## CP

**CP Text: States ought to enter into binding and prior consultation with outerspace about how it feels about the plan. This is necessarily mutually exclusive because the aff must defend the temporal immediacy of the plan to avoid shifts in advocacy which makes debate impossible and justify infinite new 2nr arguments on all flows.**

**Ferrando 16 - Francesca Ferrando, Liberal Studies Program, New York University, in the Book “The Ethics of Space Exploration” pgs 147-149, edited by Schwartz and Milligan, published 2016** “Chapter 10: Why Space Migration Must Be Posthuman” [Space and Society, DOI 10.1007/978-3-319-39827-3\_10] Accessed 12/1/21 SAO

It is now time to consider the impact of space encountering on human identity and existential insights, by delving into the specific change of perspective brought along by space traveling. This radical shift, known as the overview effect, consists of a series of epiphanies experienced by astronauts looking at the Earth from outer space. In his book The Overview Effect: Space exploration and human evolution (1998), Frank White relates such a shift in consciousness to that specific geographical perspective, stating: “Mental processes and views of life cannot be separated from physical location” (3). Humans are embodied beings; their materiality is a process supported and deeply affected by their surroundings. White further asserts this point by emphasizing the fact that the astronauts in Earth orbits and the lunar astronauts have different types of epiphanies: “The orbital astronaut sees the Earth as huge and himself or herself as less significant. The lunar astronaut sees the Earth as small and feels the awesome grandeur of the entire universe…Both programs change the astronaut’s perception of the Earth and of his or her own identity, but in quite different ways” (ibid., 36). To White, the overview effect is so significant, that he affirms: “It is possible to grasp the true implications of this evolutionary process only by seeing it from the viewpoint of the universe as a whole, and from that perspective, the Overview Effect may point to humankind’s purpose as a species” (ibid., 5). **The overview effect is of key importance to space ethics, allowing us to approach the topic of space** migration not only from the usual utilitarian perspective, butalso **from an onto-epistemological standpoint:** resonating with Heidegger, **space physically becomes “a way of revealing**”. 10.5 Conclusions The affects and effects of space travel are life-changing, as Valentina Tereshkova remarks: “As soon as I begin staring into the starry ways in the sky, I physically realize how close they are. Those who have already been in space, yearn with all their hearts and souls to haste there again and again” (2015, 10). Tereshkova recently volunteered for a one-way trip to Mars, believing in a project which, even though not accomplished yet, may soon enough become actual. This chapter responds to the urgency for reflecting on the large-scale ethical implications, socio-political challenges and technological preconditions of space migration. In the first section of this chapter we have demonstrated that in the ancient world astronomical insights had a direct impact on social events, architectonical structures and religious beliefs: knowledge of space was crucial to the understanding of the Earth and to the development of human civilizations. In the second section we have underlined how, in the space race, humans lost their ontological primacy. While humanistic categories such as gender, race, nationality, among others, are still affecting the practices of going to space, the anthropocentric ontological primacy of the human has been challenged. On one side, non humans animals were launched first and have preceded humans in space. On the other side, robots are better suited to survive to outer space conditions.28 Thirdly, space migration brings to the bioethical debate on human enhancement new terrain of discussion by addressing, among other controversial issues, the search for alien life and the possibility of creating hybrids and chimeras between human animals and non-human animals, who may be better fitted to live on planets other than Earth, with all the bioethical concerns that crossing such species boundaries may raise. In the third section we have highlighted how outer space cannot be thought separate from Earth: space technology is already causing space debris, an environmental hazard both for spacecrafts as well as for life on Earth. Space pragmatics should be revised by developing sustainable space technology in order to comply with the theoretical premises based on the “Outer Space Treaty” (1967), expanding the beneficial vision of space exploration and space migration, from humans and Earth, to non-human beings and non-human agents, including other planets, stars, natural satellites and asteroids, approaching outer space under specific environmental regulations. Space exploration and interstellar traveling are setting the conditions for a socio-cultural, bio-technological and geo-political evolution, which is radically challenging the notion of the human, of the cosmos and of life itself. From an onto-epistemological perspective, the narratives of outer space are **feeding a posthuman paradigm shift** by decentering the Earth from the center of the known universe, and placing hypothetical human and non-human beings on other celestial bodies; furthermore, space migration and the adaptation to extraterrestrial conditions may eventually bring along the evolution of posthumanities. Outer space represents a literal and physical place beyond anthropocentrism, Earth-centrism, biocentrism and life-centrism, although these discriminatory categories are reappearing in human activities and pragmatics in space: this is why space is crucial to Posthumanism as much as Posthumanism is necessary to space. Outer space can finally be seen as the becoming29 of the human, not only linguistically (as a “posthumus”, the etymological root of the term “human”), but also ontologically. Outer space has historically performed and continues to manifest as a way of revealing in the processual constitution of human and posthuman identities. Through a comprehensive analysis of past, present and future legacies, this chapter stresses the importance of adopting a posthumanist approach in space migration, in order to manifest, instead of old habits and new wars, desirable futures for humans and non-humans alike.

**We should be open to the possibilities of powerful experience. When we think in terms of consequences and reason, we eliminate the possibility that experiences can provide the antidote to environmental political and ecological crisis. That means no perms.**

**Brown 7 - Charles Brown Professor of Philosophy Emporia State University 2007** [“Nature’s Edge, Boundary Explorations in Ecological Theory and Practice” Chapter titled: “Respect for Experience as a Way Into the Problem of Moral Boundaries” Page 81-83]cdm

Ever since Aldo Leopold' mused that extending the boundaries of the moral community to include the land was both an evolutionary possibility and an ecological necessity, environmental thinkers have searched for principled reasons to justify locating the boundaries of the moral community in new and different places. Efforts to redraw the boundaries of the moral community have frequently centered around the general thesis that core elements or beliefs within our worldviews have served to legitimate and encourage our reckless domination of the natural world resulting in the massive harm to nature known widely as the environmental crisis. According to their specific diagnoses, various thinkers have offered suggested cures involving some kind of revolution in thinking that would produce the kinds of attitudes and moral commitments needed to develop and sustain socially just and environmentally benign practices? Common to this entire genre of philosophical analysis is the claim, or perhaps hope, that by identifying the elements in our Worldview that are responsible for ecological destruction, it may be possible to develop alternative and ecologically benign worldviews that would free us of the seemingly historical inevitability of the mass production of destructive technologies that undo, rip, wound, and tear away at the biotic structure of the natural world. A well-known version of this strategy, widely associated with the Deep Ecology movement, argues that it is the anthropocentric character of our traditional Worldview that is largely responsible for ecological destruction and exploitation. According to this line of thought, our traditional anthropocentricism must be replace with a biocentric or ecocentric worldview that extends the notion c intrinsic value, traditionally limited t humans, to all ecological forms an structures. Ecofeminists, on the other hand, have argued that environment; domination results not from a anthropocentric worldview but from a androcentric worldview that reduce nature to 'a "feminine other," thus capturing nature within its project of masculine domination. The project of unmasking ecodestructive elements in or worldview does not end, however, with the development of new, alternative, and ecofriendly worldviews, but rather in the more radical possibility of shifting power within our worldviews away from the controlling power of fixed concepts and categories and toward an openness to the manner in which the world unfolds. My defense of this claim is grounded in an interpretation of the promise and the legacy of the kind of phenomenological philosophy that has dominated a good bit of continental thinking throughout the twentieth century. One of the primary achievements of phenomenological philosophy has 'been the steady unmasking of the pretensions of metaphysical concepts and abstractions that serve as corner stones or building blocks of any worldview. For the most part, our thinking has been directed by sets of concepts and categories that are external to thinking itself. Our various concepts, understandings, and attitudes toward nature are deeply influenced, some might even say predetermined or prefigured, by historically constructed concepts and categories. To attempt to think without a radical questioning of the historical and contingent nature of the concepts and categories controlling thought is simply to articulate the combinatorial possibilities of fixed semantic regimes. Rather than give in to this prepackaged manner of thinking, we must hold out for a kind of thinking that is open to the world, a kind of thinking that is able to take the world in, to be available to the revelation that the world may offer. As such thinking accepts what the world offers. At its best, I am referring to what may be described as rational insight and, at worst, a kind of cheap mysticism. Such thinking would be characterized by its intrinsic revisability in the face of an always open future. If we reflect on the basic impulse of Edmund Husserl's original phenomenological philosophy and the subsequent development of that tradition, we find a steady critique and unmasking of the taken for granted status of concepts and categories of the reductive metaphysical naturalism that results from Descartes's privileging of extension as; the metaphysical essence of matter and nature. Husserl argued that such naturalistic metaphysics was essentially a mass appropriation of culturally constructed, idealized, and abstract objects of a mathematized physics, which purports to be not only a faithful representation of reality itself, but the only possible one. By the construction of scientifically respectable, measurable properties as "the real" and rationality as "scientific method," reason has become trapped in the success of its own natural sciences. With the further interpretation of rationality as "value- free," **reason losses the ability to confront problems of value**. Husserl's reaction to reductive metaphysical naturalism helps us to see the consequences of a view of nature consisting "entirely of extensional properties externally related to each other within a causal matrix. Reason becomes computational and instrumental at best, and nihilistic at worst. Such a value-free mechanistic conception of nature inevitably leads to moral, social, political, and ecological crises as the value-free conceptions of rationality supporting such a naturalism dismiss the good as mere subjective preference, thus removing all questions of value from rational discourse. Such a dismissal of the good from the real and the rational generates intractable problems for moral philosophy in general and environmental philosophy in particular. Phemenology’s specific contribution to ecological philosophy is an attitude of respect for experience that it shares with much of ecological philosophy and many environmental activists in general. Unlike naturalism, phenomenology does not seek to dismiss experience as subjective, nor does it wish to replace or reduce experience to a more fundamental or more basic mode of being. Phenomenological description and articulation of the structures of experience are an attempt to, as Husserl puts it. return to the things themselves, ralther than simply taking for granted hgher-level, culturally sedimented idealizations and abstractions that often pass for ahistorical metaphysical discoveries. Such attention to and **respect** for the way the structure' and meaning of our involvement with the **world unfolds within everyday experience**, and thus is the great stuff of phenomenological description, provides a kind of corrective to the kind of thinking controlled by a worldview-that is, the kind of thinking that always reinterprets ordinary experience according to the concepts and categories occupying positions of power within such a worldview.

**Net Benefit**

**[1] Marxist materialism reinforces the nature culture divide**

**Carter 19 - Gabriel L. Carter, Western Washington University, WWU Graduate School Collection, Spring 2019** “Ethical Entanglements: Attunement and New Materialist Rhetoric” [https://cedar.wwu.edu/cgi/viewcontent.cgi?article=1880&context=wwuet] Accessed 4/20/21 SAO

New materialist thought, despite its best efforts, remains tied by name to modernist and Marxist materialisms—theories wedded to an inert view of matter. The rebranded “new” materialisms might be reasonably considered “new Marxist materialism” or “new non-inert materialism.” New materialists aim to distance their thinking from the oversimplified materialism that treats matter as inert and mechanistic. Pheng Cheah, in “Non-dialectical Materialism,” for example, states that “In dialectical [Marxist] materialism, the process of actualizing material reality is part of the epigenesis, auto-production, and auto-maintenance of the human corporeal organism as it creates the means of its own subsistence” (78). Dialectical materialism, in other words, populates the matter of the world with mechanistic, automatic processes that are beholden to human wants, desires, and intentions. Again, the nature/culture dichotomy emerges. Cheah aligns new materialisms—in this case, non-dialectical materialism—with a vitalist perspective in order to avoid the pitfalls of inert, mechanistic theories of matter. It is important to note that most (but not all) new materialists subscribe to some version of a vital materialism. The most cogent explication of vital materialism comes from Bennett’s work in Vibrant Matter (2010) where she explicates a vitalist perspective drawn from “Epicurean, Spinozan, Nietzchean, and [other] vitalist traditions” (Bennett x). The vitalist perspective views matter as “lively and self-organizing, rather than as passive or mechanical means under the direction of something nonmaterial, that is, an active soul or mind” (Bennett 10). Bennett’s “vibrant materialism” echoes similar philosophical commitments such as Driesch’s entelechy or Bergson’s élan vital, which are not: [R]educible to the material and energetic forces that each inhabits and must enlist; both are agents in the sense of engaging in actions that are more than reflexes, instincts, or prefigured responses to stimuli; both have the generative power to produce, organize, and enliven matter, though Driesch emphasizes the arranging and directing powers of the vital agent and Bergson accents its sparking and innovating capacities. (80, emphasis original) Bennett’s vibrant materialism, in other words, continues the vital materialist tradition and commitment to a non-mechanistic view of matter. Vibrant materialists view matter as selforganizing, lively, vibrant even, without appealing to an immaterial soul or mind. A vibrant matter that exudes agentic capacities, to hound the point again, foregrounds relationality—and thus, attunement—since it calls into question the static understanding of a rhetorical situation where the human rhetor is the only thing in possession of agency, and thus the capacity for change; instead, a vibrant materialist perspective offers one explanation for the lively, agentic capacities of nonhuman things within an assemblage. Bennett locates her vibrant materialism in “the tradition of Democritus-EpicurusSpinoza-Diderot-Deleuze” and differentiates it from the materialism of “Hegel-Marx-Adorno” (xiii). Using different terms but in a similar vein, Cheah investigates the differences between non-dialectical materialism (i.e. Democritus-Epicurus-Spinoza-Diderot-Deleuze-Bennett) and dialectical materialism (i.e. Hegel-Marx-Adorno). Cheah offers a simple reduction of dialectical materialism into two basic theses: [T]he two key features of the materialist dialectic are first, the understanding of nature and history as law-governed processes that can be rationally understood instead of immutable metaphysical substances, and, second, the determination of these processes as processes with a material existence that can be explained through empirical science. (71, emphasis original) In other words, the materialist dialectic of Marx and Engels viewed “nature” and “history” as processes that can be rationally grasped and that such processes may be found, and understood, by employing empirical inquiry into materials. That is, we humans can “step back,” shed our subjective entanglements with nature and history, and master its functions. The two-fold move made by Marx and Engels, according to Cheah, distances their materialism from an older materialism that “looked upon all previous history as a crude heap of irrationality and violence” (qtd. in Cheah 70). Cheah draws a lineage from the oldest materialism, defined by Engels, to the dialectical materialism of Engels and Marx, to a non-dialectical materialism that, as Cheah argues, solves the issues of old materialism by making no appeal to a nature/culture divide nor the negative production of matter. Cheah’s critique of the negative production of matter and the nature/culture divide remain insightful, but for the purposes of my project, the example simply illustrates that new materialists take issue with Marxist materialism, whether due to negative production, nature/culture dichotomies, or most widely cited: an inert view of matter. All three of these critiques work to distance new materialists from the pitfalls of dialectical materialism. Whichever one chooses, the message remains clear: new materialists do not wish to be confused with the materialism of yesteryear; instead, new materialists revisit often dismissed thinkers in order to emphasize and demonstrate the role a vibrant matter plays in new materialisms.

**[2] Technological alienation IS the root cause of all extinction impacts.**

**Dodd 12 -** Joseph Dodds, MPhil, Psychoanalytic Studies, Sheffield University, UK, MA, Psychoanalytic Studies, Sheffield University, UK BSc, Psychology and Neuroscience, Manchester University, UK, Chartered Psychologist (CPsychol) of the British Psychological Society (BPS), and a member of several other professional organizations such as the International Neuropsychoanalysis Society, 2012 [“Psychoanalysis and Ecology at the Edge of Chaos” p 70 ]cdm

Here there are echoes of Freud's (1916) idea of 'anticipatory mourning' and the associated attacks and spoiling that we will study below (see p. 72). However, for Searles the natural world is not just a space for externalizing our conflicts. Rather, a healthy relationship to the non-human environment is essential for human psychological well-being. Furthermore, one consequence of our alienation from nature is an omnipotent longing for fusion with our technology, and a powerful anxiety should this fully occur. Over recent decades we have come from dwelling in an outer world in which the living works of nature either predominated or were near at hand, to dwelling in an environment dominated by a technology which is wondrously powerful and yet nonetheless dead ... [T]his technology-dominated world [is] so alien, so complex, so awesome, and so overwhelming that we have been able to cope with it only by regressing, in our unconscious experience ... to a degraded state of nondifferentiation from it ... [T]his 'outer' reality is psychologically as much a part of us as its poisonous waste products are part of our physical selves (Searles 1972: 368) The further we are alienated from nature, the more we are driven into primitive regressive identification and omnipotent fascination with our technology, a powerful positive feedback loop. The inner conflict between our human and non-human selves, and our animal and technological natures, is projected onto the environment, further rupturing the relationship and leading to a spiral of destructiveness as we 'project this conflict upon, and thus unconsciously foster, the war in external reality between the beleaguered remnants of ecologically balanced nature and \*(hu)man's technology which is ravaging them' (ibid.). Here we are in Klein's paranoid-schizoid world, with a primitive ego unable to differentiate between good and bad mother. While ecologists portray a good eco-mummy doing battle with bad techno-mummy, things are not so simple. As we have seen, civilization (and its technology) is a defence, a 'good mother' to protect us from capricious and uncaring mother nature (Freud 1930), but, as Searles suggests, we are supposed to accept that 'our good mother is poisoning us' (Searles 1972: 369). For Searles (1972), behind both nuclear danger and ecological catastrophe lies the raw destructiveness Kleinians link to Thanatos, or what Erich Fromm (1992) understands in terms of necrophilia. Searles (1972: 370) argues that at this level of functioning we project 'our own pervasive, poorly differentiated and poorly integrated murderousness, bora of our terror and deprivation and frustration, **upon the** hydrogen **bomb**, the military-industrial complex, technology.' We may find the slow, more controllable death from pollution preferable to 'sudden death from nuclear warfare' or we might yearn for the quick relief of a nuclear blast to the 'slow strangulation' of environmental devastation (Searles 1972: 370). Living with such apocalyptic threats leads to a kind of ultimate version of the defence Anna Freud (1936) described as identification with the aggressor. At an unconscious level we powerfully identify with what we perceive as omnipotent and immortal technology, as a defense against intolerable feelings of insignificance, of deprivation, of guilt, of fear of death ... Since the constructive goal of saving the world can be achieved only by one's working, as but one largely anonymous individual among uncounted millions ... it is more alluring to give oneself over to secret fantasies of omnipotent destructiveness, in identification with the forces that threaten to destroy the world. This serves to shield one from the recognition of one's own guilt-laden murderous urges, experienced as being within oneself, to destroy one's own intrapersonal and interpersonal world. (Searles 1972: 370) In this view, we are seeing a kind of repetition on a planetary level of an early intrapsychic anxiety situation. In childhood 'a fantasied omnipotence protected us against the fUll intensity of our feelings of deprivation, and now it is dangerously easy to identify with seemingly limitless technology and to fail to cope with the life-threatening scarcity of usable air, food, and water on our planet' (ibid.). Unfortunately our technological powers have outstripped our emotional maturity, and the omnipotent phantasies of infancy now have a frightening objectivity. In place of a religion we no longer believe in, or hopes for future generations we no longer have meaningful contact with, we identify with our immortal, inanimate technology. In this realm of omnipotent fantasy ... mother earth is equivalent to all of reality ... a drag ... to our yearnings for unfettered omnipotence ... It may be not at all coincidental that our world today is threatened with extinction through environmental pollution, to which we are so strikingly apathetic, just when we seem on the threshold of technologically breaking the chains that have always bound our race to this planet of our origin. I suspect that we collectively quake lest our infantile omnipotent fantasies become fully actualized through man's becoming interplanetary and ceasing thereby to be man ... [W]e are powerfully drawn to suicidally polluting our planet so as to ensure our dying upon it as men, rather than existing elsewhere as ... gods or robots ... **[**T]he greatest danger lies neither in the hydrogen bomb ... nor in the more slowly lethal effect of pollution ... [but] in the fact that the world is in such a state as to evoke our very earliest anxieties and at the same time to offer the delusional 'promise' ... of assuaging these anxieties, effacing them, by fully externalizing and reifying our most primitive conflicts ... In the pull upon us to become omnipotently free of human conflict, we are in danger of bringing about our extinction. (Searles 1972: 371-

**[3] Their method forecloses emancipatory change on climate**

**Bryant 14 - Levi R. Bryant in the book Onto-Cartography, published in 2014** “Onto-Cartography: An Ontology of Machines and Media” [https://www.euppublishing.com/userimages/ContentEditor/1394557044520/Bryant%20-%20Onto-Cartography%20-%20Introduction.pdf] accessed 7/31/21 SAO

The term materialism became so empty that Žižek could write, “[m]aterialism means that the reality I see is never ‘whole’ – not because a large part of it eludes me, but because it contains a stain, a blind spot, which indicates my inclusion in it” (Žižek 2006: 17). This is a peculiar proposition indeed. What need does matter have to be witnessed by anyone? What does a blind spot have to do with matter? Why is there no talk here of “stuff”, “physicality”, or material agencies? It would seem that among the defenders, materialism has become a terme d’art which has little to do with anything material. Materialism has come to mean simply that something is historical, socially constructed, involves cultural practices, and is contingent. **It has nothing to do with processes that take place in the heart of stars**, suffering from cancer, or transforming fossil fuels into greenhouse gases. We wonder where the materialism in materialism is. We might attribute this to a mere difference in intellectual historical lineages – those descended from the Greek atomist Democritus on the one side and the critical theorists hailing from historical materialism on the other – but unfortunately, this perversion of materialism, this reduction to the cultural and discursive, has very real analytic and political effects. At the analytic level, it has had the effect of rendering physical agencies invisible. This arose, in part, from the influence of Marx’s analysis – who was not himself guilty of what is today called “historical materialism” – of commodity fetishism, which showed how we relate to things under capitalism is, in reality, a relation between people or social (Marx 1990: 165). Marx was right. When a person buys a shirt, they are not merely buying a thing, but are rather participating in an entire network of social relations involving production, distribution, and consumption. However, somehow – contrary to Marx’s own views – this thesis became the claim that things aren’t real, or that they are merely crystallizations (Marx 1990: 128) of the social and cultural. Based on this elementary schema of critical theory, the critical gesture became the demonstration that what we take to be a power of things is, in reality, a disguised instance of the economic, linguistic, or cultural. Everything became an alienated mirror of humans and the task became demonstrating that what we found in things was something that we put there. To speak of the powers of things themselves, to speak of them as producing effects beyond their status as vehicles for social relations, became the height of naïveté. This placed us materialists in an uncomfortable position. On the one hand, we were supposed to be “hard-nosed materialists,” believing that everything is physical, that the idea or concept doesn’t determine the being of being as in the case of Hegel or Plato. Weren’t we supposed to turn Hegel on his head? Didn’t turning Hegel on his head entail showing that ideas issue from material relations, rather than material things issuing from ideas? On the other hand, our theorizations somehow led us to see discursivity, the concept, the social, the cultural, the ideological, text, and meaning – the ideal – as being the stuff that forms being. How had this happened? We went so far in our “historical materialism” that we even came to denounce all the findings of science and medicine as discursive social constructions (which isn’t to say these practices shouldn’t be subjected to ideological critique). The analytic and political consequences of this were disastrous. Analytically we could only understand one half of how power and domination function. The historical materialists, critical theorists, structuralists, and post-structuralists taught us to discern how fashion exercises power and reinforces certain odious social relations by functioning as a vehicle for certain meanings, symbolic capital, and so on. Yet this is only part of the story. As Jane Bennett puts it, things have their power as well (see Bennett 2010). Unfortunately, discursivist orientations of social and political theory could not explain how things like turnstiles in subways, **mountain ranges, and ocean currents also organize social relations** and perpetuate forms of domination because they had already decided that things are only vehicles or carriers of social significations and relations. Because things had been erased, it became nearly impossible to investigate the efficacy of things in contributing to the form social relations take. An entire domain of power became invisible, and as a result we lost all sorts of opportunities for strategic intervention **in producing emancipatory change**. The sole strategy for producing change became first revealing how we had discursively constructed some phenomenon, then revealing how it was contingent, and then showing why it was untenable. The idea of removing “turnstiles” as one way of producing change and emancipation wasn’t even on the radar. This was a curious anti-dialectical gesture that somehow failed to simultaneously recognize the way in which non-human, non-signifying agencies, structure social relations as much as the discursive. On the other hand, the shift from materialism to the discursivism of variants of historical materialism rendered it impossible to address one of the central political issues of our time: climate change. Thinking climate change requires thinking ecologically and thinking ecologically requires us to think how we are both embedded in a broader natural world and how non-human things have power and efficacy of their own. However, because we had either implicitly or explicitly chosen to reduce things to vehicles for human discursivity, it became impossible to theorize something like climate change because we only had culture as a category to work with. Having brought about the dissipation of the material in the fog of binary oppositions introduced by signs, there was no longer a place for thinking the real physical efficacy of fossil fuels, pollutants, automobiles, sunlight interacting with the albedo of the earth, and so on. Even among the ecotheorists in the humanities we find a preference for discussing portrayals of the environment in literature and film, rather than the role that bees play in agriculture and the system of relations upon which they depend.

## CP

**CP Text: I am plagiarizing the 1AC. It’s mine. The aff has nothing left to bargain with. This is the best challenge to systems of property. We shatter the illusion of neoliberal control of knowledge production.**

**Froomkin 13 - David Froomkin, The Morningside Review, Published in Partnership with Columbia University Libraries, Columbia Undergrad Student, May 1st, 2013** “Plagiarism as Revolution, Concept as Content: Apotheosizing the Author under the Aegis of Appropriation” [https://journals.library.columbia.edu/index.php/TMR/article/view/5441] Accessed 9/29/21 SAO

“Art is either plagiarism or revolution.” —attributed to Paul Gauguin In “It’s Not Plagiarism. In the Digital Age, It’s ‘Repurposing.,’” Professor Kenneth Goldsmith writes about his course “Uncreative Writing,” which explores the concept of authorship. His students study the Internet’s impact on the proliferation of plagiarism. Goldsmith observes that “the sheer penetration and saturation of broadband . . . makes the harvesting of masses of language easy and tempting,” going on to discuss new artistic methods facilitated by the Internet that rely on appropriating previous artistic works (“It’s Not Plagiarism”). In his course, Goldsmith encourages—and even requires—his students to plagiarize. Worried about the conventional and clichéd way in which creative writing is often taught, with students told that their job as authors is to produce works of originality, Goldsmith established his course as an alternative: We retype documents and transcribe audio clips. We make small changes to Wikipedia pages (changing an “a” to “an” or inserting an extra space between words). We hold classes in chat rooms, and entire semesters are spent exclusively in Second Life. Each semester, for their final paper, I have them purchase a term paper from an online paper mill and sign their name to it . . . Students then must get up and present the paper to the class as if they wrote it themselves, defending it from attacks by the other students. What paper did they choose? Is it possible to defend something you didn’t write? Something, perhaps, you don’t agree with? Convince us. (“It’s Not Plagiarism”) By making his students express themselves in words not of their own choosing, Goldsmith forces them to confront what constitutes authorial intent. Though they copy, they engage in the significant job of arranging. Even in choosing which paper to plagiarize, his students necessarily express themselves. Moreover, as they are appropriating others’ ideas, the aesthetic value of their products must derive entirely from the method of composition. “Uncreative Writing” proposes a radical redefinition of authorship for the digital age, which would make context the new content. Indeed, it suggests that even if it is impossible to create substantively original works, art may still derive its aesthetic value from its conceptual basis. To justify his project, Goldsmith invokes the example of novelist Jonathan Lethem, whose February 2007 article in Harper’s Magazine, “The Ecstasy of Influence: A plagiarism,” epitomizes the kind of patch-written project Goldsmith extols. There is not a single new idea in Lethem’s essay; instead, it synthesizes the ideas of a great number of authors—and indeed does so without obvious attribution. As Lethem’s title points out, his entire essay is a plagiarism. Goldsmith writes, In academia, patchwriting is considered an offense equal to that of plagiarism. If Lethem had submitted this as a senior thesis or dissertation chapter, he’d be shown the door. Yet few would argue that he didn’t construct a brilliant work of art—as well as writing a pointed essay—entirely in the words of others. It’s the way in which he conceptualized and executed his writing machine—surgically choosing what to borrow, arranging those words in a skillful way—that wins us over. Lethem’s piece is a self-reflexive, demonstrative work of unoriginal genius. (“It’s Not Plagiarism”) That Lethem’s finished product succeeds stylistically is unquestionable. Despite his almost complete reliance on appropriation, Lethem manages paradoxically to create a brilliant work of art by synthesizing his influences so beautifully. As Goldsmith points out, it is the conceptually elegant method by which Lethem crafts his essay that gives it its appeal. Goldsmith characterizes copyright criticism as the centerpiece of Lethem’s argument. “Echoing the cries of free-culture advocates such as Lawrence Lessig and Cory Doctorow, [Lethem] eloquently rails against copyright law as a threat to the lifeblood of creativity,” he writes (“It’s Not Plagiarism”). Yet, Lethem does much more than simply criticize copyright. Lethem’s observation that all works of art embody their antecedents leads him to argue that copying is not only inevitable, but desirable. Many masterpieces owe their creation to artists’ inspiration by predecessors. Thus, Lethem questions the traditional conception of authorship, which rests on the assumption that creators produce works of unique inspiration (63). This assumption underpins Jane Ginsburg’s 2009 article “The Author’s Place in the Future of Copyright,” in which Ginsburg, a Columbia law professor, defends the traditional view of authorship. In stark opposition to Lethem’s critique, she views copyright as vital in protecting this tradition. “Vesting copyright in authors,” she writes, “made authorship the functional and moral center of the system” (148). Ginsburg believes that authorship is the basis of a social system of value. Lethem’s argument for copying, she suggests, is an affront to authorship. To allow anyone to plagiarize an author’s work would be to reduce its value and thus be an attack on the author. Ginsburg worries that “the advent of new technologies of creation and dissemination of works of authorship not only challenges traditional revenue models, but also calls into question whatever artistic control the author may retain over her work” (148–9). The prospect of authors losing their creative control scares her, because she equates authorship with originality and fears the demise of originality. Ginsburg criticizes advocates of a free culture who claim that copyright “somehow degrades the noble calling of disinterested creativity” (152), labeling them “techno-postmodernists.” She writes: “If the author is dead, or must be dethroned, then the reader not only lives, but reigns supreme. Readers give meaning to the texts they peruse; reading itself becomes a creative act” (151). The postmodern theory supposes that readers rather than authors give meaning to texts today in the act of reading them. This would undermine the traditional concept of authorship by devaluing the role of the author. Ginsburg views techno-postmodernism as nihilistic because it challenges her value system. Ginsburg argues that “the Internet gives concrete effect to the postmodernist theory of reader as creator, for all readers can remanipulate the text, and none can impose unilateral significance” (151). As Goldsmith points out in his article, the Internet makes appropriation easy, which Ginsburg would argue facilitates the dethroning of the author. It would be easy to label Goldsmith a techno-postmodernist and to interpret his course as an attack on authorship, yet the opposite is true. By reimagining what the author can be in the 21st century, Goldsmith defends authorship against those who would devalue it. Ginsburg might see the goal of the course as manipulating text to expose a lack of “unilateral significance,” fitting with her thesis about readers’ replacement of the author (Ginsburg 151). However, Goldsmith’s course is concerned not with the role of the reader, but of the writer. It is not a course in techno-postmodernism. The “new writing has an electronic gleam in its eye,” but “its results are distinctly analog, taking inspiration from radical modernist ideas and juicing them with 21st-century technology” (“It’s Not Plagiarism”). Indeed, Goldsmith rightly rejects the nihilistic notion that authorship is dead. He agrees with Ginsburg that this is a theory under which “individual creativity is discredited” (Ginsburg 152). Rather, Goldsmith argues that the new literature is “a writing imbued with celebration, ablaze with enthusiasm for the future, embracing this moment as one pregnant with possibility” (“It’s Not Plagiarism”). Ginsburg’s account of the techno-postmodernists does not reflect Goldsmith’s argument: he suggests that by copying, writers can create works of aesthetic value—and that this is perhaps the only source of creativity left to artists today. Goldsmith is trying not to dethrone, but to inaugurate, the author. Lethem represents better the idea behind Goldsmith’s course; indeed, his theory defends postmodernism from charges of nihilism, reinterpreting what postmodernism means in the context of authorship. Lethem examines T.S. Eliot’s preoccupation with attribution, implying that it reflects a broader social paradigm. Lethem argues that this obsession with citation “can be read as a symptom of modernism’s contamination anxiety. Taken from this angle, what exactly is postmodernism, except modernism without the anxiety?” he asks (62). Lethem suggests there is nothing nihilistic about this postmodern approach to creation. Rather, he reconciles postmodernism with a concept of authorship, suggesting that authors may still create original works of art using techniques of appropriation. Copying, Lethem says, allows authors to “make the world larger” (65). This strongly implies that he has not abandoned the possibility of creating works of originality. In light of Lethem’s claim that **appropriation reinforces authorship**, it is possible to consider Goldsmith’s course a reaction to the supposed nihilistic reductionism of Ginsburg’s techno-postmodernists. Goldsmith’s seeming willingness to concede the death of originality proves chimeric, as he ultimately suggests that copying allows his students to produce work of incredible creativity. Goldsmith observes that his students will at first invariably react with horror to his instruction that they copy. Yet, ultimately, they reconsider their objections. Goldsmith describes how “after a semester of my forcibly suppressing a student’s ‘creativity’ by making her plagiarize and transcribe, she will tell me how disappointed she was,” not because her creativity had been stifled, but “because, in fact, what we had accomplished was not uncreative at all; by not being ‘creative,’ she had produced the most creative body of work in her life” (“It’s Not Plagiarism”). Goldsmith’s seeming **dismissal of authorship is an attempt to reclaim it** in an age in which, to many, it seems impossible to create a substantively original work. Indeed, Goldsmith’s article can be interpreted as an articulation of a fundamental principle of authorship: that creation is as much about methodology as about material—and, moreover, that through plagiarism his students elevate method to material. For Goldsmith, the “trend among younger writers who take [Lethem’s] exercise one step further by boldly appropriating the work of others without citation, disposing of the artful and seamless integration of Lethem’s patchwriting,” reveals that “context is the new content” (Goldsmith 3). Modern technology has created an aesthetic sensibility that considers appropriation an essential aspect of authorship. **What matters is no longer what one says, but the mode of her saying it**. Still to Goldsmith, the postmodern writer gains authorship by creating a work of aesthetic merit. Thus, in a world in which “long-cherished notions of creativity are under attack, eroded by file-sharing, media culture, widespread sampling, and digital replication,” Goldsmith’s course “rise[s] to that challenge by employing strategies of appropriation, replication, plagiarism, piracy, sampling, plundering, as compositional methods” (“Uncreative Writing” 1). “Along the way,” he writes in his syllabus, “we’ll trace the rich history of forgery, frauds, hoaxes, avatars, and impersonations spanning the arts, with a particular emphasis on how they employ language” (1). Goldsmith’s course thus focuses on employing language to express old ideas in new ways, which he believes permits new authorship. Yet there is an ambiguity at the heart of Goldsmith’s idea. Writing of the beauty of plagiarists’ products, Goldsmith concludes that “far from being coercive or persuasive, this writing delivers emotion obliquely and unpredictably, with sentiments expressed as a result of the writing process rather than by authorial intention” (“It’s Not Plagiarism”). Goldsmith seems to distinguish between compositional method and creation, the latter alone associated with traditional views of authorship. In this, he channels postmodernist French philosopher Michel Foucault, who argues that authorship is a modern concept, sure to wither away. Foucault claims in his 1969 essay “What Is an Author?” that “the author does not precede the works; he is a certain functional principle by which, in our culture, one limits, excludes, and chooses; in short, by which one impedes the free circulation, the free manipulation, the free composition, decomposition, and recomposition of fiction” (Foucault 119). Thus, he argues authorship is a characteristic of, rather than requisite for, a work. Authorship matters to Foucault only because it affects the perception of a work. Foucault anticipates presciently the controversy over the disappearance of authorship. Moreover, he argues that “the author function will disappear . . . in such a manner that fiction and its polysemous texts will once again function according to another mode, but still with a system of constraint—one which will no longer be the author, but which will have to be determined or, perhaps, experienced” (119). Foucault expresses the postmodern theory that claims that authorship will be replaced by a different lens through which to interpret text. Foucault does not address Ginsburg’s concern, shared by Lethem and Goldsmith, about the demise of originality, but another idea from the same essay may better reflect the postmodern development in authorship. Foucault advances the concept of “discursivity,” a specific—and heightened—form of authorship in which creators establish not only an idea but an avenue for ensuing ideas. “Founders of discursivity,” Foucault writes, “are unique in that they are not just the authors of their own works. They have produced something else: the possibilities and the rules for the formation of other texts” (Foucault 114). He gives as his examples Freud and Marx, who pioneered fields of thought. Perhaps the new aesthetic sensibility of the digital age extends the realm of Foucauldian discursivity to include all works that are plagiarized by the “techno-postmodernists.” These works spawn methodological progeny in a parallel fashion to Marx’s and Freud’s inspiring their heirs. If Goldsmith’s methods of appropriation can indeed be considered an extension of the realm of discursivity, then the very plagiarism that Ginsburg decries as defacing an original work instead uplifts it, giving the original creator’s authorship a discursive character. Viewed this way, Goldsmith’s process could heighten authorship itself. Lethem provides perhaps the best extension of Foucault’s theory of authorship. Asking whether “our appetite for creative vitality require[s] the violence and exasperation of another avant-garde, with its wearisome killing-the-father imperatives,” Lethem suggests “we [might] be better off ratifying the ecstasy of influence—and deepening our willingness to understand the commonality and timelessness of the methods and motifs available to artists” (67). Lethem proposes to end discussions of modernism and postmodernism, and instead to embrace methods of reuse as a definitive aspect of authorship. **To do so would be to embrace the collaborative character of authorship in contemporary times.** This is exactly what Goldsmith does in “Uncreative Writing.” By employing plagiarism, Goldsmith revolutionizes the concept of authorship, which he says derives not only from the substance of a work but also from its very composition. Like Ginsburg, he maintains that authorship still lives, but he differs from her in his rejection of the limited view of authorship which she defends. Instead, sharing Lethem’s view that plagiarism allows contemporary artists to create works of originality, Goldsmith expands authorship twice: once by recognizing the significance of appropriation and again by extending Foucault’s discursivity.

**There is a doublebind – Either you think the K is wrong and ownership is good so you vote neg because they have failed to prove private ownership is bad, or you think the aff is true and its good to allow me to steal their intellectual labor because property rights are unethical and you vote neg because they have no arguments left in the round.**

## K

#### Nixon’s proclamation that “Gold is dead” marked the end of material labor relations. With no anchor to production the financialization of capitalism has made revolution impossible. Only the exacerbation of viral reactions solves through catastrophic collapse.

Baldwin 15 - Dr. Jon Baldwin, London Metropolitan University, International Journal of Baudrillard Studies, July 2015 “Baudrillard and Neoliberalism” [https://baudrillardstudies.ubishops.ca/baudrillard-and-neoliberalism/] Accessed 10/5/20 SAO

As would be expected of a thinker from the left concerned with issues of political economy, Jean Baudrillard’s work can be used to illuminate the machinations of geopolitical finance and the global economy. The most significant event to recently occur to this economy was the financial crash and crisis of 2007/8. A Baudrillardian reading of these events is the prime focus of the essay. Baudrillard’s work proposes that the origins of the crash can be found in the transformation of capitalism into a new form of hyper-capitalism, namely neoliberalism. As well this is the transformation of the economy into a financial simulacrum, namely a hyper-real economy. This article proposes that the suspension of the gold standard by United States President Richard Nixon in 1971 is the principal act of deregulation of the market. This fundamentally transmuted the nature of the economy. This ‘freeing’ of the market can be understood as a semiotic act, even a creative act, and is compared to radical movements in the arts. It is common to use the phrase gold standard to refer to a model of excellence or a foundation upon which judgement may be based. Postmodernity may be defined as an era that has lost such gold standard foundation. Nixon’s claim that ‘Gold is dead’ echoes Friedrich Nietzsche’s claim that ‘God is dead.’ Nothing is the same after this. There is no longer any possible morality of the market. The flow of capital is freed from any anchor to real wealth. We witness, as Baudrillard had fully anticipated, the virtual international autonomy of financial capital. Monetary debt becomes a mere paper promise and the world becomes more successful at creating claims on wealth than creating wealth itself. This is the play of floating capital. In this financial simulacrum money becomes a sign free of any reference to real wealth or production. When this simulacrum is exacerbated to the point of parody, the bubble bursts and crash ensues. The crash and crisis of neoliberalism can be seen to fully correlate with Baudrillard’s principle of exacerbation. The article begins by outlining the official and unofficial accounts of the crash of 2007/8. It suggests that capital is, to a certain extent, perpetual crisis. The move of the economy into neoliberalism and the discontent this facilities is remarked upon. The deregulation of the gold standard is a key moment in the move to a hyper-real economy. Analogies with post-modern architecture, music, literature, and poetry are made. These analogies are possible because, at heart, they all involve issues with the political economy of the sign. Indeed, in the early 1970’s Baudrillard had identified a certain correlation between Saussure and Marx on the semiotics of value. The deregulation of the gold standard is argued in the article to be central to the genealogy of the hyper-real economy. The implications of this are considered as well as consequences of the move to simulated finance and the virtual market. One outcome is the freeing of the economy and unlimited financial speculation. The trans-economics of speculation is argued to be exacerbated to the point of parody, and hence the bubble bursts. The article concludes with a discussion of the Baudrillardian motif of exacerbation. The world’s leading economies are in crisis and the harsh repercussions of the financial crash of 2008 are still being felt. The global financial meltdown continues and economic inequality has reached extremes not seen for a century. Business and government in their economic activity, commercial or military expansion, corruption, and surveillance are widely distrusted. Many people regret the consumerism and social corrosion of modern life. **However the emancipatory activities of protest, activism, and both the traditional and radical left, appears already exhausted, ineffectual, and have yet to deliver.** Less fortunate people in the west seem entrapped in a form of what Baudrillard would call Stockholm syndrome – expressing empathy for a system that does not have their interests at heart and which conceals gross inequalities of wealth, power, and opportunity. They seem content to accept exploitative and precarious working conditions, and the compensatory pathologies of narcissistic consumption (retail therapy), media spectacle (a thousand channels and nothing on), fantasies of status and advancement (the mythologies of advertising), and celebrity idolatry (the twittered selfie). Meek acceptance or resignation to a banal, materialistic, nihilistic society appears complete for some. Capital and affluent societies have always had waves of boom and bust – stasis and chaos – but what is crucial about the current financial situation is its scale. It is a global crisis and not regional like other previous crashes. It cannot be contained, assistance is not available from some other region, and austerity measures are already being met with civil disobedience. Dependent on one’s perspective, this heralds one of the greatest catastrophes of recent history or one of the most significant opportunities for radical change. Nobel laureate economist, Joseph Stiglitz, has proposed that the crisis – the fall of Wall Street, the revelation of the machinations of the bankers, and market fundamentalism – presents a legitimation crisis to capitalist society akin to the effect of the fall of the Berlin Wall upon communism. What was the catalyst for the crash? After decades of largely steady growth and expansion the global economy began to reveal signs of distress in 2007. On the 9th August BNP Paribas is the first major bank to acknowledge the risk of exposure to the subprime mortgage market and freezes three of their funds. Subprime lending is typically made to those who may have difficulty maintaining the repayment schedule. These high credit risk loans are characterized by higher interest rates making them lucrative to the institutions granting them. The chief executive of another major bank, Northern Rock, will later claim that this was ‘the day the world changed.’ In 2008 it became apparent that financial difficulty had snowballed and that the world was experiencing the onset of the worst economic crisis since the Great Depression of the 1930s. Day by day there was the utter collapse of huge and household name financial institutions, the failure of core businesses, stock and housing market downturn, and decline in consumer wealth and economic activity. Global retirement funds dropped by 20 per cent in a single week. Economies worldwide slowed, credit was tightened, and international trade declined. Banks had to be bailed out by nation states to avert a meltdown on Wall Street. A number of causes and triggers of the crash were proposed with varying weight given by differing authorities. These involved a complex intersection of economic policies and deregulation. They include the encouragement of home ownership, the relatively easy access to loans for subprime borrowing, and subsequent overvaluation of bundled subprime loans, all of which assumed the housing market would continue to grow indefinitely. There were also questionable modes of trading by buyers and sellers, an ambition for short-term instant profit over longer term growth. There was a lack of adequate capital holdings by banks and insurance companies to support the financial commitments they made. An important distinction should be made here between the individual and the economic system itself. Often it is all too easy to scapegoat a few individuals for their failings in the attempt to present the financial system as essentially just and workable. Undoubtedly there were individuals’ idiosyncrasies within the system. There was blatant greed, idiocy, insider dealing, criminal activity, and escalation of little more than Ponzi schemes. There were dealers on cocaine, antidepressants, or anti-anxiety medication, which fuelled exuberance and the taking of risks one would normally avoid. Memorably, Tom Wolfe cites a study that discovered that “traders with unusually high levels of testosterone at the start of the trading day could be counted on to turn a profit by the day’s end.” However, when it came to sex “his demonstration rarely took more than 60 seconds. It went pump pump pump pump pump pump pump pump oo-oo-oo-oo-oo-oooouh uh oo agghhh and bingo – roll off, snore like a bear” (Wolfe, 2013: 19). Traders treated their customers with disdain, referring to them as ‘muppets’, ‘guppies’, ‘suckers’, ‘marks’, ‘sheep’, ‘chumps’, ‘lambs’, ‘baby seals’ (Ibid). But these were the only people actually providing ‘liquidity’, that is, ready money. Also worthy of consideration are the hiring policies of financial Human Resources departments with their tried and tested techniques for ensuring they only hire the most aggressive and money-driven of all their candidates, and their ability to weed out anyone with morals, restraint or empathy. Whilst there is an element of ‘human error’ to the crash ultimately focus should be upon the economic system itself, a system that churns out and feeds off such individuals. The U.S. Senate’s report, Wall Street and the Financial Crisis: Anatomy of a Financial Collapse, concluded that the crash was the result of “high risk, complex financial products; undisclosed conflicts of interest; the failure of regulators, the credit rating agencies, and the market itself to rein in the excesses of Wall Street” (U.S. Senate: Levin-Coburn, 2011). Concomitant with this, and to address and attempt to lessen the chance of a recurrence, the Dodd-Frank Wall Street Reform and Consumer Protection Act regulatory reforms were adopted. This was an overhaul of the U.S. financial regulatory system on a scale not seen since the restructurings that followed the Great Depression. The act attempts to increase regulation of banking and risk, increase transparency of markets (in particular derivatives), and protect consumer and insurance interests. There are further measures to increase standards and cooperation in accounting procedures and credit rating agencies. The ambition of the legislation is announced as follows: “To promote the financial stability of the United States by improving accountability and transparency in the financial system, to end ‘too big to fail’, to protect the American taxpayer by ending bailouts, to protect consumers from abusive financial services practices, and for other purposes” (Ibid.). Alongside the new regulatory measures there have been two dominant responses to attempt to lessen the impact and aggravation of the crisis. One is unprecedented fiscal stimulus such as institutional bailouts and quantitative easing – the printing of more money – to promote economic activity. Another has been the implantation of austerity measures such as public spending cuts, and certain tax increases. The general mood from western governments and big business has been one initial embarrassment and hand-wringing followed by an air of business as usual: the show must go on. There has been the regulatory patching up, the closing of a few loopholes, the making of some cuts here, and a stimulus of the economy there. The belief is that after several years, maybe even a decade or two, economic growth will return to the previous level and things will be back to normal. The masses must tighten their belts. They must accept the slashing of public spending, the shrinking of social protection, and an impoverished quality of life. They must accept the thwarting and regression of progressive change. They must knuckle down and ride out the storm while seeing advancement opportunities for their children dwindle to levels unknown for more than half a century. That is the mainstream official, Wall Street, version of events. On this account the crash presents no insurmountable obstacle to the ideology of free market capitalism. The crash is seen as just a blip. There is historical amnesia and myopia in this official vision. On the other hand there is a more critical view of the crash. Capitalism, its critics say, has always had waves of boom and bust. A boom fuelled by lending and private debt is always and inevitably followed by bust. Witness the recent bubbles in third world debt (1980s), the Asian meltdown (1990s), dot.com fever (2001), and property and mortgages (2007). On this view capitalism is perpetual crisis. The regular and cyclical nature of boom and bust is apparent in a broad historical overview of US economic activity. There were depressions in the 1830s, 1870s, and 1890s, and a financial panic in 1907: “It is interesting to note that all were immediately preceded by some kind of speculative financial boom that went bust, followed thereafter by the sharp and deep contraction of the real economy in the wake of the speculative bust” (Rasmus, 2010: 11). The crash of 1929 was a massive financial catastrophe chiefly caused by highly leveraged speculative borrowing. Hand-wringing and regulation followed such as the introduction of rules to stop such leveraged speculative trading by banks with customer deposits. Certain stability in the 1950s and 60s followed and there was no major financial catastrophe until the deregulation and removal of the aforementioned rules in the 1970s and 80s. Hence we arrive at another massive financial catastrophe caused in part by highly leveraged speculative borrowing. Again, this is being followed by hand-wringing and regulation. And so it continues like endless sequels to a film that was awful to begin with. As Marx and Engels had anticipated in The Communist Manifesto, “And how does the bourgeoisie get over these crises?…by paving the way for more extensive and more destructive crises” (Marx, 2002: 184). What is crucial, however, about the contemporary financial situation is its scale. In the late 1990s Baudrillard had proposed that “what has triumphed isn’t capitalism but the global” (Baudrillard, 1998: 10). It may now already be a cliché and a form of wishful-thinking for some, but Christian Marazzi suggests that this is “one of the greatest crises of history” (Marazzi, 2011; 9). joseph Stiglitz has proposed that the crash presents a legitimation crisis for capital and should all but silence the most vociferous supporters of neoliberalism (the neoconservative supported vision of ‘capitalism on steroids’). This may well be overly optimistic but what remains significant is the fact that ‘capitalism’ or ‘neoliberalism’ is now emerging as the name of the problem rather than as something that seems obvious, the best, natural, or even inevitable. The term neoliberalism was originally coined in Europe in the late 1930s to suggest a new form of liberalism following the decline of interest in classical liberalism. It fell out of favour until recently whereby the meaning has shifted somewhat to embrace a host of related ideologies, mode of governance, and policy packages that are all favourable to a hyper-capitalism. There is a clear relationship with globalisation and imperialism. There are nuances but typically the political philosophy of neoliberalism supports total economic liberalisation, ultra-free trade, open markets with no geographic restriction, complete deregulation, and on-going privatisation. It would weaken and decrease the public sector in favour of the private sector. For its critic’s neoliberalism is a form of fundamentalism as crude and dangerous as any other fundamentalism. This market fundamentalism seeks market solutions and suggests competition as the answer to any problem**. The competition**, however, is not on a level playing field: **it is won by those with** connections and concentration of **capital, founded on imperialism, slavery, theft, and lineage**. The players take illegal short cuts, creatively cut corners, exploit others, and avoid tax payments. As with any competition it ensures that there are some winners but a majority of losers. This is at odds with the neoliberal claim that competition ensures the best outcome for all involved. A political economy has been established which ultimately only benefits a wealthy elite. Neoliberalism advocates the unfettered use of free market techniques and principles outside the spheres of commerce and business in the creation of new markets and interventions in non-economic areas and social space such as health, care, education, culture, energy, and so on. The basic premise is that everything will run better if run as a business. The neoliberal answers to the canonical questions of philosophy, such as ‘Why are we here?’ and ‘What should I do?’ are answered thus: We are here for the market, and you should compete. Neoliberals tend to believe that “humans exist for the market, and not the other way around” (Treanor, 2005). The human is defined as merely a potential entrepreneur, the middle-manager of their own life, which is seen as their own initial capital and enterprise. Neoliberalism perhaps makes sense only to those already holding the bargaining chips of economic power, or the poor souls who have internalised this ideology and definition of their finite time on earth in purely economic terms. Since the 1970s neoliberalism as a practical system of government has been implemented in various forms around the world often under the guise of liberal-democracy but in reality as variants of crony capitalism (a sprinkling of liberal legitimacy to dictatorships), corporatocracies (the corporate takeover of nation states), and unfettered and unrequested globalisation. The governments of Ronald Regan and Margret Thatcher, with big business whispering and tonging in their ears, are said to have done much to facilitate and disseminate such neoliberal ideology. A key resource for their ideas is Friedrich Hayek’s paranoid and unwarrantedly influential book The Road to Serfdom. Hayek argued that the trend, as he saw it, towards socialism and collectivisation occurring throughout the west in the 1940s was incompatible with freedom and democracy. The fear is of the growth of the state and variants of socialism. His ideology is perhaps best summarised by Ronald Reagan’s famous quip: “The nine most terrifying words in the English language are ‘I’m from the government and I’m here to help.’” Given the recent bank bailouts this rings rather hollow today. Thatcherism is largely synonymous with neoliberalism. The tributes that followed the recent death of Thatcher revealed how much of neoliberalism is now taken for granted even of the left of the political spectrum. One delightful piece of dissention was offered by Labour M.P. Glenda Jackson in a House of Commons speech which went against the mainstream of historical amnesia. She spelled out the disapproval of such neoliberalism for the general population of the UK. Thatcherism wrought “the most heinous social, economic and spiritual damage upon this country… We were told that everything I had been taught to regard as a vice – and I still regard them as vices – was, in fact, under Thatcherism, a virtue: greed, selfishness, no care for the weak, sharp elbows, sharp knees, all these were the way forward…[people know] the price of everything and the value of nothing” (U.K. Parliament, CM201213). Also typical in enumerating the social problems, growing populist reaction, and discontent of neoliberalism are the heartfelt words of a UK school teacher: “We train children to be successful, ruthless, greedy and selfish; our virtues are money, fame and looks. We do not reward kindness, do not value loyalty, we do not care about courage” (Griffiths, 2013: 11). The World Health Organisation has predicted that depression is on track to become the second most widespread disease, after heart disease, in the developed world by 2020. Oliver James (2008) posits a strong correlation between rising rates of mental distress and nations most advanced in neoliberalism. Our hugely increased wealth over the past half century has done nothing to increase our happiness. In fact not only does market capitalism have little impact on improving levels of happiness but it actually exacerbates certain types of mental illness. Rates of distress among women in the UK almost doubled between 1982 and 2000. This is also true of the US and in striking contrast with more egalitarian and collectivist countries. Capitalism itself, with countless boom and bust cycles, is fundamentally bi-polar, swinging from the hyped-up mania and exuberance of a boom to the depression and come down of a bust. The advocacy of cognitive behaviour therapy, James suggests, must be refuted as merely a sticking plaster for a sick society which encourages individuals to try to think positively rather than challenge the status quo. James describes the human being under neoliberalism as a passive, empty, anxious, isolated person for whom life has no meaning except work and who compensates for this through compulsive consumption. Our emotional malaise is a direct result of increased competitiveness, individualism, materialism, and the way that these exploit our insecurities. **Selfish capitalism generates insecurity and inflates comparisons**. A winner-takes-all competitiveness merely creates losers and a pandemic of low self-esteem. It offers only compensatory pathologies around consumption, celebrity, and status. The acceleration of neoliberalism is clearly a crisis in itself, and a back-drop to the actual crash. There will be numerous ways of telling the story of the crash and the ‘biggest bubble in history’ but at some stage all plot lines will converge to one place and one time: Camp David, Maryland, on the afternoon of Friday 13th August 1971. Here, in secret, Richard Nixon met Federal Reserve chairman Arthur Burns and other advisers. The backdrop was high inflation, and high unemployment. These were implications of the fact that since the mid 1960’s the US had begun to borrow enormous sums to fund Lyndon B. Johnson’s ‘Great Society’ and the Vietnam War. In essence “the US began to live – and kill – considerably beyond its means” (Kunkel, 2012:23). To avert a run on America reserves Nixon announced the advice he was going to follow on television on Sunday 15th August, before the markets opened: “I have directed Secretary Connally to suspend temporarily the convertibility of the dollar into gold … Now, what is this action – which is very technical – what does it mean for you?” (http://www.presidency.ucsb.edu/ws/index.php?%20pid=3115%20#axzz%201UZnES7PMon). Indeed, what does it mean and what are the implications today? Previously the Bretton Woods system of international financial exchange had fixed exchange rates based on the US dollar, which was redeemable for gold by the US government at the price of $35 per ounce. This anchor meant that the U.S. was committed to backing every dollar overseas with gold. The dollar was anchored to gold and other currencies were anchored to the dollar. Paper banknotes in circulation carried the guarantee that they could be exchanged for a certain amount of gold. As gold is scarce, this put strict limits on the amount of money that governments could print. The suspension of the direct convertibility of the U.S. dollar into gold ushered in the era of **freely floating currencies**. This is a move away from the strict post-Depression regulation of U.S. finance. The current world monetary system assigns no special role to gold; indeed, the Federal Reserve is not obliged to tie the dollar to anything. It can print as much or as little money as it deems appropriate. Nixon’s neat opportunism “changed the rules of world trade” (Auters, 2010: 35). and Slavoj Žižek confirms that the decision to abandon the gold standard for the US dollar “was the sign of a much more radical shift in the basic functioning of the capitalist system” (Zizek, 2012: 17). In semiotic terms Nixon suspended the relationship between a sign and its referent – in this instance money and gold. This disconnected the circuit between paper and bullion, and hence representation and the real. The implications following this type of divorce of sign systems from their referent (even if the relationship was always only ever idealist or utopian) underpin much of Baudrillard’s work. The implications of the loss of a core referent, or loss of a sign systems connection to a reality, are often discussed under the rubric of postmodernism. The much debated term was first used around the 1870s but gained wider currency in the 1970s. Following Nixon there is no transcendental law of capital and in many ways anything goes. There is incredulity to grand narrative of the modern, planned, regulated market. One can make an analogy with developments in the arts. Around the date of the ‘Nixon Shock’, July 15, 1972 at 3.32 pm to be exact, Pruitt–Igoe, a large urban housing project in St. Louis, Missouri, was given the final coup de grâce by dynamite and the first stage of demolition was complete. For architectural theorist and provocateur, Charles Jenks, this was the day modern architecture died and a new paradigm emerged: postmodern architecture. The destruction of the complex, typified by poverty, crime, and segregation, signalled the failure of public policy planning and is seen as a direct indictment of the ideals of modernism and of the society-changing aspirations of the International School. Modernist architectural form, planning, and space were meant to regulate good conduct and healthy behaviour. Postmodern architecture, for better or worse, is incredulous to such ambitions and has loss the gold standard and regulation of modernist planning. In music one might point to composer Arnold Schoenberg’s ambition of the emancipation of the dissonance. Music loses the standard of tonality and arguably sounds like the dissonance of emancipation. Literature loses the regulated contract between author, text, and reader with fragmentation, paradox, parody and questionable narrators. The work of art loses the divine and cult value. It is no longer the representation of a referent just as money is no longer a representation of gold or wealth. Religious and mythological themes, the portrait of the patron, the landscape, and the slice of modern life all dissipate. Art becomes a self-referential sign system playing with its own possibilities. Its referent becomes other art movements and as such becomes simulation. New Age spirituality is a quasi-sentiment of the ineffable freed from the dogma and rituals of the standard of institutionalised religion. In Baudrillard’s signature theory, reality itself becomes a self-referential system disconnected from the gold standard of the Real. Let us take a moment to stretch a tentative analogy with what happened in poetry and the deregulation of verse. The Oxford Companion to English Literature announces that “Verse in the twentieth century has largely escaped the straitjacket of traditional metrics.” Likewise we can say that ‘Economics in the twenty first century has largely escaped the straitjacket of the traditional regulated market.’ In England ‘free verse’ was initially a term of derogation before it became a battle cry, and today is more or less a neutral descriptor. Emerging at the advent of European modernism, the French term vers libre, first used by Gustave Kahn in the late 1880s, signified poetry free from the closed forms such as the sonnet, villanelle, or sestina, making very little or no use of traditional rhyme or meter. Kahn refused all legitimacy to traditional meter, seeing in it only a constraint, “an essentially political one – the inherited legacy of royal centralism and absolutism, put to work in servile manner” (Meillassoux, 2012: 22). Charles Baudelaire, with his focus on modern life in the city, also signals the freeing of poetry from strictly religious, mythological, or natural referents. There is no standard in terms of form or content that poets are bound or restricted by. For pedagogical convenience we can cite the myth of Arthur Rimbaud as pioneering these developments. The poet is raised to ‘seer’ with ‘verbal hallucinations’ and ‘verbal alchemy’ under the aegis of the theory that ‘inventing the unknown calls for new forms’. This is Rimbaud, in his own words, “exempt from all morality” (Robb, 2001: 194). Une Saison en Enfer was one of the first modern works of literature to show “that experiments with language are also investigations into the self.” Fifteen years before the vers libre made its official appearance in French literature, the idea that poems could be written without rhyme or metre “sounded like artistic vandalism” Ibid.). For Stéphane Mallarmé, Rimbaud was the sort of ‘attractive hooligan’ who could, and did, do “serious damage to French literature” (Ibid.). In ‘Crisis of Verse,’ Mallarmé will speak of the “exquisite and fundamental crisis” (Meillassoux, 2012: 21). occasioned by the emergence of free verse. The qualified acceptance of free verse is enabled insofar as “God had ceased, for the young Mallarmé, to guarantee the status of literary symbols” (Ibid.: 28). For verse, as the poet believes, there are to be no political or centralist constraints, no referents or standards, no morality, and ‘God has ceased.’ For the economy, as Nixon states, there are to be no political or centralist constraints, no referents or standards, no morality and ‘Gold is dead.’ For organised religion and philosophy, as Nietzsche states, there are to be no political or centralist constraints, no referents or standards, no morality, and ‘God is dead.’ If we have broken with these standards and referents of poetry, religion, and philosophy then it is because we have killed their guarantor and transcendental signified – God. If we have broken with these standards and referents of the economy then it is because we have killed their guarantor and transcendental signified – Gold. The ending of the gold standard may not be the single cause of the current crisis but it is certainly an enabling factor. In 1973 dollar-gold convertibility was abandoned once and for all. Enter now the play of borrowing and lending: all monetary debt since has been “mere paper promises” (Kunkel, 2012: 23). Overall indebtedness has grown faster than most national economies: “In the last forty years, the world has been more successful at creating claims on wealth than it has at creating wealth itself” (Ibid.). Marx’s circuit M – C – Mˈ (Money – Commodity – Money) becomes, as he anticipated, M – Mˈ (Money – Money). In likewise, fashion pioneer of semiology, Ferdinand de Saussure’s formula S – R (signifier and signified comprise the (S) sign which refers to (R) a referent) become S – S (Sign – Sign). That is, it becomes what Baudrillard will term a simulation, a self-contained self-referential sign system. In the financial economy money – a ‘paper promise’, a ‘claim on wealth’ – becomes a sign free of any reference to real wealth or production: a financial simulacrum. Economic referents enter into a play of self-generated signs abstracted from real value. In The Mirror of Production, Baudrillard summarises: “The sign no longer designates anything at all. It approaches its true structural limit which is to refer back only to other signs. All reality then becomes the place of a semiurgical manipulation, of a structural simulation” (Baudrillard, 1975: 128). A financial bubble, viewed through a Baudrillardian lens, can be conceived as one such simulation. It is becoming routine in discussions of Baudrillard to note the uncanny nature of how his thought anticipates and seems to predict future developments: “the prefigurative qualities of Baudrillard’s writing are, now, self-evident” (Noys, 2012). Problems with the symbolism of the disentangling of the gold-standard are emblematic and the seeds of the current crash are planted in the early 1970s. Baudrillard notes, in 1973, that this process culminates in the ‘virtual international autonomy of finance capital’, in the uncontrollable ‘play of floating capital’. When financial capital is extracted from ‘all productive cautions’, and even from ‘all reference to the gold standard’, then ‘general equivalence’ becomes the strategic place of the manipulation: “Real production is everywhere subordinated to it. This apogee of the system corresponds to the triumph of the code” (Baudrillard, 1975: 129). Here, in a characteristic motif, the economic real (of production for instance) is subordinated to economic simulation: simulation becomes more real than the real (hyper-real). The code now becomes the greater political problem than alienation, exploitation, inequality, and so on. **The financial simulacrum should not be taken as having no effect on everyday economic life:** the code, the model, precedes the real. The economy is hence forth considered hyper-real. Elton McGoun uses Baudrillard’s notion of hyper-reality in his study of intrinsic value. The simulation-model and virtual market comes to determine the real economy itself: “decisions affecting production and employment are made on the basis of stock prices, and not on the basis of production and employment” (Elton, 1997: 113) The following conclusion is reached: it is not the ‘real economy’ that shapes reality but activity in the financial economy. “The financial economy is thereby more real than the real economy itself; it is a hyper-real economy” (Ibid.). This results in a financial simulation which consists of an exchange sphere without any reference to economic reality. It is an internal (virtual) exchange with no referent. The sophistication of the financial simulacrum tends to reduce the degree of materiality of the financial reality. Schinckus explains the evolution from commercial fairs to financial markets, whereby “the goods were not exposed anymore and the transactions (on paper) became symbols” Schinckus, 2008: 1086. Finance has largely abandoned its role of raising capital or supporting entrepreneurial activity (with subsequent variants of exploitation) and is now almost totally dedicated to speculation. Orléan evokes the ‘virtual character’ of finance to describe this disconnection with the sphere of production (Orléan, 1999). Schinckus uses Baudrillard to tease out some of the consequences of the move to e-finance and the technological virtualization of the financial market. The emergence of automatic trading and the creation of electronic financial products have profoundly modified the organisation of the markets and financial exchanges themselves. The ‘Iowa Electronic Market’, created in 1988, was the first virtual market where all interactions took place online. Oral negotiation has been superseded by an abstract sociability whereby traders only interact via computer screens. Wolfe describes traders “trying to monitor six screens at once, six screens that fan out three over three, obscuring any connection we have to the real world” (Wolfe, 2013: 27). This leads to a ‘screen sociability’ which sees traders “personify their screen by giving them a hypothetical personality” (Schinckus, 2008: 1081). Often stock market transactions (or rather risks) concern minute quantities, which may be just fractions of a per cent. But when these are amplified into quantities of hundreds of millions of dollars of shares these fractions soon add up. One might buy a stock (any stock, it is immaterial – and herein lies one of the very problems) to hope to inflate the general share price and then sell immediately and attempt to make an instant profit. Or vice versa, sell then buy. Wolfe cites an early example from the pioneer Edward Thorp: “He bets $332.5m – virtually one third of a billion – on selling a stock short – and bets another third of a billion buying the same stock to make a profit of one one-hundredth of 1%. Think of risking a total of close to two thirds of a billion dollars to make $2.5m! Sheer madness” (Wolfe, 2013: 21). One effect of the emergence of quantitative trading is that “It had nothing to do with any stock’s or bond’s value. It was a purely mathematical way to game the markets” Ibid.). One issue with this creation of a virtual market is the ambition to reach the idea of the ‘perfect market’ model seen only in economic theory textbooks. In this case, “the finance reality has become a “hyper-reality” i.e. the image of the theoretical reality that we have in mind” (Schinckus, 2008: 1082). One trend of this desire to develop ‘hard models’ in finance has been the rise of econophysics, whereby economists, physicists, statisticians and computer specialists endeavour to apply models seen and developed in physics to the market. In these instance financial quotations are studied as if they behaved, for example, like gas molecules. These models then actually shape the market by being transformed into computational algorithms to price or hedge financial securities with the belief that returns will behave like physical entities. One prominent simulation model, certainly influential in derivatives, has been the Black-Scholes formula published in 1973. This was meant to cut risk and scientifically legitimate the activities of options markets around the world. However, over-reliance upon the model, and its incorrect axioms (e.g. the presupposition of negligible probability of extreme price change) was said, by the likes of NassimTaleb and Jean-Philippe Bouchaud, to spiral into the worldwide October 1987 crash. Capital freed from regulation has no obstacle to circulation and value radiates “endlessly in every direction” (Baudrillard, 1987: 25). Recently, **trade in derivatives worldwide was one quadrillion US dollars, which is ten times the total production of goods on the planet over its entire history**. This is one sense of what Baudrillard means by ‘floating capital’. There is no anchor in real production or wealth. Žižek has recently suggested that the stages in the predominant mode of money seem to obey the Lacanian triad of psychoanalytic concepts of the Real, Symbolic, and Imaginary. Gold functions as the Real of money (what it is ‘really worth’); with paper money we enter the Symbolic register (paper is the symbol of its worth, worthless in itself); and, finally, the emerging mode is a purely ‘Imaginary’ one – money will increasingly exist as a purely virtual point of reference, of accounting, without any actual form, real or symbolic (the ‘cashless society’) (Zizek, 2012: 101). Financial speculation is “without reference to production or its real conditions…it plays now on its own orbital circulation and revolution alone” (Baudrillard, 1998:1). One result of this is the ‘fictitious’ nature of wealth, as Gérard Duménil and Dominique Lévy suggest in The Crisis of Neoliberalism. For instance, income is withdrawn against asset bubbles, and there are claims made on future wealth that neither can, nor will, be produced. The signs engendered by the financial simulation cannot fully be converted into real wealth, as the market is currently experiencing. Duménil and Lévy make the case that neoliberalism has less been an ideological programme on behalf of free markets than a quest for more high income on the part of the upper classes. This goes against the traditional legitimisation of neoliberalism by positing old fashion greed against liberty and free-flowing markets. In true ‘trickle-down’ fashion, however, this quest for wealth and property also appeals to the middle-class and the poor. Subprime lending was the attempt to extend to ordinary consumers “through rising home prices [consumer debt, student loans, credit, etc.], a fictitious income long enjoyed by the financial classes. The scheme could hardly last” (Kunkel, 2012: 28). This is congruent with the claim by Angela Mitropolous and Melinda Cooper that the crisis was generated by “usury from below that extended beyond the limits which were tolerable to capital” (Noys, 2010: 46). This is to say that the growth of the bubble accelerated and inflated into what The Economist has called “the biggest bubble in history.” For Baudrillard, the crisis was an always already coming implosion impacted upon by the hyper-real economy and trans-economics of speculation. This is a flouting of the ‘law’ of value, of the market, production, surplus-value, and the’ very logic of capital’. The trans-economic develops into “a game with floating, arbitrary rules, a jeu de catastrophe” (Baudrillard, 2001: 1). Interestingly here, the crisis has come and traditional political economy has come to an end, “but not at all as we expected it to – it will have ended by becoming exacerbated to the point of parody” (Ibid.). **The financial crisis has emerged,** the bubble has burst**, and we witness one of the biggest threats to capitalism** and neoliberalism **thus far, through the exacerbation of simulation.** This has not come about through radical politics and not – as much as it would have been desirable to be agents of change – through critique, or dialectics, or rational discussion, or insurrection, or event, or act, or the deconstruction of political concepts, or long-term revolution, or instant revolt, and so on. Baudrillard’s argument is that we need to follow this process and exacerbate further the contradictions of the hyper-real economy to ensure its demise. **If capital is now floating capital, then let us let it float away.** This is the parodic, ironic, and ecstatic play of the processes often analysed under the rubric of postmodern. Regarding the crisis there is no transcendent critique at play but immanent implosion. This resonates with the theoretical manoeuvre that Benjamin Noys (2012) has identified as ‘accelerationism.’ Noys notes that there are those who argue for the need to ‘radicalise and deepen the tendencies’ that led to the current crisis: “The tendency now becomes the immanent radicalisation of capital’s own dynamic of deterritorialisation” (Noys, 2010: 51). For Baudrillard, this immanent implosion and exacerbation is “a way of putting an end to the economy that is the most singular in style, ultimately more original than our political utopias” (Baudrillard, 1998: 2). Ecstasy is the process in play rather than dialectics. The only revolution in things today is no longer in their dialectical transcendence (Aufhebung), but in “their potentialization, in their elevation to the second power, in their elevation to the Nth power, whether that of terrorism, irony, or simulation” (Baudrillard, 1990: 63). Baudrillard proposes that it is from the inside, by overreaching themselves, “that systems make bonfires of their own postulates, and fall into ruins” (Baudrillard, 2001: 6). This is the fate that arguably awaits the exacerbation of neoliberal capital. Rather than confront power, **one must use power against itself**. As Baudrillard cites as a preface in Forget Foucault, “As in judo, the best answer to an adversary manoeuvre is not to retreat, but to go along with it, turning it to one’s own advantage” (Baudrillard, 1987). In a methodological consideration Baudrillard writes that **the only justification for thinking and writing is that it accelerates these terminal processes. “Here, beyond the discourse of truth, resides the poetic and enigmatic value of thinking**” (Baudrillard, 2000: 83). Exacerbation is a radical form of Daoism, a going with the flow, not offering resistance but letting the power of the system destroy itself. This is certainly counter intuitive and a novel proposition but is perhaps better placed than the attempt to confront a vastly more powerful opponent head-on, or to attempt make an absurd system moral or regulated. Neoliberalism and its “democratic dictatorship is shaping up nicely,” Baudrillard claims(Baudrillard, 1997: 149). If this is the case then ultimately, for Baudrillard, we are to challenge this from the realm of the symbolic. The economic and semiotic system suppresses and is built upon the denial of the symbolic: one must “therefore displace everything into the sphere of the symbolic, where challenge, reversal and overbidding are the law “(Baudrillard, 1993: 136). Is this principle of exacerbation, which is witnessed in the escalation and overbidding of (‘primitive’) potlatch competition that Baudrillard frequently return to, going to be effective in the ruination of neoliberalism? It is at moments like the socio-economic present that we are most likely to find out.

**The attempt to make the world transparent through information and research is self-defeating. More knowledge fails to change reality. Facts and evidence are uniquely dissuasive. This causes global implosive violence as a method of creating meaning for its own existence by destroying all mysterity in the world and rendering it intelligible**

**Artrip and Debrix 14.** Ryan E. Artrip, Doctoral Student, ASPECT, Virginia Polytechnic Institute, and Francois Debrix, professor of political science at Virginia Polytechnical Institute, “The Digital Fog of War: Baudrillard and the Violence of Representation,” Volume 11, Number 2 (May, 2014)

It is in this always operative tendency of **rendered appearances to yield meaning** (even if their meaning is to be information-worthy), not in the image or event itself, that we situate the conditions of possibility and reproducibility for the **ever-thickening representational fog and for the violence/virulence of images**, or better yet, of **appearances**. **To make war** or, as the case may be, the terror event **mean something**—even in some of the most immediate reactions often designed to evoke injustice or, indeed, **incomprehension**—is the **generative point of violence**, the **source of representation** as a **virulent/virtual code** and mode of signification. Baudrillard writes, “**Everywhere one seeks to produce meaning, to make the world signify, to render it visible**.” He adds, “**We are not, however, in danger of lacking meaning; […] we are gorged with meaning and it is killing us**” (Baudrillard, 1988: 63). Indeed, the Western world—increasingly, the global—has found itself with a proliferation of meanings and significations in the late 20th and early 21st centuries. It is as if the so-called **crisis of nihilism** (thought to be characteristic of much critique and philosophical suspicion throughout the 20th century) **later on produced something of the opposite order**. The mass violence of the 20th century inaugurated not a complete void of despair or meaninglessness, but instead **a flood of meaning, if not an overproduction of it**. Baudrillard refers to this **frantic explosion of meaning/signification** as “**a panic-stricken production of the real** and the **referential**, above and parallel to **the panic of material production** […]” (Baudrillard, 1983: 7). Here, Baudrillard describes a mode of production of a different kind, not motivated by class interests or exploitation of value, but by an automated, perhaps viral, abreaction to the empty core or disenchantment of things and the world: that is to say, the degree to which things seem to lack a singular center of gravity or have lost a justifiable reference to the real world, and yet each thing that “matters” is also an attempt to get at reality as a question of accumulation (of meaning), circulation (of signs), and filling up of all interstitial spaces of communication and value. **The end result is an over-abundance of signs and images of reality**, something that culminates in what Baudrillard calls **hyperreality**—**things appear more real than reality itself**. The story that needs to be told is thus not about the undoubtedly deplorable “truth” or fact of explosive and warlike violence, but about a violence of another sort. In the radical digital transparency of the global scene, we (members of the demos) often have full or direct exposure to explosivity, as we saw above with the image of terror. But what still needs to be thought and problematized is implosivityor what may be called **implosive violence**. Implosive violence is a violence for which we do not, and perhaps will never, have much of a language (Rancière, 2007: 123). Although, not having a language for it or, rather, as we saw above, seeking to find a language to talk about it and, perhaps, to make sense of it is still sought after. This is, perhaps, what digital pictures of war/terror violence seek to capture or want to force through. Implosive violence, often digitally rendered these days, is in **close contact** with **media technologies and representational devices** and techniques because it seeks **representation and meaning**. This is why implosive violence insists on calling in wars (against terror, for example) and on mobilizing war machines (against terrorist others, against vague enemy figures), but wars and war machines that **no longer have**—**to the extent that they ever had**—a **clearly identifiable object and subject**, or a **clear mission/purpose**. As such, this **implosive violence and its wars** (the **new Western/global way of war**, perhaps) must remain **uncertain**, **unclear**, **foggy**, **inwardly driven**, **representational**, and indeed **virulent**. They **must remain uncertain and confused** even as they are **digitally operative** and **desperately capture events/images** to give the impression that **meanings/significations can and will be found**. Yet, as we saw above, **it is not meanings exactly that must be found, but information and the endless guarantee of its immediate circulation**. As information occupies the empty place of meaning, certainty, or truth, images must be **instantaneously turned into appearances** that **search for meanings** that will **never be discovered** because, instead, a **proliferation of information-worthy facts and beliefs will take over** (**perhaps this is what US fake pundit and comedian Stephen Colbert famously referred to as “truthiness**”). Or, as Baudrillard puts it, “**free from its former enemies, humanity now has to create enemies from within, which in fact produces a wide variety of inhuman metastases**” (Baudrillard, 2003). Thus, this **implosive violence** is destined to be **a global violence** since it "is the **product of a system that tracks down any form of negativity** and **singularity**, including of course **death** as the **ultimate form of singularity**. […] It is a violence that, in a sense, **puts an end to violence itself and strives to establish a world where anything related to the natural must disappear** […] Better than a global violence, we should call it a **global virulence**. **This form of violence is indeed viral**. It moves by contagion, produces by chain reaction, and little by little it destroys our immune systems and our capacities to resist" (2003; our italics).

**Vote negative to pave space and put up a parking lot. This is an act of radical refusal – it ruptures the endless processes of commodification and exploitation that structure the modern university. there only solvency ev (habson and motey) indicates that satire is affective for advocating change, the aff isn’t that which proves alt solves case. Truth is indeterminate in a semiotic system of cap meaning the k is a pre req to offense under the rob**

**Hoofd, 17** [Ingrid, assistant professor at Utrecht University, “*A Fatally Wounded University,*” pg. 150-1, //MW]

Perhaps the only thing one can do is to **destabilize** and **provoke** the world around us. We shouldn’t presume to produce **positive solutions** … one needs to make a kind of **detour** through the strategy of the worst scenario. It’s not a question of ideas—there are already **too many ideas**! (1993, 170–171; italics in original) To conclude then, to let the **auto-immune disease** run its course therefore would entail firstly seeing the university, from its very inception, for the **ridiculous scam** that it is: a **marvelously absurd** outgrowth of the **delusional ideals** of Enlightenment humanism. However, this also means that any representational theoretical critique like this one is just as much a scam of the authority of theoretical analysis, in which possibly, as Lyotard suggested, truth and technique have collapsed into one another. So this book, by partaking in the same ideals of visibility while **exposing the problem** of the contemporary university to **scrutiny** and **visibility**, suggests that we follow a strategy of ‘**fatal’ consciousness-raising** in order to hopefully **plant the seeds** of **future radical events** regarding academia. An example here might be a staff and student exodus from the university’s current imperative, which would signify a notable collapse of its prime beliefs towards a more mystical thinking in the hard sciences and in the humanities. Perhaps we should simply let the **university bleed to death** for now. Only such an apparent ‘solution’ that seeks **not solve anything at all** or make any predictions, while seemingly absurd, may mean the **hoped for death** of the contemporary university and its revival as a **radically different entity**. This book must therefore finally remain speculative and opaque, and mount this final chapter as a polemical provocation that does not seek to **pre-programme** what the **next stage of the university** should look like or which ideals need to be chanted, as doing so would itself fall prey to the **problematic** and ultimately **managerialist** claim of transparent (fore)knowledge and **true emancipation**. This book, in all its philosophical and analytical exposition, after all cannot even with certainty claim that it has represented the reality of the contemporary university in any kind of self-assured manner, or that it does not sneakily mix up the ‘observed pattern’ and the ‘pattern of observation.’ So is this book itself not simply just as much partaking in the delusion that the university always has been? To paraphrase Derrida once again: the university, truly, what an idea! Time perhaps to lay that **cursed institution to rest** for now and **put down** that **alluring crystal ball**, so that **we all may rest too.**