding "claims of ownership" of spaces based on broadcasting signals over an already crowded, unlicensed (2.4Ghz) frequency. The project allowed a 3rd party to control the flow of packets through a wireless network that they did not administer in order to dispel any claims of ownership by corporate entities over these spaces. This was equivalent to an answer to the modern effect of "Homesteading on the Electronic Frontier" where corporations with large budgets are out-broadcasting signal strength against these community groups. In 2001, this problem reached a pivotal point during a clash between Portland Personal Telco (a community wireless access group) and a known Starbucks/T-Mobile coffee shop that forced the free network to shut down its public on line service.
In 2007 the "Wifi-Liberator" project was brought about from Brucker-Cohen's previous work on Wifi-Hog which made the problems occurring in wireless space more apparent and thus demonstrated that changes needed to occur in order for people to use wireless networks in public spaces without restrictions. The "Wifi Liberator" is a challenge to existing corporate or "locked" nodes to open their access to the general public since only a few of these nodes are currently making any money above their other income to warrant a pay-per-use model. The project is aimed at any corporate node that is attempting to charge for wireless Internet access. It allows for a third party use an existing pay-per-use node and turn it into a free network while distributing its access to others in the vicinity. This project came after noticing that the on-going costs of setting up and maintaining these public networks is dropping steadily. For instance, Starbucks doesn't charge any customers to use their bathrooms because that service is a general utility that is expected and ubiquitous enough to be considered free for its customers is the model envisioned with the future of wireless Internet access and the "Wifi-Liberator" as one step towards this becoming a reality. The sharing feature of the "Wifi Liberator" is important to the project because this stops it from becoming an act of "stealing" for selfish purposes. It only uses an unlicensed spectrum and since Internet access is everywhere becoming so cheap to maintain and dis-tribute, people have become to understand that it's right to claim that it makes no sense for multi-million dollar corporations to charge these outrageous rates for wireless access in public spaces.

Jonah Brucker-Cohen lives as artist in New York, exhibits worldwide. www.coin-operated.com/projects

Con Secrecy – the Quality of the Liminal:
Play Between Matter and Spirit
Martha Blassnigg
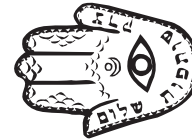
Games are con-sequent counterpoints to negotiate and interact, a demand also expressed in a great variety of words starting with the syllable 'con': con-secrate, con-scious, con-centration, con-cept, con-sanguinity, con-clude, con-sequence, con-crete, con-cur, con-cession, con-dition, con-duit, con-fidence, con-firm, con-flict, con-nect, con-sider, con-spiracy, con-solidate, con-struct, con-sume, con-tact, con-template, con-tent, con-tinuous, con-tingent, con-tract, con-verse, con-trol, con-vey — all indicate a counterpoint, a counter movement, a certain kind of encounter against the inherent nature, direction or intention. Rules are the tools to approach the secret at the very core, which both allow and prohibit the revelation of the secrecy created in the game.

We can only con-nect what has been separated, con-sume what was external to us, con-solidate what was of a different substance or fugitive. By taking the very activity of 'con' into account, it can be suggested that con-sciousness itself is the activity that oscillates between states, and bridges the assumed dichotomy of external and internal, and enables us to endure...

Henri Bergson's con-ception of the con-tinuous élan vital instead describes a more dynamic invocation of spirit (the past, memories, the virtual) pushing into the future and actualising in the present moment of perception through proactive recognition and re-flection. This impetus of life is driven by a need for creation which is slowed down by the inverse movement, that of matter which brings movement to arrest. But because memory and other con-scious states seize upon matter through the necessity of our bodies in action, this enduring élan strives to introduce into matter the largest spectrum of in-determination, free will and new creation. These two movements in the encounter between matter and spirit are con-ceptualised by Bergson through the extensive spectrum of con-sciousness: the intellect who aligns itself with the movement of matter in the course of evolution, and as counter-movement intuition which embraces the whole of con-scious states in the reign of free will. Con-sciousness os-cillates between these two tendencies of our mind, with all possible stages and variations in between, expressed through the actions of our body, an instrument of choice in the face of necessity. Intelligence's grip on matter however should be understood as a con-structive process, since it appears as though its main intention is to 'let some-thing pass that matter is holding back' (Bergson, 1998, p. 183). What infiltrates through the meshes of necessity is the richness of con-scious and uncon-scious states of our spiritual lives, our memories, the virtual and past, which define the complexities of reflection, recognition and intercon-nections of our interaction in the present moment.

Secret is usually defined through the term secretus from Latin meaning 'separate', 'set apart' and is interpreted as something hidden, kept from general knowledge (Oxford Dictionary). However proceeding from the root of secretus which derives from se-cernere (to separate), a more complex meaning is revealed in relation to the translation of the very activity of the verb 'secrete': 'to remove or transport secretly', 'appropriate secretly', or its noun 'secretion' in a scientific use: 'The production and release of a specific substance by a cell, gland, or organ into a cavity or vessel or into the surrounding medium', or in Geology: 'The formation of a solid mass by gradual filling of a cavity'. If we take the activity of secretion of a substance into another medium as central to an understanding of a secret, it could be said that the very process of secretion — or its origin, its processes or its reason — may remain hidden, while at the same time some of its substance is released. In this case we can talk of a secret, which, while it reveals some knowledge or experience, at the same time retains the quality of secrecy. This, it could be suggested, are secrets worth investigating. How can secrets retain the quality of secrecy if they can be secreted?

If true secrets cannot be fully revealed, since they need to retain some of their qualities of secretion, they are most effectively shared through con-spiration and con-nection, without losing their integrity. In 19th century spiritist séances sound was for a long time the most common mode of communication between the medium and the otherworldly, and it is not surprising that given the secretion of (secrete) data over dis-tance, technologies such as telegraphy, the radio or more recently mobile communications have been regarded as explanations for the popularity of phenomena such as telepathy, or, in the 19th century mesmerism, which con-cerned the electrical con-nection between distant individuals. (Peters, 1999; Pearsall, 1972; Gunning, 1995). In play, secrecy and con-spiration are most extensively enacted and experienced without entirely revealing or loosing the very quality of something that remains hidden from our perception and under-standing. The compelling play is one in which both extremes co-exist in a dynamic oscillation. What shifts and changes is not the object, but the perspective, con-scious awareness and perception of the participant beholder. In this sense what games cultures create are not 'databases' of images and sounds, but rather networks of shared con-sciousness which remain in flux and transit.

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Blassnigg is research fellow focusing on mnemosyne in Plymouth, curator, film theorist and anthropologist.
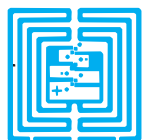
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