



(Code + City + Counterstrike) ÷ Flow

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1. The grid of architecture, social planning, movement and bodies finds its isomorphism in computer circuitry and videogaming. In both cases, architecture (hardware or urban) operates in a feedback relation with flesh (bodies or the software-gamer combo). And, in both cases, a digital condition pervades the general structure of the distinction between material and immaterial experience.

2. Psychogeography-a stroll around and about this organized circuit of movement, urban or digital binarism, whether immersed in the game of real life or "virtual" death.

Mediating in and between, also playing the game of academic and artist, theoretical mime, half tongue-in-cheek, I'm drifting through a series of paragraphs.



THE LAYOUT

The site of *détournement*, its geography, has always carried the central condition of the psychic landscape known to Situationists through the *dérive*. Drifting from the streets of the '60s to the virtual territory of the networked computer video game constitutes the first intervention: *Collateral Damage-Counter-Strike*. *Collateral* enacts digital forms of *détournement* within a datascape that is at once experienced as globally distributed and in an isolated condition-the slump of the videogamer in his chair, unconsciously firing at his opponents. The online videogame intervention consists of a performative endurance of interruption that aims to surrealistically engage the gamers within the virtual confines of their environment, serving as the test site for mapping the flow of Situationist tactics to the networked realm of global computing. This flow will be demonstrated in its transformation from the analogue to the digital, charted here in its downloaded state from the computer to the city, through an analysis of *soniCity::KLOMP_DSP*. This *.walk* (dot-walk) project utilises BASIC computer code to map algorithmic patterns for city walkers. Running a peripatetic computer, and perhaps contrary to the Situationist *dérive*, the dot-walker executes a strict foot program, whose generative code-in the form of numbers-forms the basis for the live manipulation of audio data (environmental field recordings). Via technology, these two interventions remix and hack the inheritance of the SI at the level of *détourned* code and the virtual *dérive* without neglecting the traditional domain of the urban environment.

"That which changes our way of seeing the street is more important than that which changes our way of seeing a painting."
-Guy Debord, *inaugural meeting of the Situationist International*.

1: THE GRID

At the end of Godfrey Reggio's *Koyannasqatsi*-with Philip Glass' score reaching a crescendo of repetition-the camera zooms back from the city, pans out and across the urban landscape of towers, the metropolis in the International style of modernism, revealing the grid and its traffic at high-speed, the film accelerated until we only see lines,

gridlines of light, the start and stop as the traffic becomes pulses of electricity, information flows of metal, signalling instantaneous motion of repetition and movement through the gateway of an unseen, internal logic, a ghost of regularity that diverts the particularity of the city to the supersession of the drifts of data. Naturally, and almost unconsciously, and almost without recognition through its artificiality, this image is transfused and overlaid with a computer circuitboard: the bright colours of the wiring matching in intensity the city's grid, as the computer and the city are fused not in their similarity of form, but in their actuality of one to the other. There is difference apparent between the city and the circuit but difference manufactured. The relation is one of homology where each element is in a process of translation or transformation to the other, despite gross distortions of size, of normality. The film opens a perspective where we see the becoming of the human to the circuit. A mutual affinity is found through the pattern of the machinic wiring to the city's grid. In visual and sonic languages the macro and micro are wired together. This is a direction which human enacts in its relation to technology. The computer circuit is not a metaphor, it is not "like" the city: it is the city, insofar as the city has always encoded a programming of human movement and stasis, an *arkhe* (texture), the motions of ontology scripted and soldered. It is the visual emergence of the city-circuit, the physical mapping of computer code to city and the embodiment of the grid in the computer's architecture. The feedback loop between the storage of bits and bytes and the storage of bodies is complete.

2: THE DRIFT

According to Simon Sadler, the "Situationists sought out the *unité d'ambiance*-an area of particularly intense urban atmosphere" (69). This was accomplished through the *dérive* (drift), a dowsing movement through the city that sought to follow the ebbs and flows of bodies and architecture, whirling into the eddies of a society of the spectacle as it shops and pauses, transports and deposits, plunders and gives, always in search of this elusive *unité*. Metaphor means, in Greek, to move or transport. This search was not by chance; according to Guy Debord the drift compiled not the automatism of the Surrealists (despite the marked influence).



Rather, in "Théorie de la dérive," Debord insists that the dérive should not be confused with "classical notions of the journey and the stroll." Likewise, the psychogeographers of the dérive were alert to "the attractions of the terrain and the encounters they find there," and thus "capable as a group of agreeing upon distinct, spontaneous preferences for routes through the city" (78). This agreement was far from certain-the Situationists conducted endless purges against its own members, and as it emerged from Lettrism and eventually became the Situationist International assured group consensus came only through elimination of contradiction. Situationism cut-up the city: it cut-up its own group body. It cut-up its city maps, too in the process of psychogeography. If the journey and the stroll are programmed by a movement of capitalist desire-of the desire to purchase, or even, to avoid purchasing, to "window-shop" or browse-then the Situationist dérive aimed at another form of programming (but programming nonetheless). They searched for the signs of what Lettrist Ivan Chtcheglov called "forgotten desires," or, "images of play, eccentricity, secret rebellion, creativity and negation" (Marcus, 4). They searched with certain laws or rules in mind-they "had no wish," according to Sadler, "to problematize all instrumental knowledge and action" (78). There are certain rules, certain possibilities that assure domination in the process of psychogeography: "the dérive includes both this letting-go and its necessary contradiction: the domination of psychogeographical variations by the knowledge and calculation of their possibilities" (Debord, "Théorie"). The hardline against tendencies deemed renegade or dandy was drawn in the 1956 Situationist publication *Potlach*, where a "faction, comprising sometimes the most advanced in the search for a new behavior," was apparently becoming "drawn to the taste of the unknown, mystery at all cost," leading to "diverse occultist conclusions which border on theosophy" (quoted in Sadler, 80). As Sadler narrates: "The article's tone became menacing: 'The analysis and the representation of this last tendency eventually brought us to put an end to the relative political freedom which we had up till now mutually accorded ourselves'." The dérive is a program. Political program, program that walks its path through the negation of other walks. Types of walks. It is not a "drift"-it derives from the drift only its data.

3: THE DATA DÉRIVE

Repeat this drift, return function. "Situationists sought out the *unité d'ambiance*-an area of particularly intense urban atmosphere." A unity that cohesed in a moment so clear that data could be drawn, charted, mapped. Debord says that "ecological science - despite the narrow social space to which it limits itself - provides psychogeography with abundant data" (my italics, "Théorie"). Enough data to purge and exclude: the boundaries of the city-circuit, the members of the International. However, even then "the result-an organized spontaneity-was something of an oddity, and it certainly didn't collate much real data" (my italics, Sadler, 78). "In fairness, psychogeographers recognized that theirs was a necessarily inexact science, dealing with imprecise data" (my italics, Sadler, 79). Writing on Situationism is always a meta-programming of data wrought from that which has seeped from the street, which is a process of data extraction itself, a process that views the process of the city as one of data, a program to be executed and deciphered. The datasets generated by the unification of agreement reprogram whatever came to pass during the dérive. Writing on "situationism" becomes a database merge. Yet what is this "data"? Situationism itself is a meta-movement through the city, an attempt to program all cities as localities of *ambiance* in the deduction of-search for-revolutionary strategies. Strategies that would transcend the local and become internationalist. Situationism runs like a program: data acquisition (fact-finding); determination of data as such through deduction of program; elimination of data detritus; programs purging data and purging programs that (re)produce incorrect data (in/correction defined by political program); generation of data through search, and merge only correct data-the set of data determined. Data that reprograms the relation between art and life. "The Lettrist International," writes Greil Marcus, "thought art had to be both suppressed as separate, special activity, and turned into life. That was the meaning of supersession, and that was the meaning of a group giving itself up to the pull of the city" (5). Giving itself up-the gift of the *potlach*-to the city: but in such a way as not to drift with the desires of the society of the spectacle? And would one not require to be programmed to avoid the spectacular data? If not an automa-



tist, then an automaton: programmed in the art of finding life data. To consume, then, something other: if not commodities, then the S.I., "lived on the margins of the economy. It tended toward a role of pure consumption"- "of"- "time" (Debord, Ouevres 23-24, quoted in Marcus, 6).

4: THE DATA DRIFT

"Here then, hand on heart, the computer-programmers who pledge themselves to programme the qualitative, and the managers of pollution who undertake as first task to lead the fight against their own pollution." -Debord, Thesis 11 (p.18), Veritable Split

What is the situation of the city today? The wired grid of data nears ubiquity as the wired body drifts not only through the physical architecture; however, through networks of virtual data accessible to mobile, wireless technologies. To drift in data may be to immerse the body in an eddy, to not move, as the laptop drifts through access points and public networks. The datasets have drifted much farther than the spectacle of representation: what is unseen, the traditional domain of the occult, now permeates our bodies. The spectacle not only operates through what can be seen, but programs the actions of the invisible through the circuitry of the computer. In the invisible, ubiquitous ear of technology, the topography of the city serves as the canvas of contemporary wireless exploration, wherein the techniques of psychogeography, stolen from the SI and rebooted with software and code, are providing a way to walk - and hear - the "digital city". Call this: "data dérive". Psychogeography, minus the critique of Guy Debord's Society of the Spectacle, but remixed with the surrealist and playful entredres neglected in the wake of the SI's endless purges. [7] To "dérive" in data: Is to drift today still to walk? Or is there a drift at all in the regimented forms of digital, binary code? This is a question raised by Wilfried Hou Je Bek and his .walk ("dot-walk") project which won the 2004 Transmediale prize for Software, despite the fact that it runs on no operating system save for the grid of the city itself. The .walk is a search not for the backwater or eddy, the uncanny space or niche, but a transversal of meatspace-the movement of the flesh-that registers its esoteric, numeric traces upon the digital realm. The .walk calls for a group of peo-

ple to walk the city according to a set of computer instructions: two blocks left, one block right, exchange data, etc. The algorithmic walk results in the creation of a sequence of generative numeric data derived from this peripatetic (walking) computer. Hou Je Bek has overlaid algorithmic data to the city's walking-bodies through the development of PML (Psychogeographical Mark-up Language), derived from BASIC.

readme.walk [from <http://www.socialfiction.org/dotwalk/readme.html>]

Generative psychogeography(*), walking on algorithms as a means to explore the city, translates ideas from computer science to the real world. The next logical challenge was to start utilising the latent power of these algorithms in a scheme much more complex: the construction of a UPC (Universal Psychogeographical Computer).

This peripatetic computer is platform independent & can put any street-pattern to work as a switchboard or an abacus. The UPC is operated unconsciously by interacting swarms of psychogeographical agents.

In theory the UPC is able to do anything a normal computer does, artificial intelligence included.

.walk is vigilantly open source

* for instance:

2nd street left

1st street right

2nd street left

repeat

5: THE IMPOSSIBLE

Hou Je Bek and I have theorised that by utilising the numbers compiled from .walk's algorithmic "drifts," sound can be manipulated in computer software to geo-annotate the movements of the walk. This provides a method to manipulate the form and shape of the sound in accordance with the terrain, a kind of sonic resonance invoked by walking computer code. However Hou Je Bek claims that the .walk is an impossibility: "THE TECHNOLOGY WILL FIND USES FOR THE STREET ON ITS OWN," he writes. [8] A level of surrealism is found in his technique, which baffles the pragmatism of the artist-programmers. For the .walk is only (some would say merely) movement. But as movement it is more than



"simply" movement. The motions of the parts (the regulated walking of the participants) operate for the imagination of a future where the potential of the .walk calls forth a movement that exceeds the sum of its parts: the peripatetic computer. There is logic in the programming of this motion, a desire of the machinic toward self-actualization initiated by its parts - a desire toward its own imaginary - that is nonetheless exceeded in the impossibility of the imaginary. This impossible dream ruptures its status as imaginary in the process (the reality) of becoming "artificial intelligence". Yet .walk holds no goal of artificial intelligence (.walk's explanation is short, like Stelarc, there are few "notices, manifestos, or written explanations" (Scarlett 20, quoted in Massumi, 89)), only its potential, insofar as it is impossible yet immanent "in theory." Brian Massumi writes that "The possible is not just an active selection of potential, but a systematic simplification of it" (93). Only through the impossible is the simplest potential given movement.

"[Guy Debord and Gil J. Wolman] also ascertain that the contradiction between chance and conscious choice involved in the dérive itself recurs at subsequent levels of equilibrium and that this development is unlimited"-Guy Debord, "Two Accounts of the Dérive."

According to Hou Je Bek, the resurrection of psychogeography takes as its heirs not only Situationism & the prospect of "wiring" the flâneur, but William S. Burroughs' "cut-ups" as a way to perform a DIY "spatial hijacking." (Debord and Asger Jorn cut-up city maps in their *Mémoires*). A spatial hijacking of movement: the walk through the city, now programmed to its very bodily movement. The dataset given to exposure-the automaton that pronounces (repeat!) THE TECHNOLOGY WILL FIND USES FOR THE STREET ON ITS OWN: "Your export code is 2. Repeat the following instructions; walk the first street left, second street right, then you take the street left that is indicated as your export code. Every time you meet another psychogeographer you exchange export codes. This new code will change the 3rd turn. Remember how often you exchange export code. When you have walked for one hour you return to the place you are supposed to meet. Once arrived there report the number of encounters to socialfiction.org" (Hou Je Bek).

6: DATAGEOGRAPHY

Dot-walk codifies the data already pursued by the S.I.. It brings to light the code that already was at work in the architectural grid of the city. Call this datageography. With .walk, the data is now in control. It now forms the basis for the movement of the codified body. To remove all mystery from the city is the operation of the .walk, every movement codified, the random movement numerically deducible. And yet mystery returns in the claim that numerology constructs the peripatetic computer-the impossible dream of artificial intelligence, an archi-technology that exceeds the sum of its walks. For is not "artificial intelligence" the occult goal of the transmutation of machines to living matter? And are there not already living, intelligent bodies, reduced to moving cogs, forming the basis for this machine and its transformation? Is this transformation, then, as the ideal artificial intelligence, not the turn to what it already is-the moving bodies that are its parts? And how is the body not that already: cells, genes, organisms? Every level "conscious," penetrable, but nonetheless an impossible gap in constructing the data of communication from any one body and its constituent parts to another, this limit of data that forms the metaphysics of self-presence, consciousness, a program that must be deconstructed to further the work of translation already, at work, through memory, the inscription of time on the arkhe-textural.) Hou Je Bek speaks of Aristotle's use of the walk in philosophy (Socrate's village walks, or, the long walk of Berkeley's interlocutors). Philosophy has always embraced the movement of bodies, and, their orderly movement into the grid of positioning as the construction of the (ideal) system. And throughout the history of philosophy (and its writing of history), numerology constitutes, arguably, perfection across all possible worlds: for is not the number an idea without contradiction or opposition? (And we can count the Idea.) Are not numbers metaphysics that exceed culture and language as the ultimate tool of truth? Writing about .walk becomes a (re)programming of language into self-reflexivity: the recursive function of numerology as it self-references its data, sets, flows, always leading to the Empty Set: termination. "How did what was exciting in the consciousness of a collective project manage to become a sense of unease at being in one



another's company? This will be for historians to establish"-Raoul Vaneigem, letter of resignation to the SI, 1970 (142).

7: REVOLUTION

[.walk] makes no pretense to revolutionary activity. There is no commitment beyond the walk itself. Socialfiction.org compiles the data. The advance of code belongs to the programming class. Like shopping-take a .walk, or, browse. Life as art does not happen during the .walk or outside of the .walk. There is no data-set of inclusions and exclusions as to the supposed purity of the data, for the data is already-found, and becomes remade in the movement of the walk. Neither life nor art are figures in the .walk. Nor is the city in its representation: only the grid, the layout of the street, its form, forms the patterning of each walk. This is not merely a form; it is the content of the city insofar as it forms the content of the walk through the city that only seeks to formally walk. There is no observational status or reflective capacity on the nature of time that constitutes the qualifications that would label the consciousness of experience, nor reflection that erodes our ability to recollect, refraction that questions the primacy of our presence, our "consciousness" (that leads to the suspicion of the unconscious). The .walk is a set of instructions in which one is not attentive, by design, to the surroundings, but to the rules.

8: TAZ

The movement of space is a movement of time, it takes time to drift as it takes time to think, algorithmically or in the S.I. data-set. Hakim Bey writes of "dowsing" for space-time in the anarchic text, Temporary Autonomous Zone. The TAZ, according to Bey, needs no definition. "In the end the TAZ is almost self-explanatory. If the phrase became current it would be understood without difficulty... understood in action" (99). The TAZ necessitates its impermanence, movement, transformability. "As soon as the TAZ is named (represented, mediated), it must vanish, it will vanish, leaving behind it an empty husk, only to spring up again somewhere else, once again become invisible because undefinable in terms of the Spectacle" (101). Self-explanatory as its rules are per chance preset in their transformability. Its explanation suffices insofar as its movement can be said to take the time of

its occurrence. With the TAZ, there is always a movement away from its definition, its report. It is there only to move. And the TAZ is pragmatic: it takes place, it takes time (the zone). The .walk is not a TAZ, at least not in the sense of the impermanent occupation of crack or fissure, temporal rift. The .walk is a producer of transversals: grid-movement, human blinders on an inexplicable mission ("What are you doing?"-Following numbers that tell me where to walk. "Why?"-I know not what this leads to.). The .walk is rather the unrecognisability of the TAZ in insurrectionist theory, its invisibility through the rule. It is a set of codified and bound bodies set to not dowsing the city but encoding the city. It is an exercise in mobile, group masochism: bound to certain rules in the reduction of the body to cog, machinic. It is like the movement of bodies to the rhythm of 4/4 music-a giving over to the repetition of the same in its difference, the gift of the body to sound that becomes ritual. Ritual toward what? Only the rhetoric of such events fills the gap left for the purposelessness of such activity and signals its insurrectionist potential. With .walk, ritual is codified, toward a potential (and not an incommensurable Other, but an other who may come to pass-in the other direction, or, the other's direction). The deconstruction of the political (polis) initiated by the movement of the TAZ, with the .walk, is bound to the mobile strictures of a masochism, a horizontal limit, bound and tied: the numeric rules. "And it awaits you; it is an inevitable exercise or experimentation, already accomplished the moment you undertake it, unaccomplished as long as you don't" (149).

9: TECHNICAL IMPOSSIBILITIES

The "simple software" of projects such as .walk demarcate the difference between the production of technologies and the irruptions of "art." Contemporary digital art is often concerned only with the introduction of newer technologies and their possibilities. "Art" in this case is delimited to what can be solved in and through code which becomes increasingly complex, but complex only insofar as it remains reactionary to technologies developed in commercial and military facilities (Open Source notwithstanding). While the diverse logical skills demanded of the dataset engineer-contemporary digital artist-exceed those of the strictest disciplines, they are in effect the same skills as a commercial dataworker. With



this skillset, multi-lingual logics are required to elaborate a function that usually consists in reproducing technological ubiquity. Pervasive technology, or invasive technology? In digital art, the image is no longer reproduced, or, is no longer the focus of reproduction. The society of the spectacle (if it ever existed as theorized) turns to the simple operation, in its re-production-dissemination-of technology. The dataset engineer over- and re-produces technology, and although in an inventive fashion, ties technology to its possibilities. It is only at the limit of impossibility that the potential of technology shapes a reflective and refractive sensation and movement from the scenario, context and material in question. That it exceeds material possibility, what is coded, charted, predetermined. Time. To overcome the fascination with spectacular technology, and we are led, with .walk, to walking once again: two blocks ahead, turn right. Which isn't to say that there is no technics in art but that technology is a different beast than technics. Every TAZ has its technics, its mediations between its fissures and temporalities-which is why it is already temporary (although Bey would rather believe in the possibility of this purist immediatism, it is always mediated, represented, which is why the TAZ is, from the outset, a mobile and impermanent zone, and has a technics that requires constant abandonment "as its own"). The trend with "art" that cordons its desire for the "new" via technology is toward the latest in re-production rather than thinking through a gesture and attempting to reduce or minimize its hierarchy so as to grasp its subtle effects (and affects). The simplest experiments. And at the same time, negotiating the absence of what constitutes "knowledge" at the edge of this technics, the limits of knowledge in and of an "artistic" gesture that may bear no gesture, nor signal of gesture, from the classic position of artistic intentionality.

10: THE BOUND

"That some of the first situationists had known how to think, how to take risks and how to live, or that, amongst so many who have disappeared, several have ended in suicide or psychiatric asylums, that is something which certainly could not confer hereditarily on each of the last to come, courage, originality or a sense of adventure"-Guy Debord and Gianfranco Sanguinetti, The Veritable Split in

the International, Thesis 41 (62).

Dot-walk is a set of codified and bound bodies set to not dowsing the city but encoding the city. It is an exercise in mobile, group masochism: bound to certain rules in the reduction of the body to cog, machinic. It is like the movement of bodies to the rhythm of 4/4 music-a giving over to the repetition of the same in its difference, the gift of the body to sound that becomes ritual. Ritual toward what? Only the rhetoric of such events fills the gap left for the purposelessness of such activity and signals its insurrectionist potential. In a way, dot-walk is like flooding an online server with an overwhelming response, the same tactic used by Zapatistia FloodNet software to shut down a server. Capitalism invites us to come-well, here we all are. All @ once. (The tactic of the flood, the overwhelming street protest.) Here, the body responds to the codification of life by taking code to the streets. Walk your programming. The walk becomes a refusal of wage labour, a time wasted by becoming feet for an impossible act of computing. With .walk, ritual is codified, toward a potential which is a strict impossibility. In a similar manner, which is one of suspense, Deleuze and Guattari write (repeat): "And it awaits you; it is an inevitable exercise or experimentation, already accomplished the moment you undertake it, unaccomplished as long as you don't" (ATP 149). What, which, or how is it that waits, in suspense, hung? The limit-case of these rules, the law of impossibility which is formed for each body as it performs "machinic desire;" commonly repeated, almost ritualistically today, that which Deleuze and Guattari call the Body without Organs (BwO) is particularly applicable to understanding the process everybody undergoes while dot-walking. From organs to, in a literal sense, machinic tendrils and mathematical steps. It is also handy in understanding the calculation of the limit which dot-walk employs, the restrictions performed on the corpus of Situationism. For why require these rules, why not run wild, intuit the city to formulate the "organic" computer or the computer as "organism"? It is a case of both the terms of the grid in its mimicry-of a process which approaches what Homi Bhaba calls hybridity, but sidesteps the limits of irony and mime-and for desubjectifying the possibility of the organism ("artificial intelligence," if it is to happen, will be not easily othered as the inhuman; it may happen beyond the perceptibility



of what happens). Deleuze and Guattari write, anticipating the miming tactics of Bhaba and building on the vitriolic mirroring of the SI: "Mimic the strata. You don't reach the BwO, and its plane of consistency, by wildly de-stratifying" (160). Awaiting, then, in suspense, by walking: "Waiting and suspense are essential characteristics of the masochistic experience" (Deleuze, 70). The control implicit in the computerization of everyday life, and in the grid of the city, has become a new form of taking mathematical orders. Masochism also reveals the implicit militarization of code: three blocks, turn left! (Is this what we want?-Or that which we've always desired, to be tied down?)

7: INTERLUDE

If militarization is the negative limit of masochism, a masochism that Deleuze and Guattari construct as a positive reduction of hierarchical, body-controlling organs, but dot-walk reveals as the implicit programming of the body through the codification of the city and the computer, then the most obvious place to hunt down militarization is in the uses of the computer itself. Besides its history as a military warmachine, and the Internet as a decentralized system of information storage designed for nuclear war, one of the most popular uses of the computer is for gaming. And the most popular games are those that simulate military battle.

8: COUNTER-STRIKE

"I am also disturbed that the binary logic of the shooter is being implemented on a global military scale." -Anne-Marie Schleiner, Velvet Strike

Counter-Strike is a multiplayer, online videogame that simulates person-to-person combat. Terrorists vs. counter-terrorists play group rounds where the goal is the elimination of the other team, combined with specific mission objectives. Teams communicate among each other via text and voice chat. Counter-Strike is one of the most popular as well as the first online, multiplayer combat game to reproduce realistic violence, from the choice in weaponry to the kickback of a particular rifle. This year, Counter-Strike was the subject of an artistic intervention that found its way into the Whitney Biennial. Called Velvet-Strike, the intervention by Anne-Marie Schleiner makes

use of virtual graffiti, a feature already built into the game. The project's description reads that: "Velvet-Strike is a collection of spray paints to use as graffiti on the walls, ceiling, and floor of the popular network shooter terrorism game 'Counter-Strike'. Velvet-Strike was conceptualized during the beginning of Bush's 'War on Terrorism.'"

The curatorial statement to the piece claims to be a "hack" in the game's architecture. Unfortunately, the use of the term is a misnomer. It scarcely exploits a feature already built in. Rather, the intervention takes place at the level of representation by depicting peace signs, soldiers hugging, and other anti-war symbols and messages. The Velvet-Strike website serves as a repository for such virtual logos for use in the game.

In the language of representation, this is not a hack but a binary gesture, as binary as the logic which Schleiner identifies in the game. Schleiner believes we may be better off pursuing fantasies rather than shooters. Certainly the male-dominated environment of Counter-Strike-all of the virtual players are male, as are most of the real players-could be exploited through fantasy. Denying the game, however, only defers the machine's military origins. Counter-Strike is simply the representation of that which underlies circuitry. If dot-walk is the performativity of code on the grid of the street, the mimicry of the 1s and 0s of architecture, then the representation of Counter-Strike-replete with its own worlds of buildings and streets filled with violent teams of gun-toting military figures-is simply the pulsing dream of the everyday brought to the level of pleasure. Admittedly, it is a pleasure without real violence, but the virtual representation, like pornography.

There are real and significant hacks of Counter-Strike taking place. Game hackers call these "cheats"-ghost and level hacks, hacks that change the sense of space and time, dimensions and size, allow you to see through walls, enlarge the bodies and heads of other players for easier targeting, hacks that make you invisible, allow you to fly, to access the back corridors of the level, and so on. This is one playspace of the artist where the reversal of code can reprogramme fantasy. And there is another place that requires no programming knowledge at all-that of interplayer communication. As Schleiner notes, text and voice chat connect teammates, and once you are dead and out of the round, allow you to communi-



cate to the players on the other team. So why not? Why not sing to them? Why not post entire manifestoes? Why not write poetry? Why not recite thoughts, words, novels? Read the news-backwards? In other words, why not get surrealist by performing a drift from server to server, exhausting yourself, talking in tongues, droning and laughing, taking your virtual military body and refusing to play the game by becoming the madman of the circuits, the ghost of situationism that haunts the network of military machines?

This is what I propose, and I have begun efforts to conduct a 24 hour performance.

By intervening in Counter-Strike, the playful surrealism of the street that exceeds the binary is remapped back into the online domain. The very terrain of the computer circuit is subject to the playfulness all but lost in art destined for the streets. The very direction of utilising online space for intervention questions the integrity of the street as the primary place of disturbance in a wired society. The impossibility of actually touching another human body, while sanitizing the impact of the virtual performative, nonetheless is balanced by the wideranging dissemination such an act carries. A virtual act, like a virus, can spread like a shockwave, coming to rest on the shores of the real. It does so through affect. Any gamer is tense while playing, engaged in the game. Its impact on the real occurs through its translation into affect that courses through the body. The weird dance of the artist in this space comes to no particular surprise to the seasoned gamer-the artist should hold no pretense to performing an original act. However, there is something else that happens during the sustained intervention of a virtual situationist, an online surrealist. If a tactic grasps the disseminative potential of the online space, and sustains its intervention through the expenditure of the body-both the gamer's and the artist's-then, like a long walk or drift, there occurs a taxing of the body and a drifting of the mind. An intervention in the virtual seeks to translate to an intervention in the real, even though the direct goal is an impossible one, for it is the same dream as that of dot-talk. An impossible dream, it is that of change, It is a project for a negative utopia. Perhaps an artificial intelligence in a world where natural intelligence has all but deserted us. The presentation of this intervention must also constitute an intervention.

9: THE TIME

"It is true that I have tasted pleasures little known to people who have obeyed the unfortunate laws of this era. It is also true that I have strictly observed several duties of which they have not the slightest idea"-Guy Debord, Panegyric (14).

Wiring the city, drifting the city, takes time. It takes weeks, months, of drifting, and the result, at times, is only to be purged from the experience of the determined time of the dérive. It takes time to think. Proust speaks of the search for lost time only at the end of his life, near the approach of his death: "...now that three times in succession there had been reborn within me a veritable moment of the past, my appetite for life was immense" (223). Life is born of the absence of time, "in virtue of that ineluctable law which ordains that we can only imagine what is absent." Imagining the Situationist City was excluded from the program of the S.I. that negated all post-revolutionary speculation. The data was not to be toward the imaginaries of the future, or, the future of the imagination: it was only by continuously cutting, slicing, pruning, that the purest form of the S.I. was to emerge, as the ultimate absence of lost time-Debord's suicide. Death of the programmer. It took some time for Debord to come to terms with the loss of time. The loss of data packets that pared the dataset down to the final set, the Empty Set. Philippe Sollers understood the shot's revolutionary significance. The process of the S.I. was to reduce life to a single choice: suicide or revolution.

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ENDNOTES

1. See Anon. "Contradiction de l'activité lettriste-internationaliste," Potlatch 25. Paris: January 1956. To advance these reflections beyond a performative reading, an "artist's paper" so to speak, would require consideration of Slavoj Zizek's critique of the BwO, especially given the often facile use of this concept and others from Deleuze and Guattari's arsenal.
2. See Zizek, *Organs without Bodies: On Deleuze and Consequences*, New York: Routledge, 2004, and his



essay "The Ongoing 'Soft Revolution'" in *Critical Inquiry* 30 (Winter 2004), 292-323: "One could call Deleuze the ideologist of late capitalism" (293). Hou Je Bek's deployment of this ambiguity is what renders his work so conceptually sly.

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