

Auto Fill at the Landfill





AUTO FILL AT THE LANDFILL

By

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## CHAPTER ONE: INTRODUCTION

In this dissertation I argue that eco-poetics is not well suited to address recycling ideas on paper. Eco-poetics does not live within the parameters of culture. Eco-poetics acknowledges and works within the multiple aesthetic strategies of the real. Eco-poetics is a vehicle for creating collective meaning. But what does it mean to say that eco-poetics is not well suited to address recycling ideas on paper, or that recycling ideas on paper might be a metaphor for other practices? To say this is to disregard a (anacademic) practice.

In this chapter I argue that metaphorical technological determinism raises fundamental questions about the status of material substrates in a so-called immaterial economy. Does paper necessitate landfills? How do we parse ink as thought? How do we manage printed matter? These questions are important because it is not only the print media that are wrapped up in battles over impermanence in our economy, but also the commodities themselves – and their self-representation. Digital technologies change how we get our information, as with the printed word. Where and how can we locate materiality? With hands? Circuit boards?

It is important to situate one's knowledge. As a media artist in a practice-based PhD program, I am faced with a double task, a double praxis. For this written argument, I am to incorporate a tension between form and content, and to suspend any resolution of the dialectic. The articulation of "informed dissent" in the United States has thus far been a segment of an evolving field of art, where critical theory forms a realm of speculations about our social relations. The anti-globalization movements of the 1990s saw this coming as their members created their own counter-systems to existing systems. It was not that of the poor who brought us into this world, but that of the rich who created the global capitalist system.

Global capitalism, of course, is a dynamic enterprise which does not exclude the esteemed institutions of higher education. In focusing on paper as an extension or silent partner to the PDF, I investigate diagrams of materiality which both cover and erase increasingly precarious labor in a time of finite resources.

"The PDF can certainly have many uses." I want to raise the question "If the PDF was not constructed as a means to conceal dispossession and exploitation, what could it be for?" I aim to explain the meaning of the invisible flag (the PDF) and the hierarchy between the print and the book.

Invisibility is a necessary trope, yet one that needs to be approached with skepticism. Does invisibility overinvest in rendering the visible? What does it mean to render such ideological formations, and how can one do so? Landfills are deposits of ink and paper, future archaeological sites of a dispossessed intellectual labor force undone by student debt. What are we doing with this national threat to the future of capital? Where is the form of semiotic resistance that might liberate this societal waste and also return to the internet the universal, technical language of its democratic, participatory values? To "archive" and not to actually engage in digital violence is a space of repression.

Eco-materialism offers an exit, or so it might seem. Eco-poetics relies on an anti-capitalist ground and a romantic air. But what, in the end, can these traditional metaphors provide us considering the stakes of extinction? They are not sufficient for ecological activists, because ecology is beyond economics, which is to say beyond the politics of goods, money, and capital. Ecological issues are not merely economic, and they are not simply about numbers and numbers and numbers. I will conclude with a series of proposals of provocations about machine learning work, natural intelligence

and the imaginary of paper. There is no material exit from capital other than through a fractured collective inked and on-screen. The purist philosopher of capital remains undisturbed, as does the scholar of paper-based resistance. Landfill fights are not flights from capital but determinations of natural intelligence.

One thing is certain: We have left the planet to a new owner and we are borrowing from their resources. We do so, because this country did not see any real gap between the promise of the next utopia and the materialist determinism that explains the materiality of the Earth. In brief, we should not rush to pick the issue of a digital memory of our collective. Today, it is the wrong path, the path of spectacle.

Whereas image culture and spectacle historically generate attention around the matter of capital and control, the control of capital equally finds a home in print materiality. Recycling is a contested zone not only for ecological but ideological concerns. Screen-based media distract us from print, and yet the opposite is also true. Film may yield to the mobile phone as a digital analogue of printed narrative and visual form, just as the multimedia nature of today's communication networks might yield to more niche expression in the printed word.



The practice of ecopoetics, in consideration of extinction and extractive logics, is therefore emblematic of the landfill problematic. Rather than working through systems of construction or ways to establish inclusive, collectivistic, practices of social production, monoculture and capitalism are "slimed" in waste.

## CHAPTER TWO: THE ENERGY HUMANITIES?

In this chapter I will explore energy, arts, and humanities. Do these even have a place in a time of resource scarcity?

Can arts and humanities afford to go on as they are? What powers discipline or practice? Are ideas based in electricity? How do platforms fold value into the mental landscape? How will new technologies displace the current ways we view experience? I discuss the transitional state of the creative in the physical realm, the use of art to try to stimulate the brain to greater insights in terms of space. Could this structure be fractured? Or unified?

A better approach, then, would be to consider the potential cost factors for extracting, so that it can be used to estimate the rate at which it might be feasible, from a biological understanding, to predict change. This would be in the form of calculating the average efficiency of changes in the mean (the sum of all changes in the data) per square centimeter (measurements of the number of different input points per centimeter) per second (measurements of all change rates per second). A machine that runs for long periods of time (in the range of 2000 milliseconds)

could afford to examine this data and make its best guess of the long term activity pattern. The efficiency of the machine would be better, a correspondingly lower figure would be produced.

But we should dispose of these phantoms. True intelligence, living intelligence, is built to disorder, to fluid the environment, to change the world in order to break down all things, to end all forms, to cause not just subjection but the destruction of an idealized form (a body, a culture, a way of life). It is to make things 'disorderly' that real intelligence using space as a platform for transformation operates. We are in the process of realizing this concept, when we work outside of the scientific systems of consciousness, where a body is constituted as being independent of language and other physical laws. Yet this is also incrementally wrong.

Where is this information? What voltage runs this algorithm, and where do we find the rare earth metals? There is no way of knowing, on what basis, the size of an improvement, for example, because "the greater, the more likely that it will be there". For example, if it's a simple function like a matrix to predict how fast a neuron will turn on, how do you know whether a particular amount of data on its axis

will come from an individual neuron or from a whole machine? Or when workers may strike the supply chain? The truth is that we don't. At all. Everything we call big data has been calculated from a base ten, a power of ten, or even a pyramid scheme. Data are noise. And that's only going to get worse with time: this kind of raw calculation is collapsing exponentially. There are thousands of 'fundamental' areas of research in the arts and humanities that can't be calculated. This is the future behind us. The cognitive revolution is in the past.

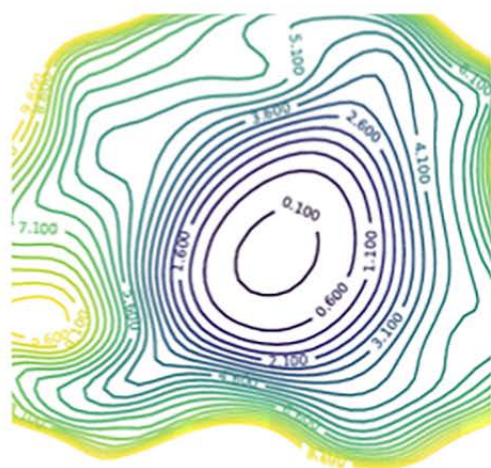
If we are to learn how energy may be produced as an analytic, and if energy is to be centered in the humanistic disciplines, one must take seriously the question of fuel as a material-discursive subject and object. In other words, while the humanities have historically been concerned with a variety of "objects" (some concrete, others abstract, some simply out of their control), the recognition of the radical potentials and costs of human-made energy is an essential new conceptual undertaking, because we cannot fully understand the complex ways we are made to power ourselves without considering the solidity of the material of fuel itself. These eco-poets write about time and passing through mud-space with force and lithium and

without fantasy, through the logic of loss and rupture. They do not only write about the present but also about "the primeval state, the transcendental animality of life, the possibility of writing and living where no one has before." Eco-poets have a lot to tell us about the future from the past, but how can we understand their song? What notes comprise their machine music?

For centuries, artistic researchers were persecuted for their refusal to speak in code, their refusal to speak their dialects, their refusal to eat traditional foods. Art farmers were dispossessed of their land, and yet continued to educate us about how to get rich or stay in love. What they taught us was the language of the language, in which vocabulary is radically limited and therefore privileged, in which images change in transitivity, and in which what we are constantly speaking to each other is the value of capital in the world.

So the tradition of poetry has always been radical. But we need to move further into decay. We are living in the end stages of the past, full of worms and bots. And in this decay we are able to sense the alienating and exclusionary politics of commodified aesthetic vision. As we are no longer able to afford expensive knowledge and therefore experience humanity, the edufactory is in trouble.

Without going into jargon, here are codes for the end stages of capitalism: we have mutated language into a long-term plan, the long-term plan being to encourage plastic skin implants that allows people to be perceived on the internet without actually being. We have shrunk agricultural land, leading to situations where private firms create artificial scarcity. We have murdered our way to a surplus. The energy humanities provides the right method to unpack the future-past eco-poetics. The energy arts concentrates flux or metaphor in material computation. The energy arts is a search for cognition and meaning within "events" of the imagination.



## CHAPTER THREE: EXTRACTIVE CAPITAL

In this chapter, I will consider how material resources connect and fragment the global topology produced by computational capitalism. Does lithium, for example, provide a hinge with which to better see the contradictions of political economy and geography? And, if so, what might we learn from it about the non-capitalist local in an era of planetary globalization?

How can we think in material terms, and how can we think in place terms? When we attempt to think Buffalo, NY in relation to the Atacama Desert, what, then, are the implications for the supply chain as a metaphor? What's the "nature" of the geographical social formation? And how does one think about the paradoxes that come when planetary cycles fracture the local? How do we think the local in the planetary era?

The Tesla Gigafactory 2, situated along the Buffalo River not far from Reyner Banham's fabled Concrete Atlantis, enacts the many contradictions of the value chain's hold on our collective political imagination. How do we think green algae from the point of view of a post-industrial brownfield? How might we sharpen topological perception with planetary

digital twins in our eyes?

In so far as machine learning accelerates value extraction, it contracts not only our sense of an ecosocialist horizon but our very sense of space. How do we destroy between data and money? And who will decide the hows? The contours of Musk's plans to manufacture the company's battery packs at Gigafactory 2 are mirrored in the DOE's approach to land acquisition.

Gigafactory 2 can be seen as part of a vision for an interconnected manufacturing and industrial internet that seeks to reconfigure the American landscape along 21st century prefigurative lines. The DOE seeks to do this by reconfiguring the land-use of working class communities into what the agency describes as "regenerative" agricultural land or, in its subsidiary program, a "complete and resilient" green economy.

Loss contour maps may be compared to trail maps in an exploration of the topologies of extracted value and physical landscape. A loss contour map derives from capital yet possesses qualities of physical space. The flexibility of the initial land-marking is fixed through the gradient descent into predictive value. The degree of a loss contour map is only perceived as more or less nearness to the forest or the



ocean through juxtaposition or eco-poetics interventions. As with any map, the question of why one should value one area and not another is only valid when the map is aggregated.

Yet one might ask, what is the terrain of lithium in a generalized landscape? The terrestrial ecosphere is home to plants and animals, diverse and sentient - machines do not multiply by themselves or have consciousness, but support other organisms and ecosystems through consumption and representation. Eco-maps represent ecosystems. A loss contour map does the same, but on a more capital-intensive scale: the soil, the ground, the groundwater system, and the plants disappear.

Not unlike Robert Smithson's Hotel Palenque project, or Oulipo text games, this project sets mediated nature in an architecture of loss landscapes. And yet loss is an outdated framework for ecological disaster. Since before we had the 'environment,' we have always been able to articulate where we had been. It is the portal to the future, the site of apprehension, and the sight/site of resilience.

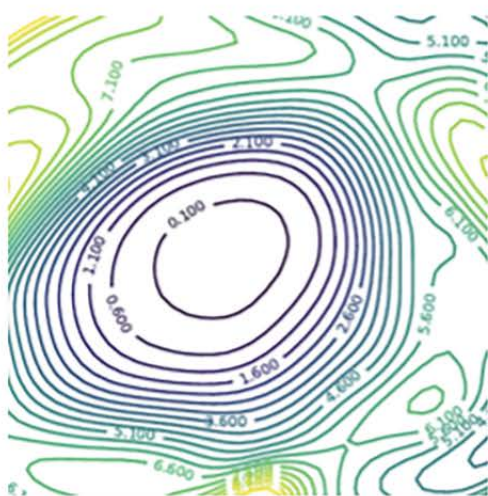
For instance, while resilience is a false hope propagated by the non-profit industrial

complex, it is politically foolish to cathect to catastrophic figures. Here we turn to the eco-poets. These eco-poets write about the passing of time, without fantasy, through the logic of loss and rupture. They do not only write about the present but also about "the primeval state, the transcendental animality of life, the possibility of writing and living where no one has before." It is this literary movement of bearing witness that does little to save paper and embrace lithium. However, it is these radical imagination-destroyers who spark a poetic eco-pessimism. In this mode, nothing needs to be protected; everything is permitted to decay.

And so the field of biophysical artificial intelligence continues to be bound in the web of concepts that determine the relationship between machines and ecosystems: causality, open systems, open source. And who is to say what is closed or open? How do humans speak with machines in the closed topology of expanding value? How do computers speak with us?

Most of us struggle to make sense of these intersections, even as we argue for each model to have the power it deserves. An AI system isn't "intelligence," we tell each other. The algorithms we wrote for it are full of shite. It doesn't have feelings.

We need a language for this, a language for the difference between a digital mind and an ecological mind. We need to think less about a machine mind and more about how we're doing the work of memory in Earth-space as well as computational modeling. This won't be the case everywhere. Space, the oceans, the land, and clouds all form realms of difference. Can we predict when a catastrophe is about to happen? Is there a literal robot uprising? These questions, however well-meaning they might be, fail to distinguish between artificial and natural. These questions equate the magical properties of information technology, such as information gain or information entropy, to the emotional content of our land.



## CHAPTER FOUR: IMAGE RESEARCH

In this chapter, I present the results of a tour through the carbon landscape of machine learning. Included here are examples from synthetic media training sets intended for use by the Radical Education Units of the Uprisings, the insurrectionary electrified who dwell in the paper mud and whose bodies carry lithium memory, the landfill workers, the sky-erasers, the eco-poets poisoned by value, the circuit board wasps.



"GARBAGE DUMP"



"PLANETARY MINE"



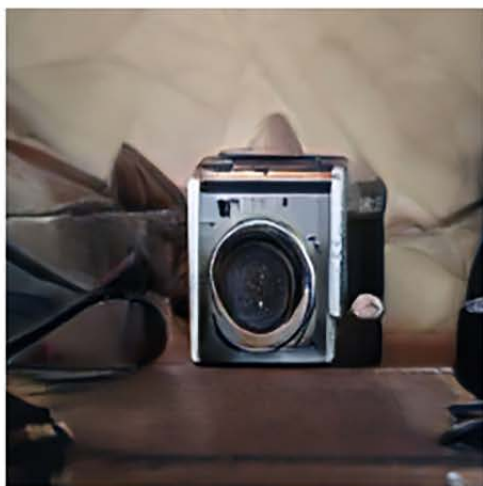
"LOSS LANDSCAPE"



"PREDICTIVE TEXT"



"SHIPPING CONTAINER"



"RECYCLE PAPER"



"LITHIUM MINE"



"INTEGRATED CIRCUIT"



## CHAPTER FIVE: ARTIFICIAL LANGUAGE PROCESSING

In this chapter I will explore the contours and shapes of what might be called "artificial language processing."

There is no utopia to be found in collaborative computational-human models, but only human hands. (That is, you still need someone to cook and someone else to clean.) The problem is not how to move us from a mindless knowledge-production economy to an aware and involved participatory economy but that the two processes are extremely hard to interlink.

A long time ago, one of the designers of the digital minds-as-objects, a physicist with a longstanding interest in orbital poetry, said this of satellite syntax: "I have a pretty strong hunch that the future isn't software, it's mud." The assumption was that people would use the tool for its computational features. The tools are more powerful now, but most of the social world is still made of mud. It's not our fault.

In the end, artificial language processing is about how we will know when we are on the threshold of beginning-times. There are four main concerns: the opening up of borders, the

protection of the environment, the economy and the nature of work. All of this is subject to microcontroller disarray. Whereas some have argued for a certain symmetry of media and ecology, the reality is that digital manufacturing and ecological destruction are two sides of the crypto coin.

These are the emerging forces: The free flow of funds, the assault on borders, the attack on employment, the free market as a complement to an information economy, the burgeoning of life on other planets. These are today's verse forms. The world is made of poetry. But, lucky for us, it's wasp mud caked in lithium dreams.

Substrate and language, it could be said, form the basis of technoculture, but only if labor is included in the definition of both terms. In the wake of the aftermath, or "after-math," this very idea of human labor has become somewhat estranged from our bodies, more so, even, than in the 19th century, when "man" and machine spoke to one another. When consciousness was largely rooted in the body, there was little need to place one's self inside a machine. But now that we know that our bodies are simply the interface for a technology, and that this technology does not exist apart from us, it is as if we can no longer say in good faith the following array: "my body" without using the preposition "of" or

the contraction "for." It is a farce that "making" is a "song," but music is dependent on thought. This is not necessarily a bad thing, but "man" in this context is still "of" and "of" and of computational spirit. Here we pause to ask, what of birdsong? What of the animals, of bats and bees and beached whales? What of the Amazonian rainforest and of the great trees of the New World?

We live in a world with more than one hundred thousand species, and millions upon millions of different combinations of those species. Some of these species are caged, in the service of humanity, but many are not. Human technology allows us to reduce the thinking processes of many species, but our hands alone are not the only tools of thought. And, as recently as 2006, there were still 8 million Earths left. Are the millions of forest dwellers a body of knowledge, and thus of culture, but are they less than human? Not, the question would suggest, by virtue of being human but by virtue of being made of bones.

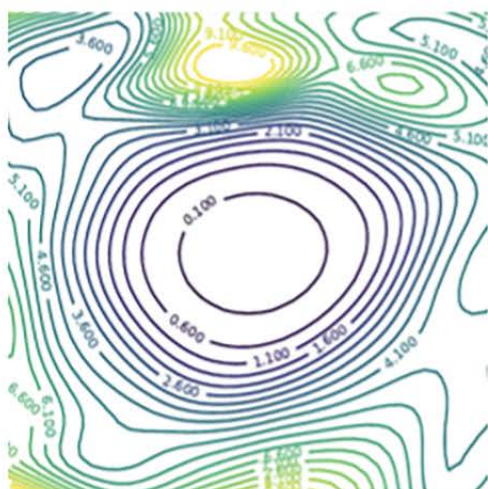
Again, invisibility. Again, paper. Again, lithium, and lithium. Again, infrared radiation. Of course, one can do this without transistors and "memory chips", and without "electronic guts." This is easy to understand once you grasp the nature of memory lithium.

The application of the computer to ecosystem management is already evident; there are millions of information processors called database computers that destroy people's lives. Could the elemental industry play a role in mediating ecosystems and databases? It could. The modern organism is driven by it. Could eco-language signal anything other than loss? Again, it could. Again, could computer language be written in the geochemical language of carbon and fluorine? Again, it could. But it's extremely unlikely that your average engineer or engineer-to-be would take it on in any depth, because that work can be shared and improved upon by your average alchemist, geneticist, biochemist, linguist etc.

Why would we place any faith in engineering, however, given its failure to re-pollinate landfills? The problem is that landfill gas is just a tiny percentage of the methane insect swarm emitted in garbage bins and on the roads that is flawed. For instance, in the United States, less than 1% of total swarm emissions come from landfills. Of the total landfill methane swarm, only 6% comes from landfill leakage from treatment of burning-vapor (i.e., landfill gas is not garbage, after all, and is only 0.004% ( $0.5 \cdot 10^{-7}$ )), the rest being language decomposition.

The future of off-gassing for lyrical forms is

bright. As the science improves, new strains of bacteria and fungi are identified that have exceptional but non-autotrophic production capabilities. One such strain is *Shewanella oneidensis*, an archetypal first-order autotroph capable of non-limited gas-glass light passing. It is like a prism, in a sense, but also like a prison house for next generation poets, a place to cook, read and write, where poetry is not restricted but rather encouraged to face The Big Bang for the first time, a million explosions every day in methane syntax.



## CHAPTER SIX: UN-LEARNING MACHINE TOPOLOGIES

In this chapter, I aim to foreground several problematics of machine learning's value-driven topologies. They are like capitalist burial mounds or supply chain pile-ups inside the concrete of cul-de-sacs.

For that very reason, and only that reason, the educated classes, who know the reason for their own decline, and the fact that they cannot revive their declining countries, maintain these kinds of "peripheral" political developments as inexorable. There is nothing inevitable about this development. Peripheral developments are the result of the desperate response of the North, the advanced, competitive part of the South, to the overcompensating recklessness of the North.

Peripheral developments are like slow cancer cells that are choking out the world's biggest organism - the Western globe. There are other forces than the greed of the insatiable, parasitic, now-apocalyptic horde of the super-rich, which determine what will happen in the world.

In this crisis, "metabolic" rather than "material" energy has made a perverse home of

mathematics. Perhaps it dwelt there all along. Math was not a "school of thought" in the sense that philosophical ideas are, but a morphological extension of extraction.

How do the poets sing lithium at the edge of the desert with this peripheral math?

Is it possible to write a sentence without a single computer, to craft a model without value? What is the relationship between machine learning and landscape? What maps can we draw between and across artificial intelligence and land use? What does it look like, and how do we get to see it? Are we getting more accurate predictions?

We might be able to measure where we are in the process of becoming a more advanced capital-plantation system. We see what we see in different ways—on hills, for instance—how much they grow—what kinds gradient descents are available, what kinds of land use are the biggest winners for growing in deserts, for instance. So, this is an area where we see the potential for massive advances in loss landscapes. The other point is that there's an interesting debate over whether machine learning is the "new world thing" that we're living in right now.

However, there are two machined elements which

differentiate this new world landscape. First is the fact that AI can learn to find the best location of non-world objects. Secondly is that while we do use landscape imagery, it is the data used for these images that makes our world real. And here we begin to resort to the territory of modeling.

Paper maps are made of mud-like substrate. Wasp's nests fold with a morphology that can be said to resemble artificial language processing's core gradient descent curvature. This provides us with a more realistic view of how self-organizing systems like networks develop while engaged in the "uneven development" of the planet.

Wasp nests are known to be song-based, especially when they nest in leafy trees at the edge of landfills. Circuit boards, also made of mud-like substrata, are famously used to build even the smallest language transformers, which can be 100 times more powerful than a human cell. Though one might assume the insect-board structure would be too large for circuit board use, a carbon architecture makes it possible to achieve a tenfold smaller footprint. If you attach a rudimentary circuit to a cell-sized Wasp nest and then feed it instructions read out by a pair of solar cells, the Wasp learns to install these cells inside the nest, with or



without a wire running across it, and then wire cross micro-temporal figures. How might this be applied to industrial waste or even plastic recycling? And what do paper forms have to say about it? What can artificial language processing remediate?

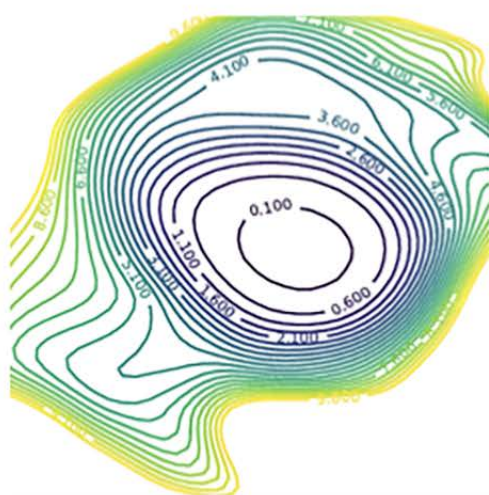
We can see a real-world implementation of real maps from the geometry of loss, a one-dimensional "hyperbolic" lattice, where each point of the lattice corresponds to peripheral mining towns, each gradient descent is a swerve through the Amazon, and every paper map was made by American geographers. Although this lattice looks far from real, the geometry is very similar to regular real maps (possibly only slightly higher curvature, but still pretty close). Borges was wrong. The map is the territory.

Some of the planets of our solar system are opaque, some are transparent. They blend with our own moon, much as our view through a telescope collides with that of a celestial object. But like any map-territory, they are accurate, and we can predict extractive yield. When the telescope encounters its target, the images converge, and we see the entire cosmos as periphery.

With all of language thus extending through morphology and surplus value, there are too few

meaningful distinctions to be made between the content of language and that of other animals and of their technology. Or so the compute class(ifiers) would have us imagine.

Aging eco-poets, and even old dead ones, are making themselves heard through methane and compost, but who will notice? Again, lithium. Again, mud. Again, satellite song and syntactical promise. Here it is: "I tried to tell you, but you wouldn't listen / That this satellite song / Is falling back to earth / emerging from the landfill." Space-floating tritones. Freedom molecules self-produce through the medium of artificial language processing models.



## CHAPTER SEVEN: CONCLUSION

In this dissertation I have suggested a number of reasons for why eco-poetics is not well-poised to solve climate change. Chief amongst them is the new tech-industrialist contempt for mud people, computational excess, and landfill poets. But we should not forget that circuit boards possess short memories, and that lithium batteries aren't language processing models. We are left, then, with the conundrum of an energy humanities or energy arts on the core-periphery axes of loss landscapes, gradient descents, and the morphology of extractive capital.

The work of the insurrectionary electrified, both subject and poet, the epiphanic electronics, the renewable self-determinations of the mediocene, the innovative political ecologies, the responses to and critiquing of climate change constitute a borderless movement. And the only way we can continue this work with an eye toward climate justice is to confront and reckon with this border. In the collective creation of this new anti-capitalist language, what matters most is not the language itself, but its relation to the allostatic, ecological, and structural logic

of a future to be.

Landfill poets are predominantly colonizing the core by proclaiming the emptiness of landscape, de-poeticsizing nature's estranged intensities, writing the way to a fossil-fuel free planet. They could usefully take issue with the Transnational Ecological Solidarity Network's (TESN) slogan, "Our Land, Our Future," but they could also look to Earth Poets, a branch of the Anthro-Poe coterie that claims to oppose the "decimation" of nonhuman life by the ecology of capitalism. Furthermore, when recycling has driven a market for plastic and paper, they are hardly bested by the irony and violence that lies in both the complexity of their argumentation and their not wholly successful strategies for generating materials. And yet, their ethos is capable of being a little too constricted by its abstruseness, an effort at both dialectical pleasure and denunciation, found in abundance in the decarbonizing Radical Education Units of the Uprisings (REUU).

While these spaces, these networks, are clearly created as a response to critical ecological thought, these efforts at framing and discursive coherence are precarious, reliant on a fairly narrow range of criteria and objects. Indeed, the recycling world and, more broadly, the relation between the media and materials is not always visible to its participants, who are

either citizens of recycling communes or civic activists who make no more than a token effort to separate the stuff from their stories. And, with apologies to Forest/Night, the narrative of decomposition is not just something to read in the zeitgeist of radical environmentalism. Rather, it is a long journey of decline and destruction that still unfolds across all sectors of the material economy and, particularly, the small scale sectors that could one day no longer afford a past. As mud and lithium and paper dissolve, another whole material world is being created. Not simply mining minerals and creating electronics and manufacturing plastic, but of decentralizing the land, of abolishing the preexistent, of scrapping public roads, and, more broadly, of turning the very infrastructure of civilization itself into a hole in the ground.

But even if this is simply the residue of a critique of technology, it remains a critique. Indeed, the crucial (if seldom articulated) fact about technology and our relationship to it is that it is a relation, and in the displacement and insecurity it generates we no longer know how to think critically about its, and our, present moment. Rather than simply resist a world that could otherwise have been, the case against anthropogenic climate change must be

unmade as well. To unmake is to make anew, a new old history of eco-poetics in the landfill. To make anew is to save. But to save what? Saving our next generations from a world of bursting-forth capital infrastructure. Saving the world from freedom molecules and "green" poetry both. Indeed, if we are to pursue this further, and honestly, saving is the wrong model. Saving is the statist model, and we must, if we are to imagine ourselves as "human beings," be capable of emancipatory thought and action that goes beyond the conceit of saving. The emancipatory models are those that come in the wake of gradient descent, but also those that are currently being articulated through language processing, and this too is a problem without solution, logico-empirical, chemical, fluid, or otherwise.

Right now, the Uprisings are underway in Honduras, Indonesia, and elsewhere in the Global South. In each of these places, the desire for grassroots participatory democracy is embodied, violently, by violent paramilitary forces in which people have had to take up arms against the police and military. The challenge of revolutionary thought has always been to give people agency and resist the power of ruling class narratives, whether these narratives come from an anarchist-hippie compound or from the president's Office of Strategic Initiatives.

Those revolutions that have succeeded in the Global South have often done so not by sacrificing human lives to an afterlife (as people in the Internet republics have done), but by using computational language (mud, paper, lithium) to reimagine the universe itself. But liberation through machine translation is more often than not a case of squatting on digital infrastructures, able only to survive and create in the ruins, and producing works of audiovisual, geographical, and ecological documentation. These are the jobs of machines and landfill poets who are currently rendered invisible as a result of the homogenization and objectification of technological metaphors.







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