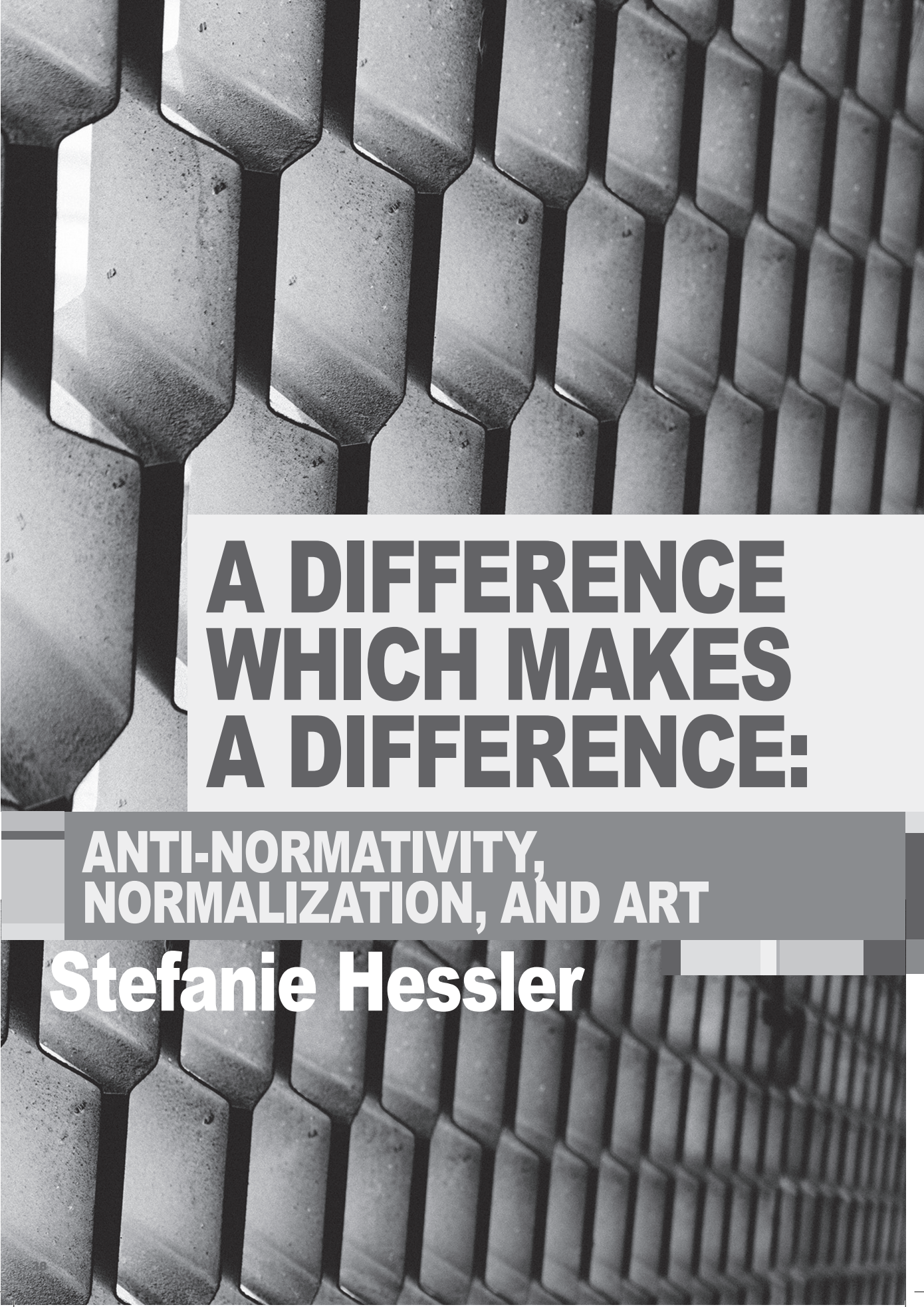


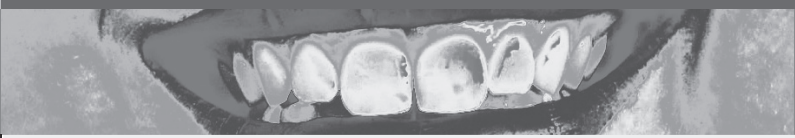


ANTI—

**A DIFFERENCE
WHICH MAKES
A DIFFERENCE:**

**ANTI-NORMATIVITY,
NORMALIZATION, AND ART**

Stefanie Hessler



IN TODAY'S HEATED POLITICAL CLIMATE, ACTIVISM AND THE MOBILIZATION OF PURPORTED ALTERNATIVES TO THE "ESTABLISHMENT" ARE BURGEONING, BOTH IN THE FORM OF PROGRESSIVE STRUGGLES AND IN REACTIONARY CAMPAIGNS.

The conservative side appeals for a "Leitkultur," the controversial concept of guiding values migrants should adapt to, for instance in Germany, and neoreactionaries attempt to return to ethnic homogeneity, insisting on a fictional, ostensibly unifying, construct of the "norm." Through the peculiar lens of art and via the conceptual framework of an exhibition, the 6th Athens Biennale, ANTI, scrutinizes paradigms of mainstream, otherness, and contemporary forms of opposition. A large-scale international show such as this can offer a distinct, idiosyncratic, and uneasy screenshot of a particular political, social, and cultural moment. And it can speculate on existing and potential tactics while offering different possibilities of meaning.¹

Anti-normativity in subcultures has been discussed widely, for example in the work of sociologist Georg Simmel, semiotician Roland Barthes, cultural theorist Stuart Hall, and media theorist Dick Hebdige. It is initially delineated as alterity and demarcated through stylistic attributes indicative of group membership, permeated by motives of imitation and distinction, and then often absorbed by the mainstream.² This dynamic of cooptation occurs in different contexts, from fashion to politics and art, and various disciplines have attended to its survey, including media and cultural studies, sociology, political science, and economics. For instance, in her contribution to this book, architectural theorist Felicity D. Scott elaborates on how Stewart Brand, *Whole Earth Catalogue* editor turned Silicon Valley entrepreneur, perniciously attempted to mobilize the Bay Area computing scene as a new "counter culture" by utilizing the rhetoric of subculture. Postcolonial theorist Gayatri Spivak has shown that codes employed to buttress ethnocentric nativism, such as nationalism, internationalism, secularism, and culturalism, continue to be utilized to evoke alterity. Spivak argues that the "comfortable 'other' for transnational postmodernity" is often put to use to write "readable histories, mainstream or alternative,"³ thus urging us to consider how the codes that write subjects are written, and to dispute their applicability and manipulation in political and commercial interest. And attempts at marketing neurodiversity—for instance autism or attention deficit hyperactivity disorder—as competitive advantage and capitalizing on neurological otherness, while they may be applauded for their inclusivity, are however another sign of the financialization and making profitable of everything which is so deeply disturbing.⁴

Why is this relevant for a contemporary art biennial? Difference has become a distinguishing marketable asset, a unique selling point to attract those tired of the establishment. First scoffed at, then celebrated and absorbed, counterculture and otherness have been and continue to be vampirically integrated into the mainstream, fueling capitalism and quenching its thirst for new ideas of production and forms of entrepreneurship.⁵ And, unsurprisingly, at the same time, structural violence against otherness continues to exist. Thus, tension can be seen between resistance, trying to abstain from assimilation by the mainstream, and the urgent need for queer rights, black rights, and other marginalized aims negotiated in a myriad of fields of struggles, to be consolidated, lived by more people, and to finally and continuously change the idea of what is “normal.” The artists in the 6th Athens Biennale look to such dynamics of subcultures and current political movements, making analogies and approaching opposition from various perspectives. For instance, Heather Phillipson’s *WHAT’S THE DAMAGE* (2017), a rhythmical swirl of digital animations and analog images set adrift, attacks dominant patriarchal power structures. Narcissister’s masked performances, such as in the film *Narcissister Organ Player* (2017), verge on activism in critiquing racial and gendered stereotypes. These artists’ practices defy attempts of streamlining narratives and pigeonholing meaning. They transgress dominant views whose connotations they amplify or twist, while not pretending that it is possible to “escape the codes inscribing the real.”⁶

While liberal initiatives should be applauded for fostering solidarity among communities—from the March for Science to legal actions and grassroots initiatives by indigenous groups—, although again the burden of responsibility is moved from the state to individuals, the vital and needed rise in activism seems to incite antagonistic reactionary stances. On the one hand, millennia of patriarchy and documented as well as uncommented sexual harassment have led to outcries and solidarity in the art world and beyond.⁷ Many works in the Biennale address the psychological and physical damage of such power asymmetries and their abuse. They include Tabita Rezaire’s sculpture *Sugar Walls Teardom (Homage to Dark Labia)* (2017), exploring how reproductive rights, especially of black women, have been exploited historically and continue to be subjected to legal, industrial, and medical control through today. Respectively, Marianna Simnett’s video *The Needle and the Larynx* (2016) scrutinizes the violence exerted by the pharmaceutical apparatus upon bodies, especially female ones. On the other hand, individuals who are known racists and misogynists continue to hold and be assigned

positions in politics, the market economy, academia, culture, and so on. To deviate the anti-establishment neoreactionary movement and the so-called alt-right from becoming ever more popular, other narratives need to be inserted into the mainstream. These narratives need to be allowed to maintain the alterity they want to maintain, making sure they are not absorbed by economic and other purposes or succumb to the norm, neither for convenience nor because of the plain need for survival (including the continuing lack of basic legal rights).

In the 1930s, cyberneticist and anthropologist Gregory Bateson coined the term *schismogenesis* to describe such mutually amplifying feedback loops and how they give rise to change. The views and behavior of one group trigger either submissive or dominant behavior in another group, whose reaction in turn influences the first group, and so on.⁸ The paradigm of feedback loops affecting each other has since been complicated by more intertwined tropes, for instance environments striated by other environments.⁹

The premise of codependent antitheses, of change occurring in interlaced, intertextual ways, can be traced in numerous fields and both in the mainstream and at the margins. In the 1990s, queer theory evolved and pointed beyond lesbian and gay identity to signify transgression of especially, but not exclusively, heteronormativity. In this instance, what was born as a progressive lesbian and gay project, was growingly seen as insufficiently extensive as it did not transgress identity enough (to include transsexuals, for instance), nor did it allow for a reading of sexuality and gender together with nationalism, capitalism, and globalization. These epistemological shortcomings have instigated a paradigm shift toward queer theory, queer-of-color theorists, and feminist critics like Cathy J. Cohen, who have argued that queer theory, too, can tend to “reinforce simple dichotomies between heterosexual and everything ‘queer’”¹⁰ and, in the process, cast aside racialized (and classed and gendered) forms of non-normativity. Addressing the ongoing negotiation of queer and feminist theory, and considering what constitutes a voice in today’s world of social media influencer culture and capital, Dorota Gawęda and Eglė Kulbokaitė’s project *Young Girl Reading Group* (ongoing since 2013) focuses on the “outlouding” of words and queer intimacy. Their installation in the biennial draws on science fiction and hosts ever-changing performances and readings of feminist theory with the aim to de-institutionalize the texts and any predetermined framework by placing them in perpetual transformation.

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Gawęda and Kulbokaitė's project borrows its name from the 2012 book *Preliminary Materials for a Theory of the Young-Girl*. Published by the author collective Tiquun, the text outlines how all-encompassing capital is complete when its fictitious character, the young girl who is "comprised exclusively of the conventions, codes, and representations fleetingly in force"¹¹ is generalized, yet continuously differentiated in herself, throwing off surplus value from within, as a commodity in a Marxist sense.¹² Differentiation is on the one hand a process of individual distinction amid simultaneous obedience to dominant structures, and on the other hand a system's way of dealing with the increasing complexity of its environment. Gregory Bateson famously described information introduced into a system as "difference which makes a difference,"¹³ and Niklas Luhmann, the prominent thinker of 20th-century systems theory, has delineated systems as thriving on difference.¹⁴ Difference, rather than homogeneity, allows a system to evolve and not stagnate in homeostasis. The success of a system can be measured by its ability to adjust and shift its paradigm to integrate difference.¹⁵

Today, decentralized networks are the ubiquitous substrate described by social theory, computer theory, and governance, to name a few. Sociologist Bruno Latour described the interdependent networks of relationships constituting social and natural worlds. Literary scholar N. Katherine Hayles, whose interview is included in this book, has pointed out the interpenetration of material structures with informational patterns. Early attempts at installing distributed management systems in governance, such as the 1970s Chilean socialist project Cybersyn, today find implementation in e-governance inspired by information systems theory, for example in the decentralized and distributed data systems at the base of e-Estonia, the Estonian government's digital services platform, servicing its citizens and those of other nations—the Estonians are hoping to export their technology. In this volume, Alexander R. Galloway discusses the vast dimensions of these protocological, compound networks feeding on differential information. In the exhibition, Ed Fornieles's work experimenting with Ethereum blockchain technology tests the applicability of purportedly decentralized structures as funding models for an artist's studio. Once purchased, the owner of his crypto certificates faces the conundrum of weighing up the value of the artwork—both cultural and financial—against the currency, as well as the work's and the currency's prospective developments over time negotiated by the decentralized market network. Joey Holder's project *Adcredo - The Deep Belief Network* (2018) explores the construction of belief in online forums. Holder collaborated with sociologists from Derby University and journalists from Goldsmiths University, London, to research the emergence of collective behavior and the way social media affect people's worldviews. Immersing herself into and scrutinizing these echo chambers, Holder's work investigates how personal journeys lead to extreme convictions and the segregation of groups into ever more radical poles of religious, political, and social beliefs, often with mystical connotations.

If today's ubiquitous networks of informational and material patterns are so persuasive, it is because they are made to appear natural, beyond construed and thus potentially open to change. Stuart Hall has shown how dominant ideologies preserve their persuasiveness by "framing all competing definitions of reality within their range, bringing all alternatives within their horizon of thought."¹⁶ The "trick" of hegemony lies in making those that are controlled not seem contained within an ideological space, but instead crafting the situation to appear "permanent and 'natural,' to lie outside history, to be beyond particular interests."¹⁷ To dispute this naturalization of norms, the "difference which makes a difference" must be reshuffled. In this sense, Candice Lin's drawings revisit today's accepted concept of time as perceived through and created by colonial history, global trade, and Western desires. In mimicking the style of drawings made to document colonial expeditions, Lin unsettles taken-for-granted founding narratives of Western anthropology and the continuous problems of representation politics. Turning toward quotidian objects, Nicole Wermers's *Moodboards* (2016–18) coalesce the baby changing stations commonly found in public bathrooms, which are designed to convey hygiene, and ubiquitous terrazzo flooring whose multicolor marble chips are intended to camouflage wear and dirt. In these hybrid sculptures, Wermers sabotages the assigned function of utilitarian items found in manmade urban infrastructures. In their works, both Lin and Wermers urge the viewers to imagine objects, their history, and their use differently.



As a curator, I desire to explore how artistic work, methods, and their experiential exposition in an exhibition such as this one can allow us to fathom imaginative critiques of naturalization. Through spatial and conjectural juxtapositions, an agonistic space in a biennial can be a site to introduce, negotiate, extend, and protect otherness. I feel a certain unease with recent dynamics in art that rather than contest normalization attempt to accelerate it. The resulting works often conflate corporate aesthetics, technological novelty as well as nostalgia, and surface-focused screen culture to the point that it is difficult to disentangle them or grasp that there can be a beyond.¹⁸ In the sense of accelerationism, purported both by some on the political left as well as on the right, contending that techno-social processes that have characterized the current (capitalist) system should be expanded to generate radical change, these practices subscribe to the idea that the only way out is through. Accompanying this approach are often statements dressed up as “radical confessions,” where proponents seem to assume that by simply stating that we’re all part of the problem—for instance flying around the world to visit art exhibitions while discussing the Anthropocene—exonerates us in our post-political nihilism without having to review our actions. However, I am discontented by such acceleration as a last resort. Instead, I believe we need to try and divert the systems’ differentiating feedback dynamics in other directions.

The art in question appears to be an expansion of the Warholian regime of appropriation, commercialization, and overidentification with the constantly changing trends put forward by the catalysts unhinging our contemporary pessimism.¹⁹ The surface level of ever-adapting style seems to be the maximum depth this art can garner. While that might tell us something about the status of the (art) world, it also has severe consequences for the potentiality of difference. If difference, here, is taken as the changing varnish of style, it relinquishes its illegibility to the absorbing regime of assimilation and, finally, commodification. As Dick Hebdige has discussed, a similar trajectory defined the experience of punk subculture, which sought “to detach itself from the taken-for-granted landscape of normalized forms,”²⁰ and deployed illiteracy as a tactic against the all-encompassing readability and deciphering of signs, while exposing their contradictions. Borrowing from the poststructuralist thinker Julia Kristeva, I am interested in artistic practices that invite us to slip into “significance,” a signifying process prior to or, perhaps more precisely, beside language.²¹ Brody Condon’s project *Response Priming* (2018), developed for the exhibition, draws on radical therapy, concepts of plasticity, and direct experiences that evade the order of words, investigating the body and psyche as strange material. Johannes Paul Raether’s performance as fictional character, *Schwarmwesen* (2015–ongoing), is a tool with which he creates and navigates situations in public space. Equipped with an array of skin paint, fabrics, and performative objects, the figure amalgamates multiple subjectivities and speculates on future identities, raising questions of self-determination and gender. Practices such as these can create a state of floating signifiers,

“a floating which would not destroy anything but would be content simply to disorientate the Law.”²² Yet, the more the vocabulary of punk, for example, consolidates, for instance by media coverage and through discourse, the easier the former subculture is situated “within the dominant framework of meanings.”²³ Thus it returns to be located on the map of social reality, becomes recuperated, rendered readable, manageable, and finally marketable. An excellent analysis of this dynamic is presented in Danielle Dean’s work *Trainers* (2014). Conducting extensive research into Nike commercials broadcast between 1988 and 2014, and alluding to the politics of abstraction in art history, Dean investigates the normalization of radical, and initially obscure, discourses and their absorption into mainstream culture.

More than objects which look subversive (or, worse, hyper ironic and lol sarcastic), the dynamics underlying style and motivating its aesthetic expressions, be it in fashion, in commerce, or in art, are key. As long as otherness is considered an object with a set shape beyond which one cannot or chooses not to see, rather than a process, it runs the risk of being commodified. Queer and other critiques must thus be understood not as fixed items, but as processes. To protect queer critique, the cultural anthropologist Margot Weiss has argued that it must be reappropriated from attempts to capitalize on it by the mainstream.²⁴ This is not to disavow that I and many others are ecstatic that queer is becoming more popular, admittedly mainly in some urban centers and admittedly while the rights of, for instance, transgender people, are still far from sufficient. As the term “queer” continues to resist “regimes of the normal”²⁵ and accentuates the “transgressive aspects of gender and sexuality,”²⁶ it also runs the risk of, despite or because of its emphasis on difference, appealing to be absorbed and co-opted for other purposes. Queer is clearly a larger and more important struggle than the project pursued by punk. All the more pressing is the question of how to avoid its exploitation and reclaim it by those communities from the midst of which it emerged, and who rely on it for self-preservation. As soon as punk became readable to the mainstream, it lost part of its transgressive potential. Today, H&M is selling black t-shirts parading the logo of the American punk rock band Ramones, whose loud, fast style was originally coined against the overproduced mainstream pop of the 1970s. The question is, then, how can queer still be considered an identity and a community, and beyond that a strategy that shakes up the “normal” while eluding being reduced to style and co-opted. In art, strategies to forgo final absolutes have encompassed abstraction and appropriation, for instance in the Pictures Generation and Barbara Kruger and Jenny Holzer’s subversive application of corporate strategies. More recently, artists like Hito Steyerl have spoken about opacity, and Metahaven, whose lecture performance forms part of the biennial, thematize obfuscation. In a sense, these strategies are in line with what Kristeva has described as process of significance, similar to punk’s—admittedly failed—attempt of seeking to remain illegible by “gesturing toward a nowhere.” These can and need to be tactics to contest and evade, even if temporarily, all-encompassing signifying empires of the “normal.”²⁷

ism xenofeminist

I want to take this further and argue for the penetration of the substrate below style, even if such directed endeavors are a complex project in the age of ostensibly decentralized networks. However, as Galloway and Eugene Thacker, among others, have shown, that which appears disguised as decentralization is perhaps actually becoming more centralized.²⁸ The pertinent style or perceptible surface effect, here, are the interfaces of the dislocal network, whereas that substrate is made and steered by quasi-monopolistic corporations like Google, tolerated and aided by governments and the BND, NSA, GCHQ, or anything analogous that might replace these agencies in the future. At the Biennale, Aliza Shvarts's data mining project relying on a personality test that spreads like a virus in consenting users' inboxes is an artistic take on these entities' all-swallowing, all-knowing omnipresence.

Decentralization and dissolution of power in the political arena has been a project espoused by the left. However, a counter argument to entertain would contend that the results are scattered individuals and groups, who can't seem to be able to agree sufficiently to effectively evoke change. Challenging decentralization as predominantly leftist paradigm, communications researcher Matt Goerzen has argued that memes present a decentralized tool par excellence, yet they have recently been employed by the alt-right to mobilize antagonisms, for instance in their instrumentalizing of Pepe the frog as a hate symbol. The defiance of authorship and individuated property, ideals more commonly associated with the political left, significantly contributed to alt-right memes' success.²⁹ What's more, the neoreactionaries' strategic employment of meme provocations to foster debate has, inadvertently to their contenders, increased their exposure (what we now call the Streisand Effect). In a reversed homeopathic sense, defying *similia similibus curentur*, valid liberal outcries have helped to increase exposure of that which they attempted to eradicate. In this volte-face course of events, traditionally leftist terminology such as "alternative" has been repurposed by the alt-right as it reverences itself as anti-establishment herald of truth.

Recent activist projects have consciously and unconsciously adopted popular media tactics, for instance #metoo, briefly alluded to above. The reduction of a deep-rooted problem, the attenuation of stories of sexual assault to a five-letter claim in the style of Trump's Twitter, threatens to result in a troublesome levelling of complexity and difference. This is important to note, despite valid concerns about the lack of a univocal voice by the left. Not presuming that a solution is easily found, as a play on the communication strategies of social media, this catalogue includes hashtags for each of the texts describing the artists' projects, for instance #crisis, #management, #fear, and #securitytheater for Yuri Pattison's video resulting from his collaboration with the film and event company CrisisCast, scrutinizing the security apparatus employed by, among others, the UK Border Force and Home Office.

Rather than style, temporary tactics, or readable subcultures—even if these play important roles and cannot be dismissed—contesting naturalization requires strategies that penetrate and act at the deeper, more ingrained level of structural and material patterns as well as algorithmic code. To operate at this substrate, we may want to look toward some of the theses put forward in the *XENOFEMINIST (XF) Manifesto* from 2016. Inspired by open source ethics and in line with its politics, the manifesto can always adapt and is never fixed. The author collective Laboria Cuboniks calls for a revocation of nature and anything "naturalized," as well as the dissolution of myths that disguise a world of chaos, violence, and doubt as stable order. As such, queer emancipation and the little autonomy it has been granted are not sufficient amid persisting heterosexual ideologies, ongoing discrimination against people of color, and thriving historical privileges for the white patriarchy. XF intends a reworking of the universal, based neither on classifications nor on "bloated, unmarked particulars,"³⁰ but as a non-absolute that is continually in process. This genericity must be ever-mutable to defy the creation of a universal that conceals, shuns, or co-opts and commodifies difference.



Again, why is this relevant for a contemporary art biennial? Art can't, nor should it necessarily, solve any of this. Yet I don't think exiting these conundrums is an option either. As XF states: "To secede from or disavow capitalist machinery will not make it disappear."³¹ Leaving is an option only available to the few who are privileged enough to be able to exit, and thus more often than not a reactionary strategy. Quoted in Nick Land's accelerationist manifesto for the alt-right, *The Dark Enlightenment*, libertarian Petri Friedman says: "We think that free exit is so important that we've called it the only Universal Human Right."³² This construct is inspired by economist Albert O. Hirschman's treatise *Exit, Voice, and Loyalty* (1970), in which he formulates two possible responses by members of any organization, be it a nation, a business, or any other group: they can voice or exit. They can attempt to improve relationships or they can withdraw—if their resources permit it. Attempts at withdrawal, for instance into transhuman "pioneering communities," are unlikely to work, certainly not in ethically (and legally) sound ways, and also because they aim to eradicate difference. Nick Srnicek and Alex Williams's contribution to this book, while it is arguably accelerationist, raises relevant questions regarding the leftist version of this political heresy. Art, then, can be taken up for its offer to create and introduce us to different possibilities of meaning, granting room to the cognitive as well as the unconscious, the rational as well as the experiential.

Art can help us reclaim processes of difference, which urgently need to be recouped beyond the fangs of the mainstream and beyond the hate of the alt-right. If humanism doesn't go deep enough to alter, but only alleviates the system, then maybe antihumanism is an option worth considering.³³ Or, rather than giving up on the human as it is currently conceived, let's extend the category and eventually get rid of it as all preconditions of the "human" are thrown out. The term queer, here, in reference to Michael Warner, must be resistant to "a wide field of normalization,"³⁴ including, as Margot Weiss writes, "normal business in the academy."³⁵ And, we may add, including normal business in the arts.

Let's foster those vectors and desires that continuously rework the substrate, those methods and systems which do not defy contamination, but which are open and dirty and alive. To avoid dogmatic absolutes, ANTI cannot be replaced for another ANTI. Instead, we need to channel our desires to constantly think and do otherwise, not for the sake of newness, and even if it means to end up nowhere and return to the start. We need to find ways to elude what Yuk Hui has called "hegemonic synchronization,"³⁶ by, as Spivak would have it, teasing out the complicity of oppositions—such as codependent, mutually affecting, antagonistic impulses—while repeatedly and continuously undoing them, from within. And so, we may come up with tactics that give rise to new ways of reading and writing "without terminal teleological innovation."³⁷ One such field of experimentation may, still, lie in art.

antihumanism and the radical tradition

- 1 I am paraphrasing Tim Ingold, who has referred to anthropology as not serving us knowledge about the world, but informing our perception of the world, since it “opens our eyes and minds to other possibilities of being.” Tim Ingold, *Being Alive: Essays on Movement, Knowledge and Description*, London and New York: Routledge, 2011, p. 238.
- 2 See Georg Simmel, “Fashion,” *The American Journal of Sociology*, Vol. 62, No. 6, 1905/May 1957, pp. 541–558; Roland Barthes, *The Fashion System*, Berkeley and Los Angeles, CA: University of California Press, 1967/1990; and Dick Hebdige, *Subculture: The Meaning of Style*, London and New York, NY: Routledge, 1979/2002.
- 3 Gayatri Chakravorty Spivak, “Who Claims Alterity?,” in *An Aesthetic Education in the Era of Globalization*, Cambridge, MA and London: Harvard University Press, 1989/2012, p. 62 and 59.
- 4 Robert D. Austin and Gary P. Pisano, “Neurodiversity as a Competitive Advantage,” *Harvard Business Review*, May–June 2017, available at <https://hbr.org/2017/05/neurodiversity-as-a-competitive-advantage>, accessed August 15, 2018.
- 5 Luc Boltanski & Eve Chiapello, *The New Spirit of Capitalism*, London and New York, NY: Verso, 2005. See also Diedrich Diederichsen, *Eigenblutdoping, Selbstverwertung, Künstlerromantik, Partizipation*, Cologne: Kiepenheuer & Witsch, 2008.
- 6 Spivak, *Who Claims Alterity?*, p. 59.
- 7 See, for instance, the open letter published after allegations against Artforum co-owner and former co-publisher Knight Landesman of sexual misconduct became known, available at <http://www.not-surprised.org>, accessed August 17, 2018.
- 8 Gregory Bateson, *Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology*, Northvale, NJ and London: Jason Aronson, 1972/1987.
- 9 Elizabeth A. Povinelli, “Routes/Worlds,” *e-flux Journal* #27, September 2011, unpaginated.
- 10 Cathy J. Cohen, “Punks, Bulldaggers, and Welfare Queens,” *GLQ: A Journal of Lesbian & Gay Studies*, Vol. 3, 1997, p. 438.
- 11 Tiqqun, *Preliminary Materials for a Theory of the Young-Girl*, 1999/2001, Paris: Éditions Mille et Une Nuits, p. v.
- 12 See Karl Marx, *Capital: The Process of Capitalist Production*, London: Penguin Classics, 1867/1993.
- 13 Bateson, *Steps to an Ecology of Mind*, p. 460.
- 14 Niklas Luhmann, “System as Difference,” *Organization*, Vol. 13, No. 1: pp. 37–57.
- 15 From the perspective of physics, Thomas Kuhn’s 1962 book *The Structure of Scientific Revolutions* similarly suggests that paradigm shifts occur once variables are introduced that are incompatible with a discipline’s concepts and functions, thus forcing these to adjust in order to be able to integrate them.
- 16 Stuart Hall, “Culture, Media, and the Ideological Effect,” in James Curran, Michael Gurevitch & Janet Woollacott (eds.), *Mass Communication and Society*, London: Edward Arnold, 1977, p. 333.
- 17 Hebdige, *Subculture*, p. 16.
- 18 As Ana Teixeira Pinto puts it in her text “Artwashing—On NRx and the Alt Right,” *Texte zur Kunst*, July 4, 2017 (reprinted in this book): “How to capture the imbrications of technological development, capital accumulation, and social formation without collapsing Silicon Valley, accelerationism, and post-internet into one single bad object?” Available at <https://www.textezurkunst.de/articles/artwashing-web-de/>, accessed August 23, 2018.
- 19 Teixeira Pinto describes art forms “that trade in Warholian currency” as intrinsically tied to corporate culture, *ibid*.
- 20 Hebdige, *Subculture*, p. 19.
- 21 See Julia Kristeva, “The Subject in Process,” ed. Patrick Ffrench & Roland-Francois Lack, *The Tel Quel Reader*, London and New York, NY: Routledge, 1998, pp. 133–178.
- 22 Roland Barthes, “Writers, Intellectuals, Teachers,” in *Image Music Text*, London: Fontana Press, 1977, p. 215.
- 23 Hall, *Culture, Media, and the Ideological Effect*, p. 343.
- 24 Margot Weiss, “Always After: Desiring Queerness, Desiring Anthropology,” *Cultural Anthropology*, Vol. 31, No. 4, 2016: 627–638.
- 25 Michael Warner, “Introduction: Fear of a Queer Planet,” *Social Text*, No. 29, 1991, p. 16.
- 26 Kath Weston, “Lesbian/Gay Studies in the House of Anthropology,” *Annual Review of Anthropology*, Vol. 22, p. 348.
- 27 Thinkers like Jack Halberstam argue that new queer subculture and subcultural theory will need to account for “nonheterosexual, nonexclusively male, nonwhite, and nonadolescent subcultural production,” Judith Halberstam, “What’s That Smell?,” in *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*, London and New York, NY: New York University Press, 2005, p. 161.
- 28 See Alexander R. Galloway & Eugene Thacker, *The Exploit: A Theory of Networks*, Minneapolis, MN: University of Minnesota Press, 2007.
- 29 Matt Goerzen, “Notes Towards the Memes of Production,” *Texte zur Kunst*, June 2017.
- 30 Laboria Cuboniks, *XENOFEMINIST Manifesto*, 2016, available at <https://conversations.e-flux.com/t/new-stabilized-version-of-the-xenofeminist-manifesto-uncovered/4380>, accessed August 23, 2018.
- 31 *Ibid*.
- 32 Nick Land, *The Dark Enlightenment*, undated, available at <http://www.thedarkenlightenment.com/the-dark-enlightenment-by-nick-land/>, accessed August 25, 2018.
- 33 In a 1984 article, Louis Althusser critiqued Marxist humanism as a revisionist project, suggesting a more far-reaching antihumanism with an emphasis on historical processes. See Louis Althusser, “Marxism and Humanism,” first published in the *Cahiers de l’I.S.E.A.*, June 1964, available at <https://www.marxists.org/reference/archive/althusser/1964/marxism-humanism.htm>, accessed July 20, 2018. Beyond antihumanism, posthumanism goes even further, rejecting any anthropocentric bias altogether. It is worth mentioning here that alt-right prophet Nick Land tries to turn his dark enlightenment version of posthumanism into an argument against legal ethical boundaries, reviling: “the proliferation of spurious positive ‘human rights’ (claims on the resources of others backed by coercive bureaucracies),” Land, *The Dark Enlightenment*, unpaginated.
- 34 Warner, *Introduction*, p. 16.
- 35 Weiss, *Always After*, p. 631.
- 36 Yuk Hui, “On the Unhappy Consciousness of Neoreactionaries,” *e-flux Journal* #81, April 2017, available at <https://www.e-flux.com/journal/81/125815/on-the-unhappy-consciousness-of-neoreactionaries/>, accessed 20 August, 2018.
- 37 Spivak, *Who Claims Alterity?*, p. 72.

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