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*In the Pull of Time*

First we must write the ticket:<sup>1</sup> the sum of all errors of orientation due to rollings of the eye shall be as minimal as possible.<sup>2</sup> You will receive your instructions in many ways; from books, street signs, ticket machines, LED signs, dot matrix, semaphors, banner repeaters, timetables, cancellations, contradictory registers, tv, films and video, CDs, DVDs, slideshows, Blu-rays, Flexi discs and sticks of memory, vinyl, live streaming, relay chats, podcasts, blogs and feeds of many different hues, in some cases from agents who purport to be and may actually be members of the organisation.<sup>3</sup> Abstract symbols behind a terrific array of signs, susceptible to further manipulation that renders time in flux, fictive “resonators” calibrating equations with new experimental observations.<sup>4</sup> The retina no longer the outpost of the brain.<sup>5</sup> This branch of math favours gambling, dicing, and wagering.<sup>6</sup> Challenging theatrical models of representation – mechanical by nature for their assumption that objects are situated in space,<sup>7</sup> an essential failure in the picture of time and space on which the description of natural phenomena was based.<sup>8</sup> “If in order to make observation possible we permit interactions with agencies of measurement not belonging to the system, an unambiguous definition of the state of the system is no longer possible, and there can be no question of causality in the ordinary sense of the word.”<sup>9</sup>

“Signifiers collapse like stellar bodies into an explosive materiality that approaches the critical point of nova, ready to blast outward, into dissipating waves”.<sup>10</sup> As

I type these lines, looping between someone else's thoughts and the page, "being able to even think the model implies relay systems that transport assumptions from one arena to the next".<sup>11</sup> "The immaterial flow of patterns that perpetuate themselves".<sup>12</sup> "Once the observer is made a part of the picture, cracks appear in the frame, radiate outward until the perspectives that control context are fractured as irretrievably as a safety glass windshield hit by a large rock".<sup>13</sup> Whilst the eye that remains of the me that was I becomes part of a continuum of technical sensing devices that collect great quantities of data and process them with the mathematical probabilities of error-correction. Black boxes: noisy with error, heavy with materiality... seeping with desirable outcomes. Black Friday's here and the death of the Banker, as the railway king goes off the rails.

Repeat play.

"The spectators clicked through a maze of turnstiles".<sup>14</sup> Swiping cards over the readers, cool palms, cranking the odds. "Isn't time is there left, cool finger, running on our ticket."<sup>15</sup> "A choice among games whose permutations of odds, stake size, and special effects are seemingly endless:<sup>16</sup> "transitional space, a collective time on device, timelessness and nothing".<sup>17</sup> Fifty-eight million in pounds captured by an automated system that prints money, grinds pearls from the grit of passage. "A series of entrapments, that can't be fully appreciated from the inside".<sup>18</sup> Maximum REVPAC:<sup>19</sup>

that's revenue per available customer. "Liquidity,<sup>20</sup> flow, accelerated circulation, psychic, sexual, pertaining to the body – capital circulates, gravity and any fixed points disappear – value radiates endlessly in every direction".<sup>21</sup> "Sexuality as a catchword and a model".<sup>22</sup> Repeat play. As the liberal subject although more than ever an autonomous individual, loses its mind as the seat of identity.<sup>23</sup> Repeat play. And a writing machine that shifts one half one text and the other through a page frame on conveyor belts,<sup>24</sup> fucks to ebbing carbon dioxide.

For lives bigger than pain pump up your cash, prosumption, endless mutability, the organisms internal milieu, profit promising integration assemblage.<sup>25</sup> In the grip of its; event frequency, scripting. A mode of self-equilibrium; cash cows controlling time, holding worldly contingencies in abeyance – a manufactured certainty – holding you in its grip.<sup>26</sup> Event frequency, scripting. The Addiction Delivery Device,<sup>27</sup> electronic morphine, spitting data bullets of accelerated time.<sup>28</sup> Repeat play. In the eye of the storm. "A simulacrum which experience has forever crossed up, baffled, and surpassed, as in any system".<sup>29</sup> Fetishizing as it deconstructs.<sup>30</sup> Those naked little spasms of self (that occur at the end of the world). A perpetual becoming, ceiling ugly truths, stagnant and trapped.<sup>31</sup> The inanity of everything connected; daisy chain orgy, whilst being riven with antagonism conflict and probation.<sup>32</sup> As the repeater repeats repeat play. There is no certainty. Those who need certainty are of no interest to this department.

*lets speed things up*

A fixed backdrop unaffected by the events taking place within it couldn't express acceleration, defined as a relation between points alone.<sup>33</sup> Space is neither the aether nor the ether – space isn't made up of anything, and time trumpets as a function of space co-ordinates. A field of immanent forces and events, goodbye to any substrate, material points, and motions.<sup>34</sup> “The swing of the pendulum brought about the demise of time, standardized and reinforced it, a form of pure rationality, bound integrally with a universal optical theory of space. Paradoxically, the insertion of time into space relieved space of its grasp on material points and introduced the field, both abstract and concrete”. “Time as relative and contingent, a space of propagation and effects”,<sup>35</sup> “A field of immanent forces and events, containing: functions, vectors, speeds and velocity, with respect to the axes of a co-ordinate system: x, y, z, and T”,<sup>36</sup> yes, time again. Plastic zones of influence. Dynamism, not Futurism you fool (we reject any a-priori reality; that is what divides us from the Cubists). “The arrow of time became a gradient, such as a temperature gradient”,<sup>37</sup> Changes within an intensive field not visible to the eye. Perpetual flows of deviation or difference – nothing behind phenomena. “A flatness that due to its contracted space obeys a set of principles different from that of the space of visual perception”. Aggravated Kafka fictions. “Contiguity no longer presupposes proximity”.<sup>38</sup>

Just listen. One of the multitude of complex perceptions that act in combination with such things as the horizon. Shifting perceptions – the sample – a fundamental musical element – “the consummation of Western modernist impulses towards the atomization of musical material”,<sup>39</sup> and control of that material on ever-lower levels. “Multiplication and delinearization of horizons and perspectives: 3D animation technologies incorporating multiple perspectives”.<sup>40</sup> Hyper-reality.<sup>41</sup> A space of impossible structures – constituting an entirely new mode of speculative thought.<sup>42</sup> “Modeling software that generates forms from differential encoding of parameters, algorithms as actual objects: spatiotemporal data structures”.<sup>43</sup> The unleashing of unlivd reality<sup>44</sup> by means of models<sup>45</sup> according to infinite chains of simulations. “A semiology of simulation<sup>46</sup> based on the premise of the end of referentiality in the economic, as well as linguistic field”.<sup>47</sup> As the structural play of value gets the upper hand. “Signs exchange against each other, rather than against the real: the result of a process of technical modelling”.<sup>48</sup> Finance: the transversal function of immaterialization and the performative action of indexicality.<sup>49</sup> “Acts of speech that produce immediate affects in the very instant of their enunciation in the semio-capital boom”<sup>50</sup> and the cocaine amphetamine Prozac-fuelled dot com crash. As the myth of energy flatlines. Precipitated by Black Monday and an automation of multiple point systems linked trading.<sup>51</sup> Repeat play. “An electronic communications network executing trades at unheard of speeds, trading in penny-wide decimalized incre-

ments, producing a level of complexity easier handled by computers”.<sup>52</sup> “Flowing through financial circuits as enterprise is set free from territorialized material assets and become signs, ideas, information, knowledge and linguistic exchange, compatible with the protocols of interfunctionality as competing fragments of time, in the accelerating rhythms of the virtual machine”.<sup>53</sup> Counters in a game of gambling. Repeat play. “An abrupt transition to a new all-machine phase characterized by large numbers of sub-second, ultra-fast, extreme events – accelerating ever-faster versions of existing behaviours”.<sup>54</sup> New regimes emerge<sup>55</sup> as only a fly, its faster metabolic rate and critical flicker fusion frequency, has time to escape<sup>56</sup> an ecology of competitive machines featuring ‘crowds’ of predatory algorithms.<sup>57</sup>

“Casino capitalism borne with ever expanding complexity, in the frigid orgy of pornography”.<sup>58</sup> Repeat play. Sprawl of recombinant time cells – secretions soft wipe the screen smearing rigid grimace of those enacting our pleasures by prosthesis. “Metal orgasms flickering rainbow colours come in wet scenic railways of dream”.<sup>59</sup> As the economy remains depressed. Wealth ejaculates upwards. “Hi-tech global finance melds into ancient rites and customs that underline its separateness and power with mystifying pomp”.<sup>60</sup> “A Teflon-like, medieval institution”<sup>61</sup> emerging from a ‘missed time’ with no direct evidence of it ever coming into existence. And that missing time, a time before time, a time before space time, a space without time,

“plumbs markets with proprietary technology for unethical advantage through illicit control. Fraudulently siphoning off untold billions in market liquidity through back doors, trojans, worms and viruses”.<sup>62</sup> “In what’s no longer just a vision machine but a sorting machine, shifting from serial and optical control to modulatory control of data.”<sup>63</sup> “Within an explosion of creative potential, ceaselessly enclosed in its modulation”.<sup>64</sup> “Living labour as the engine and the engineer of its own enclosure”.<sup>65</sup> Repeat play. “Autonomous agents internalize their directives. A virus that will infect and inflect the future”.<sup>66</sup> “signifiers, concepts and fictions – material entities that have real physical effects as well as geographical locations, just as viruses exist in space and time”.<sup>67</sup>

Whilst the eye that remains of the me that was I, perpetuates in “a suspended state of relative autonomy and self-invention, within a ‘dream architecture’ of affective capture. An oneiric space in which ideas plant themselves as a virus”<sup>68</sup> “activated and created by very small units of sound and image”.<sup>69</sup> “When the human nervous system unscrambles the scrambled message, it will seem to the subject”,<sup>70</sup> like my very own idea, just occurred to me. Repeat play. “A becoming ontological of power. A space of impossible structures: disjunctive baroque-cartesian synthesis. Penrose stairs as a model photographed at such an angle to document a ruse, a piece of theatre”.<sup>71</sup> I plummet into the rift.<sup>72</sup> “A flexible control method that no longer makes its plea to the transcendental but is collapsed instead into



immanence”.<sup>73</sup> “The perfect crime”.<sup>74</sup> “Falling”.<sup>75</sup> Into an excess of language. “Unstable, irresolvable and non-exchangeable language”.<sup>76</sup>

Beyond the present limit.<sup>77</sup>

Repeat play.

1, 3, 14, 15, 23, 24, 28

**The Ticket that Exploded** by William Burroughs

2

Helman von Helmholtz – **The Culture of Diagram** by John Bender and Michael Marrinan. Stanford University Press

4, 5, 10, 11, 12, 13, 20, 21, 22, 30

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7, 8, 9

**The Culture of Diagram** by John Bender and Michael Marrinan. Stanford University Press

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**Addiction by Design: Machine Gambling in Las Vegas** by Natasha Dow Schüll, 2014.

29, 45, 46, 48, 50, 58, 74

**Forget Foucault, Forget Baudrillard** (Semiotext) Jean Baudrillard with Sylvere Lotringer

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Paul Levi Bryant – facebook thread – 2013.

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**Architectures of Time. Toward a Theory of the Event in Modernist Culture** by Sanford Kwinter. MIT press 2003

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**The Uprising: On Poetry and Finance** (Semiotext(e) / Intervention Series): On Poverty and Finance by Franco Bifo Birardi 2012

51, 52, 60, 61, 62

**The tax haven in the heart of Britain** by Nicholas Shaxson. New Statesman. Published 24 February 2011

54, 55, 57

**Abrupt rise of new machine ecology beyond human response time** by Neil Johnson, Guannan Zhao, Eric Hunsader, Hong Qi, Nicholas Johnson, Jing Meng & Brian Tivnan Scientific Reports 3, Article number: 2627

56

Time passes more slowly for flies, study finds. Research suggests perception of time is linked to size, explaining why insects find it easy to avoid being swatted. Dr Andrew Jackson, from Trinity College Dublin in the Republic of Ireland and other PhD student researchers. The Guardian Monday 16 September 2013

59, 69, 70

**The Electronic Revolution** by William S. Burroughs. Originally published in 1970 by Expanded Media Editions. ubuclassics [www.ubu.com](http://www.ubu.com)

63, 64, 65, 66, 68, 71, 72, 73

**Cloud Time.** The Inception of the Future by Rob Coley and Dean Lockwood. Zero books 2012

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with reference to Wittgenstein's Tractatus Logico-Philosophicus (1922). **The Uprising: On Poetry and Finance** (Semiotext(e) / Intervention Series): On Poverty and Finance by Franco Bifo Birardi 2012 (P 155-156)