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Startling pulp theory-fictions, forays into cyberculture, occultural studies and popular numerics, paranoid cosmic conspiracy, and schizoid tactics for escaping the reality system recovered from the prehistoric lore of Lemurian Time Sorcery. From before the beginning (which was also, according to them, already the end), the adepts of the Architectonic Order of the Eschaton have worked tirelessly to secure the past, present, and future against the incursions of Neolemurian time-sorcery, eliminating all polytemporal activity, stitching up the future, sealing every breach and covering every track. According to the

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AOE, the CCRU “does not, has not, and will never exist.” And yet... The texts collected here document the CCRU's perilous efforts to catalogue the traces of Lemurian occulture, bringing together the scattered accounts of those who had stumbled upon lagooned relics of nonhuman intelligence—a project that led ultimately to the recovery of the Numogram and the reconstruction of the principles of Lemurian time-sorcery—before disintegrating into collective schizophrenia and two decades of absolute obscurity. Meshing together fiction, number theory, voodoo, philosophy, anthropology, palate tectonics, information science, semiotics, geotraumatism, occultism, and other nameless knowledges, in

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these pages the incomplete evidence gathered by explorers including Burroughs, Blavatsky, Lovecraft, Jung, Barker, J.G. Ballard, William Gibson, and Octavia Butler, but also the testimony of more obscure luminaries such as Echidna Stillwell, Oskar Sarkon, and Madame Centauri, are clarified and subjected to systematic investigation, comparison, and assessment so as to gauge the real stakes of the Time-War still raging behind the collapsing façade of reality. One of the most compelling and unnerving collective research enterprises to have surfaced in the twentieth century, the real pertinence of the CCRU's work is only now beginning to reveal itself to an unbelieving world. To plunge into the

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tangled mesh of these conspiracies, weird tales, numerical plagues, and suggestive coincidences is to test your sense of reality beyond the limits of reasonable tolerance—to enter the sphere of unbelief, where demonic currents prowl, where fictions make themselves real. Hyperstition.

An examination of the new technological mediations between the human sensorium and the planetary media network and of the aesthetic as an enabler of new modes of knowledge. This series of interventions on the ramifications of Speculative Realism for aesthetics ranges from contemporary art's relation to the aesthetic, to accelerationism and abstraction, logic and design. From varied perspectives of philosophy, art,

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and design, participants examine the new technological mediations between the human sensorium and the massive planetary media network within which it now exists and consider how the aesthetic enables new modes of knowledge by processing sensory data through symbolic formalisms and technological devices. Speculative Aesthetics anticipates the possibility of a theory and practice no longer invested in the otherworldly promise of the aesthetic, but acknowledging the real force and traction of images in the world today, experimentally employing techniques of modelling, formalisation, and presentation so as to simultaneously engineer new domains of experience and map them through a reconfigured aesthetics that is

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inseparable from its sociotechnical conditions.

Collected essays, interviews, and reviews by the late French philosopher and mathematician. This rich collection brings together a set of newly translated essays, dialogues, and reviews by Gilles Châtelet (1944–1999). Châtelet was not only a philosopher, political theorist, theorist of individuation and of the magnification of human freedoms, but also a talented mathematician and an original theorist of the virtual, the diagram, and the gesture. With their characteristic ebullience and speculative agility in transporting concepts between different fields, Châtelet's polymath interrogations were an acknowledged inspiration to

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his fellow philosophers, including Gilles Deleuze and Alain Badiou. In the essays collected in this volume, Châtelet explores the articulation between mathematics and physical reality, algebra and geometry, romanticism and science, finite beings and the infinite manifestations of nature, and gesture and abstraction. The book also offers interviews with Châtelet and review articles in which he reckons with contemporaries including Badiou, Deleuze, Roger Penrose, and René Thom. The extensive introduction by Châtelet's former colleague Charles Alunni outlines the life and career of this “last romantic philosopher” and the continuing importance of his work for our understanding of the relationships

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between the mathematical and the physical, the abstract and the concrete, and scientific thinking and the politics of liberation.

A disturbing portrait of a society deliriously dreaming itself as eternal, instantaneous, and infinite. At least for the time being, we humans are still finite and mortal—but death isn't what it used to be. As the body is technologically extended in space and time, we are split between our finitude and our doubled presence in a limitless web of signs, an “immortal” world of information. *After Death* offers a penetrating philosophical diagnosis of our contemporary condition, describing not only an anesthesia, but an amnesia in which the compulsions of a hyper-present colonize both past and future,

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prevailing over any sense of duration, becoming, or appreciation of the “thickness of the real.” Are we living in a kind of counterfeit eternity in which we are effectively already dead? Against the anxiety of the constant present, how can we hope to return to the experience of being in time and facing death? *After Death* is a disturbing portrait of a society deliriously dreaming itself as eternal, instantaneous, and infinite.

Speculative Realism

Nihil Unbound

Collapse, Volume 2

Hydroplutonic Kernow

The Introduction of Maoism into

Philosophy

**A dizzying trip through the
mind(s) of the provocative and**

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influential thinker Nick Land. During the 1990s British philosopher Nick Land's unique work, variously described as “rabid nihilism,” “mad black deleuzianism,” and “cybergothic,” developed perhaps the only rigorous and culturally-engaged escape route out of the malaise of “continental philosophy” —a route that was implacably blocked by the academy. However, Land's work has continued to exert an influence, both through the British “speculative realist” philosophers who studied with him, and through the many cultural producers—writers, artists, musicians, filmmakers—who have been invigorated by his

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uncompromising and abrasive philosophical vision. Beginning with Land's early radical rereadings of Heidegger, Nietzsche, Kant and Bataille, the volume collects together the papers, talks and articles of the mid-90s—long the subject of rumour and vague legend (including some work which has never previously appeared in print)—in which Land developed his futuristic theory-fiction of cybercapitalism gone amok; and ends with his enigmatic later writings in which Ballardian fictions, poetics, cryptography, anthropology, grammatology and the occult are smeared into unrecognisable hybrids. Fanged Noumena gives a dizzying perspective on the entire

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trajectory of this provocative and influential thinker's work, and has introduced his unique voice to a new generation of readers. A new translation of the final work of French philosopher Jean Cavailles. In this short, dense essay, Jean Cavailles evaluates philosophical efforts to determine the origin—logical or ontological—of scientific thought, arguing that, rather than seeking to found science in original intentional acts, a priori meanings, or foundational logical relations, any adequate theory must involve a history of the concept. Cavailles insists on a historical epistemology that is conceptual rather than phenomenological, and a logic that is dialectical rather than

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transcendental. His famous call (cited by Foucault) to abandon "a philosophy of consciousness" for "a philosophy of the concept" was crucial in displacing the focus of philosophical enquiry from aprioristic foundations toward structural historical shifts in the conceptual fabric. This new translation of Cavallès's final work, written in 1942 during his imprisonment for Resistance activities, presents an opportunity to reencounter an original and lucid thinker. Cavallès's subtle adjudication between positivistic claims that science has no need of philosophy, and philosophers' obstinate disregard for actual scientific events, speaks to a dilemma that remains pertinent

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for us today. His affirmation of the authority of scientific thinking combined with his commitment to conceptual creation yields a radical defense of the freedom of thought and the possibility of the new.

A startlingly prescient treatise on the cybernetic automation of society and a burlesque satire of its middle-class celebrants. An uproarious portrait of the evils of the market and a technical manual for its innermost ideological workings, this is the story of how the perverted legacy of liberalism sought to knead Marx's "free peasant" into a statistical "average man"—pliant raw material for the sausage-machine of postmodernity. Combining the

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incandescent wrath of the betrayed comrade with the acute discrimination of the mathematician-physicist, Châtelet scrutinizes the pseudoscientific alibis employed to naturalize “market democracy” and the “triple alliance” between politics, economics, and cybernetics. A bestseller in France on its publication in 1998, this book remains crucial reading for any future politics that wants to replace individualism with individuation and libertarianism with liberation, this new translation constitutes a major contribution to contemporary debate on neoliberalism, economics, and capitalist subjectivation.

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A philosophical exploration of pop music that reveals a rich, self-reflexive art form with unsuspected depths. In the first major philosophical treatise on the subject, Agnès Gayraud explores all the paradoxes of pop—its inauthentic authenticity, its mass production of emotion and personal resonance, its repetitive novelty, its precision engineering of seduction—and calls for pop (in its broadest sense, encompassing all genres of popular recorded music) to be recognized as a modern, technologically mediated art form to rank alongside cinema and photography. In a thoroughgoing engagement with Adorno's fierce critique of "standardized light popular

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music," Dialectic of Pop tracks the transformations of the pop form and its audience over the course of the twentieth century, from Hillbilly to Beyoncé, from Lead Belly to Drake. Inseparable from the materiality of its technical media, indifferent and intractable to the perspectives of high culture, pop subverts notions of authenticity and inauthenticity, original and copy, aura and commodity, medium and message. Gayraud demonstrates that, far from being the artless and trivial mass-produced pabulum denigrated by Adorno, pop is a rich, self-reflexive artform that recognises its own contradictions, incorporates its own productive negativity, and often flourishes

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**by thinking "against itself."
Dialectic of Pop sings the praises
of pop as a constitutively impure
form resulting from the
encounter between industrial
production and the human
predilection for song, and
diagnoses the prospects for
twenty-first century pop as it
continues to adapt to ever-
changing technological
mediations.**

Secrets of Creation

**On Logic and the Theory of
Science**

Structure and Synthesis

To Live and Think Like Pigs

The Accelerationist Reader

Applied Ballardianism

*A unique fusion of comics
culture and philosophical*

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cogitation takes readers on a ride through time, space, and thought. Approaching the comic medium as a supercollider for achieving maximum abstraction, in Chronosis artist Keith Tilford and philosopher Reza Negarestani create a graphically stunning and conceptually explosive universe in which the worlds of pop culture, modern art, philosophy, science fiction, and theoretical physics crash into one another. Taking place after the catastrophic advent of the birth of time, Chronosis narrates the story

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of a sprawling multiverse at the center of which monazzeins, the monks of an esoteric time-cult, attempt to build bridges between the many fragmented tribes and histories of multiple possible worlds. Across a series of dizzying overlapping stories we glimpse worlds where time flows backward, where the universe can be recreated every five minutes, or where rigid facts are washed away by the tides of an infinite ocean of possibility. A unique fusion of comics culture and philosophical cogitation, this

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conceptually and visually mind-expanding tale takes the reader on a dizzying rollercoaster ride through time, space, and thought. This volume contains the entire Chronosis series in full color, along with additional background materials including early sketches, script notes, and alternative covers.

An assembly of perspectives on risk, contingency, and chance—at the gaming table, in the markets, and in life. A transdisciplinary survey of practices that produce, analyse, and

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exploit risk and uncertainty, the eighth volume of Collapse uncovers the conceptual underpinnings of methods designed to extract value from contingency—at the gaming table, in the markets, and in life. The indictment of “casino capitalism” and the centrality of risk to contemporary society are traced back to a ubiquitous image of thought that originated in games of chance, but which is no longer adequate to address a world whose realities are now shaped by risk models

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and trading in speculative futures. To challenge the "casino" model, this volume brings together philosophers who extend the thinking of contingency beyond statistical modelling, professional traders and gamblers whose lifelong experience has shaped their understanding of chance, researchers analysing the perception and treatment of risk and uncertainty in diverse arenas including derivatives trading, quantum physics, insurance, sonic experimentation, literature, futurology, mathematics,

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and machine gambling, and artists whose work addresses both the desire to confront chance and the need to tame it by bringing it to order.

A critique of both classical humanism and dominant trends in posthumanism that formulates the ultimate form of intelligence as a theoretical and practical thought unfettered by the temporal order of things. In Intelligence and Spirit Reza Negarestani formulates the ultimate form of intelligence as a theoretical and practical thought unfettered by the

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temporal order of things, a real movement capable of overcoming any state of affairs that, from the perspective of the present, may appear to be the complete totality of history. Intelligence pierces through what seems to be the totality or the inevitable outcome of its history, be it the manifest portrait of the human or technocapitalism as the alleged pilot of history. Building on Hegel's account of Geist as a multiagent conception of mind and on Kant's transcendental psychology as a functional

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analysis of the conditions of possibility of mind, Negarestani provides a critique of both classical humanism and dominant trends in posthumanism. The assumptions of the former are exposed by way of a critique of the transcendental structure of experience as a tissue of subjective or psychological dogmas; the claims of the latter regarding the ubiquity of mind or the inevitable advent of an unconstrained superintelligence are challenged as no more than ideological fixations which do

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not stand the test of systematic scrutiny. This remarkable fusion of continental philosophy in the form of a renewal of the speculative ambitions of German Idealism and analytic philosophy in the form of extended thought-experiments and a philosophy of artificial languages opens up new perspectives on the meaning of human intelligence and explores the real potential of posthuman intelligence and what it means for us to live in its prehistory.

An existential odyssey

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weaving together lived experience and theoretical insight, this startling autobiographical hyperfiction surveys and dissects a world where everything connects and global technological delirium is the norm. The mediascapes of late capitalism reconfigure erotic responses and trigger primal aggression; under constant surveillance, we occupy simulations of ourselves, private estates on a hyperconnected globe; fictions reprogram reality, memories are rewritten by the future... Fleeing the

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*excesses of 1990s
cyberculture, a young
researcher sets out to
systematically analyse the
obsessively reiterated
themes of a writer who
prophesied the disorienting
future we now inhabit. The
story of his failure is as
disturbingly psychotropic as
those of his magus—J.G.
Ballard, prophet of the post-
postmodern, voluptuary of
the car crash, surgeon of the
pathological virtualities
pulsing beneath the surface
of reality. Plagued by
obsessive fears, defeated by
the tedium of academia, yet*

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still certain that everything connects to Ballard, his academic thesis collapses into a series of delirious travelogues, deranged speculations and tormented meditations on time, memory, and loss. Abandoning literary interpretation and renouncing all scholarly distance, he finally accepts the deep assignment that has run throughout his entire life, and embarks on a rogue fieldwork project: Applied Ballardianism, a new discipline and a new ideal for living. Only the darkest

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impulses, the most morbid obsessions, and the most apocalyptic paranoia can uncover the technological mutations of inner space. An existential odyssey inextricably weaving together lived experience and theoretical insight, this startling autobiographical hyperfiction surveys and dissects a world where everything connects and global technological delirium is the norm—a world become unmistakably Ballardian. Translated by Robin MacKay
Egress
New Histories of Modern

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Painting

The Anatomy of Practice

Numerical Materialism

Cold War/Cold World

Introductory collection of writings by a creative and subversive thinker, ranging from the origins of “non-philosophy” to its evolution into what Laruelle now calls “non-standard philosophy.” The question “What is non-philosophy?” must be replaced by the question about what it can and cannot do. To ask what it can do is already to acknowledge that its capacities are not unlimited. This question is partly Spinozist: no-one knows what a body can do. It is partly Kantian: circumscribe philosophy's illusory power, the

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power of reason or the faculties, and do not extend its sufficiency in the shape of by way of another philosophy. It is also partly Marxist: how much of philosophy can be transformed through practice, how much of it can be withdrawn from its "ideological" use? And finally, it is also partly Wittgensteinian: how can one limit philosophical language through its proper use? This introductory collection of writings by creative and subversive thinker François Laruelle opens with an introduction based upon an in-depth interview that traces the abiding concerns of his prolific output. The eleven newly translated essays that follow, dating from 1985 to the present,

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range from the origins of “non-philosophy” to its evolution into what Laruelle now calls “non-standard philosophy.” Two appendices present a number of Laruelle's experimental texts, which have not previously appeared in English translation, and a transcript of an early intervention and discussion on his “transvaluation” of Kant's transcendental method.

This book pushes nihilism to its ultimate conclusion by linking revisionary naturalism in Anglo-American philosophy with anti-phenomenological realism in French philosophy. Contrary to the 'post-analytic' consensus uniting Heidegger and Wittgenstein against scientism and scepticism, this book links

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eliminative materialism and speculative realism.

An apparently contradictory yet radically urgent collection of texts tracing the genealogy of a controversial current in contemporary philosophy.

Accelerationism is the name of a contemporary political heresy: the insistence that the only radical political response to capitalism is not to protest, disrupt, critique, or détourne it, but to accelerate and exacerbate its uprooting, alienating, decoding, abstractive tendencies.

#Accelerate presents a genealogy of accelerationism, tracking the impulse through 90s UK darkside cyberculture and the theory-fictions of Nick Land, Sadie Plant, Iain Grant, and

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CCRU, across the cultural underground of the 80s (rave, acid house, SF cinema) and back to its sources in delirious post-68 ferment, in texts whose searing nihilistic jouissance would later be disavowed by their authors and the marxist and academic establishment alike. On either side of this central sequence, the book includes texts by Marx that call attention to his own "Prometheanism," and key works from recent years document the recent extraordinary emergence of new accelerationisms steeled against the onslaughts of neoliberal capitalist realism, and retooled for the twenty-first century. At the forefront of the energetic contemporary debate around this disputed, problematic

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term, #Accelerate activates a historical conversation about futurity, technology, politics, enjoyment, and capital. This is a legacy shot through with contradictions, yet urgently galvanized today by the poverty of "reasonable" contemporary political alternatives.

Explorations of Deleuze's work by pioneering thinkers from philosophy, aesthetics, music, and architecture. A collection of explorations of the work of Gilles Deleuze by pioneering thinkers in the fields of philosophy, aesthetics, music, and architecture. The volume also includes a previously untranslated early text by Deleuze and a short interview, along with a fascinating piece of

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vintage science fiction from one of his more obscure influences. The contributors to this volume aim to clarify, from a variety of perspectives, Deleuze's contribution to philosophy: in what does his philosophical originality lie; what does he appropriate from other philosophers and how does he transform it? And how can the apparently disparate threads of his work to be "integrated"—What is the precise nature of the constellation of the aesthetic, the conceptual and the political proposed by Gilles Deleuze, and what are the overarching problems in which the numerous philosophical concepts "signed Deleuze" converge? As an annex to the

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second volume of Collapse, this volume also include a full transcript of the workshop on "Speculative Realism" held in London in 2007.

*The Concept of Non-Photography
Simulation, Exercise, Operations
From Decision to Heresy*

Collapse, Volume 1

AUDINT-Unsound:Undead

When Site Lost the Plot

Speculative Aesthetics MIT Press

The first published work to explore the new philosophy of speculative realism through a fresh reappropriation of the philosophical tradition and an openness to its outside. The first published work to explore the new philosophical field of

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speculative realism, the second volume of Collapse features a selection of speculative essays by some of the foremost young philosophers at work today, together with new work from artists and filmmakers, and searching interviews with leading scientists. Comprising subjects from probability theory to theology, from quantum theory to neuroscience, from astrophysics to necrology, it involves them in unforeseen and productive syntheses. Against the tide of institutional balkanisation and specialisation, this volume testifies to a defiant reanimation of the most radical philosophical

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problematics—the status of the scientific object, metaphysics and its “end,” the prospects for a revival of speculative realism, the possibility of phenomenology, transcendence and the divine, the nature of causation, the necessity of contingency—both through a fresh reappropriation of the philosophical tradition and through an openness to its outside. The breadth of philosophical thought in this volume is matched by the surprising and revealing thematic connections that emerge between the philosophers and scientists who have contributed. English-language translation of a

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major work by French philosopher Eric Alliez, in which he offers a new perspective on critical problems in modern aesthetics.

This book focuses on Amanda Beech's *Final Machine* [2013], a video work in three parts which interrogates the force of images in the context of contingency. Collapsing detective-style prose, laconic oracular visioning and dogmatic mantra, the work acts as a treatise on the image, politics and art itself. A foreword by Robin Mackay and new essays by Reza Negarestani and Bridget Crone interpret and surround this work, extending it

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to politics, fiction and philosophy,
and weaving these reflections
through Beech's wider practice.

Mathematics, Physics,

Philosophy

The Brain-Eye

Casino Real

Torture Concrete

Enlightenment and Extinction

The Medium of Contingency

*An anthology of pioneer
sound artist Mark Fell's
work charting his
defiantly unorthodox
thinking on time,
structure, technology,
and the relation between
academic and popular
electronic music. In*

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this extensive anthology, Mark Fell, a pioneering artist known for his sound installations and his musical work solo and as part of SND and Sensate Focus, assembles a collection of diverse materials charting his defiantly unorthodox thinking on time, structure, technology, and the relation between academic and popular electronic music. An amalgam of workbook and manifesto, featuring a collection of

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interleaved statements, diagrammatic scores, and instructional texts, Structure and Synthesis is a direct engagement with Fell's original thinking and his continual provocations in regard to "experimental" music. Alongside reflections on theory and practice, the volume includes exercises for dismantling musical expertise, habits, and intuitions, documenting Fell's explorations of the peripheries of

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rhythm, shape, and time in perception and performance. Long-term collaborator designer Joe Gilmore provides a striking graphic context for Fell's evolving thinking and the methods and structures he has developed through his solo and collaborative work.

An unprecedented meeting of philosophical thought, financial markets, and the art world. Why has the concept of contingency taken on a marked

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importance both in contemporary philosophy and in contemporary art practice? And if this simultaneity derives from parallel problems met within the two different fields, what are their common roots? Beyond acknowledging the contingent nature of tradition, institutions, and practices, recent speculative philosophies of “absolute contingency” demand a radical revision of the ways in which we conceive of our

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interaction with unknowable materialities, and pose a challenge to both probabilistic management and process-driven affirmation of contingency. In an unprecedented meeting of philosophical thought, financial markets, and the art world, The Medium of Contingency explores how works of art write contingency into the present, and are in turn written by the contingency of their materials, and how these

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exchanges interact with other markets. From the mathematical instruments used to value financial derivatives to the nature of literary creation, from the market-making role of the curator to the "chemistry of openness," the contributors to this lively discussion draw out the startling consequences of a new figure of thought. Tracing the the potential of sound, infrasound, and ultrasound to access

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anomalous zones of transmission between the realms of the living and the dead. For as long as recording and communications technologies have existed, operators have evoked the potential of sound, infrasound, and ultrasound to access anomalous zones of transmission between the realms of the living and the dead. In Unsound:Undead, contributors from a variety of disciplines chart these undead

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zones, mapping out a nonlinear timeline populated by sonic events stretching from the 8th century BC (the song of the Sirens), to 2013 (acoustic levitation), with a speculative extension into 2057 (the emergence of holographic and holosonic phenomena). For the past seven years the AUDINT group has been researching peripheral sonic perception (unsound) and the ways in which frequencies are utilized

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to modulate our understanding of presence/non-presence, entertainment/torture, and ultimately life/death.

Concurrently, themes of hauntology have inflected the musical zeitgeist, resonating with the notion of a general cultural malaise and a reinvestment in traces of lost futures inhabiting the present. This undead culture has already spawned a Lazarus economy in which Tupac, ODB, and Eazy-E

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are digitally revived as laser-lit holograms. The obscure otherworldly dimensions of sound have also been explored in the sonic fictions produced by the likes of Drexciya, Sun Ra, and Underground Resistance, where hauntology is virtually extended: the future appears in the cracks of the present. The contributions to this volume reveal how the sonic nurtures new dimensions in which the real and the imagined (fictional,

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*hyperstitional,
speculative) bleed into
one another, where
actual sonic events
collide with
spatiotemporal anomalies
and time-travelling
entities, and where the
unsound serves to summon
the undead. Contributors
Lawrence Abu Hamdan,
Lendl Barcelos, Charlie
Blake, Lisa Blanning,
Brooker Buckingham, Al
Cameron, Erik Davis,
Kodwo Eshun, Matthew
Fuller, Kristen
Gallerneaux, Lee Gamble,
Agnès Gayraud, Steve*

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*Goodman, Anna Greenspan,
Olga Gurionova, S.
Ayesha Hameed, Tim
Hecker, Julian
Henriques, Toby Heys,
Eleni Ikoniadou, Amy
Ireland, Nicola
Masciandaro, Ramona
Naddaff, Anthony Nine,
The Occulture, Luciana
Parisi, Alina Popa, Paul
Purgas, Georgina
Rochefort, Steven
Shaviro, Jonathan
Sterne, Jenna Sutela,
Eugene Thacker, Dave
Tompkins, Shelley
Trower, and Souzana
Zamfe.*

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This compelling and highly original book represents a confrontation between two of the most radical thinkers at work in France today: Alain Badiou and the author, François Laruelle. At face value, the two have much in common: both espouse a position of absolute immanence; both argue that philosophy is conditioned by science; and both command a pluralism of thought. Anti-Badiou relates the parallel stories of

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*Badiou's Maoist
'ontology of the void'
and Laruelle's own
performative practice of
'non-philosophy' and
explains why the two are
in fact radically
different. Badiou's
entire project aims to
re-educate philosophy
through one science:
mathematics. Laruelle
carefully examines
Badiou's Being and Event
and shows how Badiou has
created a new
aristocracy that crowns
his own philosophy as
the master of an entire*

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theoretical universe. In turn, Laruelle explains the contrast with his own non-philosophy as a true democracy of thought that breaks philosophy's continual enthrall with mathematics and instead opens up a myriad of 'non-standard' places where thinking can be found and practised.

After Death

Experiments in Non-Standard Thought

#Accelerate

The Order of Sounds

On Mourning, Melancholy

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and the Fisher-Function Knowledge, Representation, and the Outside in Cold War Culture and Contemporary Art

Continental philosophy has entered a new period of ferment. The long deconstructionist era was followed with a period dominated by Deleuze, which has in turn evolved into a new situation still difficult to define. However, one common thread running through the new brand of continental positions is a renewed attention to materialist

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and realist options in philosophy. Among the leaders of the established generation, this new focus takes numerous forms. It might be hard to find many shared positions in the writings of Badiou, DeLanda, Laruelle, Latour, Stengers, and i ek, but what is missing from their positions is an obsession with the critique of written texts. All of them elaborate a positive ontology, despite the incompatibility of their results. Meanwhile, the new generation of continental thinkers is

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pushing these trends still further, as seen in currents ranging from transcendental materialism to the London-based speculative realism movement to new revivals of Derrida. As indicated by the title *The Speculative Turn*, the new currents of continental philosophy depart from the text-centered hermeneutic models of the past and engage in daring speculations about the nature of reality itself. This anthology assembles authors, of several generations and numerous

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nationalities, who will be at the centre of debate in continental philosophy for decades to come."

This study of the subtlety, complexity, and variety of modes of hearing maps out a "sonorous archipelago"—a heterogeneous set of shifting sonic territories shaped by the vicissitudes of desire and discourse. Profoundly intimate yet immediately giving onto distant spaces, both an "organ of fear" and an echo chamber of anticipated pleasures, an uncontrollable flow

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subject to unconscious selection and augmentation, the subtlety, complexity, and variety of modes of hearing has meant that sound has rarely received the same philosophical attention as the visual. In *The Order of Sounds*, François J. Bonnet makes a compelling case for the irreducible heterogeneity of “sound,” navigating between the physical models constructed by psychophysics and refined through recording technologies, and the synthetic production of

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what is heard. From primitive vigilance and sonic mythologies to digital sampling and sound installations, he examines the ways in which we make sound speak to us, in an analysis of listening as a plurivocal phenomenon drawing on Foucault, Deleuze and Guattari, Barthes, Nancy, Adorno, and de Certeau, and experimental pioneers such as Tesla, Bell, and Raudive. Stringent critiques of the “soundscape” and “reduced listening” demonstrate that univocal ontologies

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of sound are always partial and politicized; for listening is always a selective fetishism, a hallucination of sound filtered by desire and convention, territorialized by discourse and its authorities. Bonnet proposes neither a disciplined listening that targets sound “itself,” nor an “ocean of sound” in which we might lose ourselves, but instead maps out a sonorous archipelago—a heterogeneous set of shifting sonic territories

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shaped and aggregated by the vicissitudes of desire and discourse.

Perspectives from philosophy, aesthetics, and art on how to envisage the construction site of possible worlds. Given the highly coercive and heavily surveilled dynamics of the present moment, when the tremendous pressures exerted by capital on contemporary life produces an aggressively normative "official reality," the question of the construction of other possible worlds is crucial

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and perhaps more urgent than ever. This collection brings together different perspectives from the fields of philosophy, aesthetics, and art to discuss the mechanisms through which possible worlds are thought, constructed, and instantiated, forcefully seeking to overcome the contemporary moment's deficit of conceptualizing alternate realities—its apparent fear of imagining possible new and compelling futures—to begin the arduous task of producing the political

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dynamics necessary for actual construction. Implicit in this dynamic between the imaginary and the possible is the question of how thinking intertwines with both rationality and the inherited contingencies and structures of the world. With no ascertainable ground on which to build, with no confidence in any given that could guarantee our labors, how do we even envisage the construction site(s) of possible worlds, and with what kind of diagrams, tools, and

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languages can we bring them into being? Essays, articles, artworks, and documents taken from and inspired by the symposium on Reza Negarestani's *Cyclonopedia: Complicity with Anonymous Materials*, which took place in March 2011 at The New School. Hailed by novelists, philosophers, artists, cinematographers, and designers, *Cyclonopedia* is a key work in the emerging domains of speculative realism and theory-fiction. The text has attracted a wide-ranging

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and interdisciplinary audience, provoking vital debate around the relationship between philosophy, geopolitics, geophysics, and art. At once a work of speculative theology, a political samizdat, and a philosophic grimoire, *Cyclonopedia* is a Deleuzo-Lovecraftian middle-eastern Odyssey populated by archeologists, jihadis, oil smugglers, Delta Force officers, heresiarchs, and the corpses of ancient gods. Playing out the book's own theory of creativity - "a confusion

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in which no straight line can be traced or drawn between creator and created - original inauthenticity" - this multidimensional collection both faithfully interprets the text and realizes it as a loving, perforated host of fresh heresies. The volume includes an incisive contribution from the author explicating a key figure of the novel: the cyclone. CONTENTS: Robin Mackay, "A Brief History of Geotrauma" - McKenzie Wark, "An Inhuman Fiction of Forces" - Benjamin H.

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Bratton, "Root the Earth:
On Peak Oil Apophenia" -
Alisa Andrasek, "Dustism"
- Zach Blas, "Queerness,
Openness" - Melanie
Doherty, "Non-Oedipal
Networks and the Inorganic
Unconscious" - Anthony
Sciscione, "Symptomatic
Horror: Lovecraft's 'The
Colour Out of Space'" -
Kate Marshall,
"Cyclonopedia as Novel (a
meditation on complicity
as inauthenticity)" -
Alexander R. Galloway,
"What is a Hermeneutic
Light?" - Eugene Thacker,
"Black Infinity; or, Oil
Discovers Humans" - Nicola

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Masciandaro, "Gourmandized
in the Abattoir of
Openness" - Dan Mellamphy
& Nandita Biswas
Mellamphy, "Phileas Fogg,
or the Cyclonic
Passepartout: On the
Alchemical Elements of
War" - Ben Woodard, "The
Untimely (and Unshapely)
Decomposition of Onto-
Epistemological Solidity:
Negarestani's Cyclonopedia
as Metaphysics" - Ed
Keller, ". . .Or, Speaking
with the Alien, a Refrain.
. ." - Lionel Maunz,
"Receipt of Malice" - Öykü
Tekten, "Symposium
Photographs" - Reza

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Negarestani, "Notes on the
Figure of the Cyclone"

The Number and the Siren
Leper Creativity

Writings 1997–2003

Construction Site for
Possible Worlds

The Speculative Turn

Fanged Noumena

Egress is the first book to consider the legacy and work of the writer, cultural critic and cult academic Mark Fisher.

Narrated in orbit of his death as experienced by a community of friends and students in 2017, it analyses Fisher's philosophical trajectory, from his days as a PhD student at the University of Warwick to the development of his unfinished book on Acid Communism. Taking the word "egress" as its starting point—a word

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used by Fisher in his book *The Weird and the Eerie* to describe an escape from present circumstances as experiences by the characters in countless examples of weird fiction—Egress consider the politics of death and community in a way that is indebted to Fisher's own forms of cultural criticism, ruminating on personal experience in the hope of making it productively impersonal. This collection charts some of the ways in which site continues to be a concern for contemporary practice, and introduces the concept of “plot” as an alternative. The critical concept of site-specificity once seemed to harbour the potential for disruption. But site-specific work has become increasingly assimilated into the capitalist logic of regeneration and value creation. The materialist critique

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of the art object has been shortcircuited by the franchised idiosyncrasies of international nomad fl â neurs. And on a planet whose entire surface is mapped and apped, the concept of “ site ” itself becomes ever more problematic. How can we do justice to the particularity of local sites while unearthing their material conditions? What do a contemporary “ geo-philosophy ” and the historical legacy of site-specific art have to offer each other? Can we develop methods for the controlled unpacking of the local into the global, avoiding trivial reconciliations between local sites and their global conditions? When Site Lost the Plot charts some of the ways in which site continues to be a concern for contemporary practice; and introduces the concept of “ plot ” as an alternative approach. Alongside artists

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discussing their practice and their approach to site and plot, contributors from various disciplines introduce concepts from cartography, mathematics, film, fiction, design, and philosophy.

An artist and a mathematician debate, find common ground, and jointly create an assemblage that is neither (or both) an artwork and a mathematical model. A week-long residency project brought together artist Conrad Shawcross and mathematician Matthew Watkins to reflect on the ways in which artists use (or misuse) scientific and mathematical concepts. *Secrets of Creation* documents this fascinating meeting of worlds, presenting both the week's discussions and debates, and the project upon which Shawcross and Watkins subsequently embarked. Navigating a route that tacked

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between formalism and natural language, experts and laymen, quantity and quality, poetics and mechanics, Shawcross and Watkins gradually forged a shared discourse in which the concerns of the artist and those of the mathematician could find a common ground. The project ended with their joint creation of an assemblage that was neither (or both) an artwork and a mathematical model. A rigorous new thinking of the photograph in its relation to science, philosophy, and art, so as to discover an essence of photography that precedes its historical, technological, and aesthetic conditions. If philosophy has always understood its relation to the world according to the model of the instantaneous flash of a photographic shot, how can there be a “philosophy of photography” that is not viciously

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self-reflexive? Challenging the assumptions made by any theory of photography that leaves its own “onto-photo-logical” conditions uninterrogated, Laruelle thinks the photograph non-philosophically, so as to discover an essence of photography that precedes its historical, technological and aesthetic conditions. The Concept of Non-Photography develops a rigorous new thinking of the photograph in its relation to science, philosophy, and art, and introduces the reader to all of the key concepts of Laruelle's “non-philosophy.”

A Sonorous Archipelago

Memoir from a Parallel Universe

Unknown Deleuze

Speculative Aesthetics

Intelligence and Spirit

Chronosis

Essay inspired by conversations with the artist Jean-Luc Moulène addressing abstraction as a multifaceted project in the general domain of thought, and as a specific process of artistic experimentation. The fruit of numerous conversations with the artist Jean-Luc Moulène, Reza Negarestani's essay addresses abstraction as a multi-faceted project in the general domain of thought, and as a specific process of artistic experimentation. How

can abstraction be so apparently ubiquitous in contemporary art, and yet so nebulously defined? "We have all heard of abstraction, but no one has ever seen one...." In Moulène's work, Negarestani discovers a renewal of the constitutive gesture of abstraction, rooted in the dialectic between form (mathematics) and sensible matter (physics). At once sensory, cognitive, and political, the disturbing force of the work compels us to

reconnect the parochial art-historical notion of abstraction to a more comprehensive understanding of the term. Perhaps such a "formal cruelty of thought" is capable of "reactivating abstraction as a vector of disjunction and unity of art, philosophy, and science." Published by Sequence Press on the occasion of Jean-Luc Moulène's exhibition Torture Concrete, September 7-October 26, 2014, at Miguel Abreu Gallery,

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New York.

An investigation of the nature and philosophical uses of number. The first volume of Collapse investigates the nature and philosophical uses of number. The volume includes an interview with Alain Badiou on the relation between philosophy, mathematics, and science, an in-depth interview with mathematician Matthew Watkins on the strange connections between physics and the distribution of prime

numbers, and contributions that demonstrate the many ways in which number intersects with philosophical thought—from the mathematics of intensity to terrorism, from occultism to information theory, and graphical works of multiplicity. A geophilosophical odyssey through the remains of Cornwall's industrial past offers a historical portrait of geotrauma in action. This unique document

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provides a pioneering case study in post-“site-specific” geophilosophy. Based on a weird field trip into Cornwall's mining heartlands with geologists, philosophers, and ecologists as guides, Hydroplutonic Kernow drills down through nature, industry, and cultural capital to site the local within the global, unfolding the telluric plots that manipulated populations and devastated the landscape during the industrial age. In doing so, it provides a

**historical portrait of
geotrauma in action. This
geophilosophical odyssey
takes us through the
remains of the region's
industrial past, reading
them through the twisted
prism of the geocosmic
theory of trauma
espoused by legendary
“cryptographer” Dr.
Daniel Barker and further
developed by Iranian
philosopher Reza
Negarestani, and
uncovering the deep plot
of the Hydroplutonic
Conspiracy, the collusion
between water and the**

depths of the earth. Along with full documentation of the trip, the book also contains exegetical materials including an essay by Reza Negarestani, a poem by Jake Chapman, a preface by Caitlin DeSilvey, and an in-depth interview with Mining Engineer Steve Tarrant. A philosophical interrogation of the concepts of chance, contingency, and eternity through a concentrated study of Mallarmé's poem

“Un Coup de Dés.” A meticulous literary study, a detective story à la Edgar Allan Poe, a treasure-hunt worthy of an adventure novel—such is the register in which can be deciphered the hidden secrets of a poem like no other. Quentin Meillassoux, author of *After Finitude*, continues his philosophical interrogation of the concepts of chance, contingency, infinity, and eternity through a concentrated study of Mallarmé's poem “Un

Coup de Dés,” patiently deciphering its enigmatic meaning on the basis of a dazzlingly simple and lucid insight with regard to Mallarmé's “unique Number.” The decisive point of the investigation proposed by Meillassoux comes with a discovery, unsettling and yet as simple as a child's game. The Number that “can be no other” can only be revealed to us via a secret code, hidden in the “Coup de dés” like a key that finally unlocks every one of its poetic devices.

Thus is also unveiled the meaning of that siren, emerging for a lightning-flash amongst the debris of the shipwreck: as the living heart of a drama that is still unfolding. With this bold new interpretation of Mallarmé's work, Meillassoux offers brilliant insights into modernity, poetics, secularism, and religion, and opens a new chapter in his philosophy of radical contingency. The volume contains the entire text of the "Coup

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de dés” and three other poems, with new English translations.

Continental Materialism and Realism

Cyclonopedia Symposium

The Infra-World

The Incitement of Envy and Boredom in Market Democracies

Collapse, Volume 3

Final Machine

A multidisciplinary collection of essays reflecting on Cold War cultural tropes in film, fiction, and contemporary art, and the models of knowledge that they imply. If the term “Cold World” describes a world of infinite

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complexity, algorithmic capital, and the technological sublime, in many ways the dread experienced during the Cold War, when clear oppositions were laid out between nation states, is echoed in the hall of mirrors of Cold World globalization, where our collective consciousness is overtaken by a flood of difference, uncertainty, and the dread of the incomputability of this alien yet constructed world. But what is the crime scene of the Cold World? How is it to be decrypted? Where are its discontinuities, what is the nature of its violence? This is to say, what is our place in this alien world and how do we even

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compute the “we” that we describe ourselves to be? Given the existential uncertainty unleashed for those who lived through the Cold War, but whose repercussions are in many ways amplified, relayed, and replayed in a new form for those who must now survive what has been called the “Cold World”—that of technological subjectivation, political malaise, cultural dysphoria, and ecological crisis—this terrain comprises an experiential and experimental horizon that prompts many to pose, and to stage in myriad forms, a fundamental question: “What will we of make of

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ourselves?” Cold War/Cold World documents a research project in progress that attempts to evaluate and respond to this fundamental shock to the system, examining attempts to render knowable, representable, or figurable the looming threats of both Cold War and Cold World—the common denominator being a distressed attempt to inquire into the dynamics of a real that seems in excess over understanding and the means of politics traditionally conceived; and a concomitant temptation to abandon any intelligent collective engagement in favour of a pragmatics that limits itself to wrestling with local

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**contingencies, or an aesthetics
mesmerised by a global sublime.
Collection of interventions on the
status of the moving image in an
age of advanced simulation,
exploring the contemporary links
between power, simulation, and
warfare. This collection of wide-
ranging interventions and
discussions on the status of the
moving image in an age of
advanced simulation explores the
contemporary links between
power, simulation, and warfare.
Today, technological simulation
has become an integral part of
military training and operations;
and at the same time, media
spectacle—often enabled by the**

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same technologies—has become integrated with military power. Trained in virtual environments, army personnel are increasingly enhanced by augmented reality technologies that bring combat into conformity with its simulation. Equally, the seductions of media and entertainment have become crucial weapons for “information dominance.” At the same time as the infosphere demands that war takes on the properties of a game, hyper-realistic videogames evolved from military technology become a kind of virtual distributed training camp, as the lines between simulation and

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action, combatant and civilian, become blurred. Based on a round table discussion prompted by the work of artist John Gerrard, Simulation, Exercise, Operations assembles thinkers from philosophy, media, and military theory to examine the powers of simulation in the contemporary world.

Traversing philosophy and the human sciences, literature, cinema, and the visual arts, this book maps out a history where all is chaos, maelstrom, and fog. If perception and language objectivate the world, if imagination structures it, if knowledge orders it, then how can

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we describe, name, or even apprehend that which comes to pass when language is absent, when perception vacillates, and when knowledge eludes us? How can we say, show, or make known that which undermines and refutes the order of things, the supposedly immutable real, and the administration of the sensible? This book takes us on a quest that traverses philosophy and the human sciences, but also literature, cinema, and the visual arts. Not content with analysing the ordering power of our representations, in *The Infra-World* François J. Bonnet also interrogates the works of artists

who have experienced and experimented with those moments when they crack open, giving way to anguish and vertigo. If perception is a sieve, what can be said of that which slips through its net, how does one speak of what escapes? What remains of unqualified perceptions, of vanishing sensations? Where do the indescribable, nocturnal fears hide, the horrors lurking behind closed eyes? What of the world beneath language and objectivated sensation? What of the infra-world?

Anti-Badiou

**Jean-Luc Moulène and the
Protocol of Abstraction**

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Collected Writings 1987-2007
Dialectic of Pop
Collapse, Volume 8
Enchantment of the Virtual