



## LAYER SIX: In/Conclusive/Out<sup>1</sup>

*Begin again, assuming abundance,  
unemployment, a field situation,  
multiplicity, unpredictability,  
immediacy, the possibility of  
participation.*

*John Cage<sup>2</sup>*

*We will never fulfil philosophy's injunction —“know  
thyself!”— if we do not recognize the “poetic” prehistory of  
our abstract conceptual thought, a prehistory that we  
have not merely left behind long ago but still carry  
within us as the ever active matrix of abstract thought.*

*Robert Pogue Harrison<sup>3</sup>*

### Fragment#1: Re-Entry

Now that the end is in sight, in all its deathly pallor and fructifying vitality, it's time to forward a self-assessed guess as to *Chora-Logic's* success and/or failure. First, a repetition of the ‘original’ hypothesis is necessary, in order to recall once again *Chora-Logic's* [pre-logical] beginning:

---

<sup>1</sup> [After Maybury died these fragments were located in a file entitled ‘In/Conclusive/Out’. They appear to emerge out of another file collection called ‘Diurnal Excretions’, or sometimes, ‘Quotidian Secretions’, terms he used to describe his jottings and doodles, the daily database of his thoughts and works. These seemingly unfinished pieces are presented here as a set of seven (?) fragments in the sequence they appeared in the file but are considerably polished to the degree that they are at least rational and logical. Ed.]

<sup>2</sup> John Cage, quoted in Kathleen Woodward, ‘Art and Technics: John Cage, Electronics, and World Improvement’, in Kathleen Woodward (ed.), *The Myths of Information: Technology and Postindustrial Culture* (Coda Press: Madison, Wisconsin, 1980), p.192.

<sup>3</sup> Robert Pogue Harrison, *The Dominion of the Dead* (University of Chicago Press: Chicago & London, 2003), p.92.



If indigenous societies are primarily oral in their epistemological orientation, and national forms of timespace rely principally on literacy for their cognitive and political cogency, might it be possible that a regionally amorphous *glocal* polity is an electrated edifice?<sup>4</sup>

Is it feasible that this hypothesis (with its extensive and sometimes idiosyncratic backgrounding in the ‘The Electrated Imagination’ and ‘The Regional Spatial Turn’, its methodological enunciation in the ‘The Chora Meta-Physique’, and the application of this peculiar method in ‘Rough Grid: Electrated Regionality’), is a successful exercise in the terms in which it is couched, as a PhD manuscript, one that is readable and re-readable by anyone with the skills to do so and thus able to be itself understood way beyond any arena which its author could ever hope to have broadcast it by word of mouth? It would seem obvious that being its producer I can only answer YES to this question because to click NO would be to locate *Chora-Logic* as abject waste, a rejection with considerably negative psychological and professional consequences. But what is really being tested here in this anxiety over its success and/or failure? Is it possible that the hypothesis itself is flawed? It is also possible that, assuming the hypothesis is worthy of investigation, that due process has been followed? Or is it the body and mind of its author that is being tested? Researching and finalising a doctorate late in one’s career presents a dilemma in that it serves less as an entry point, or the minimum qualification for that ‘brilliant career’, one that is mostly behind and not in front of me (and ‘Career Discourse’ is an crucial element of Ulmer’s chorographical project).<sup>5</sup> Undoubtedly there will be *both* successes and failures in this manuscript. These are questions for others to determine. Its most serious self-perceived failure is its inability to reconcile its electrated aspirations with its literate form. However, to say that a hypothesis can only be comprehensively answered in the affirmative ignores the fact that it can also be fluently answered in the negative and that by this ‘failure’ it says more about its subject matter than any affirmatively answered hypothesis ever could.

There is though a more immediate failure to consider. During the course of working on *Chora-Logic* my own literacy levels have further advanced to another peak of acuity. Partly through a lower-middle-class familial initiative, partly through my own volition, along with encouragement from the state via its rhetoric of the knowledge economy, I might now be considered an unambiguous member of that class of literate trained knowledge workers who regularly come under ridicule from both popular and powerful interests. Indeed, the PhD process is structured in such a way so as to increase, or more accurately, to abstractly intensify the necessary skills of thinking, reasoning, structuring material, of referencing, and textual presentation, pertinent to passing the literate test of scholarship in the

---

<sup>4</sup> Terrence Maybury, *Chora-Logic: Electracy as Regional Epistemology*, PhD Thesis (Central Queensland University: Rockhampton, 2007), p.10.

<sup>5</sup> Gregory L. Ulmer, *Internet Invention*, pp.17-69.



(post)modern university. Even the spelling, punctuation, and diction skills have improved. If successful, I could almost be one of Foucault's clan: the citizen-subject as a model exemplar of the will to 'self-knowledge' and self-improvement through higher learning, one of the singularly self-important components of 'The Cultivation of the Self' whose origins he identifies in the ancient Greco-Roman context.<sup>6</sup> But in becoming necessarily more literate, I've also been neglecting the necessary work that is essential to producing a deeper understanding, and an actual manifestation of Terrence Maybury as an *electrate enabled citizen-subject*.

In these and other areas of electracy, my working knowledge has at best marked time but mostly these electronic skills and techniques have retreated as a result of the all-consuming engagement with the literate technologies of *Chora-Logic* over the last four years. In the process of becoming more literate, I've become more deeply anelectrate; less ably equipped to navigate and comprehend this 'electrical sublime'. This is especially apparent in my ignorance of that other form of electronic writing – computer programming – which is itself a hint that electracy might be more fruitfully understood as code or in a rejigged crypto-systematic sense rather than as a 'pure' semantic or lexical articulation.<sup>7</sup> Can a becoming that is more highly literate be antithetical to a becoming more fully enveloped in electracy? Here this paradox is another echo of that repetitive call for a deeper intensification of literacy skills in the context of a widespread and heterarchical usage and range of more deeply abstract/affective electrate methods and practices (and their sometimes fusion within a generally concomitant anelectrate stupidity). This intensification of literate expertise is indeed my most serious failure.

## Fragment#2: Ecstasy/Boredom

In music there is within its structure a spatially co-existent set of differential signs set in sonic motion and arranged within rhythmic and melodic beats of time. This musical set of signs in aural motion might serve as an example of, or as a metaphor for, the electrate condition, a point often made about aesthetic or philosophical production more generally.<sup>8</sup> In *Electronic Monuments*, Ulmer advances the idea that we all should be on the lookout for newspaper articles or the like that prick the

---

<sup>6</sup> Michel Foucault, *The Care of the Self: The History of Sexuality*, vol. 3, trans. Robert Hurley (Penguin: London, 1990), pp.58-64.

<sup>7</sup> On this point see Andrew Stern, 'Deeper Conversations with Interactive Art: Or Why Artists Must Program', in *Convergence: The Journal of Research into New Media Technologies*, vol. 7, #1, 2001, pp.17-24.

<sup>8</sup> Edward W. Soja, for instance, says of Lefebvre's structuring of *The Production of Space*, that he wrote it 'in the form of fugue, a polyphonic composition based on distinct themes which are harmonised through counterpoint and introduced over and over again in different ways through the use of contrapuntal devices'. See, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (Blackwell: Cambridge, Massachusetts, 1996), p.58.



‘boredom’ of our day-to-day lives. Whether it is the punctum that pierces this bubble, or an epiphany, a eureka moment, a revelation, or a sublime affect (all of these categories form a paradigmatic set of related meanings) an ecstatic moment points to this puncturing of the everyday. This transformation might remain a reactive trigger manipulated by those with the power to do so if it were not for our ability to search out the meaning of such a revelation. Take Tim Buckley’s song ‘Sweet Surrender’: with its soaring and tumbling strings, its vocal gymnastics, the sentiment of its lyric (‘... a sweet surrender, surrender to love...’), the simple driving rhythm of bass and drums; all of these necessary combinative elements take the song to its punctum-inducing moment wherein the predisposed listener’s psychic state is altered. It is tempting to say elevated but that would play into the hands of religiosity. Certainly media messages of all kinds are more than capable of inducing the ecstatic moment, a moment that often pinpoints with perennial clarity not only the psychic shock of the piercing but also the actual timespace coordinates at and through which the revelation takes place. The musically implaced body is itself a medium.

### *Fragment#3: The “I”-“I” Subject and the Collective Subject*

This projection, in *Chora-Logic*, of the “I”-“I” subject as a narrative-theoretical-immersive-miasma twisting through a variety of communicative modes (of both a primal and a modern disposition), all energised by an increasingly intense electronic infrastructure (both technical and abstract), as well as intuitively crossing disciplinary and the sometimes real boundaries of a large variety of implaced contexts, seems to have little articulation of the ‘collective subject’. But what if the solipsistic self that is promoted here in this chora-logical regime is itself an unconscious mask for the collective subject? One valid reading of both the *Timaeus* and Ulmer’s oeuvre is a concern with this quadratic relationship between these interpellating forces: self and self, self and community, self and world, self and cosmos. Most likely this set of conundrums is ‘universal’ to peoples of all cultures and places. This set of conundrums (encouraged by this developing sense of electracy) is arising at roughly the same instant as there is an increasing concern with the physiography of the planet in which that quadratic mentality itself circulates as a kind of eco-electronically arbitrated immanence. The collective subject can now not only be one’s family, or one’s immediate local or regional fraternity, nor even identification with some national character. It is to ‘Globo sapiens’, the next possible evolutionary stage for Homo sapiens, that might now constitute the title of this collective subject to



come.<sup>9</sup> The twinned complex of *Globo sapiens* and Planet Earth (the collective and its context) are one expanded set for the electrated citizen-subject's consideration as it rethinks the rights and responsibilities of its socio-political affiliation.

A related dilemma arises when this now globalised psychic-political interchange centred on spatial affiliation needs formulation into policy. Lenin's question of 'what is to be done?' remains perennial in that policy-making is more clearly the means where collective intelligence is brought to bear (and increasingly it might be useful to interrelate collective intelligence and community) on a particular problem, even a potential catastrophe. (Under the emblem that 'Problems Be Us' – 'The choral principle involved is that the outer sore spots figure an inner wound inherent in individual subject formation (identity is irreparably traumatic)' – it is this juxtaposition of the electrated citizen-subject, and its potential interconnection with solving specific community problems via policy formation in an era of catastrophe consciousness that is part of a suite of themes put into paradigmatic play by Ulmer's latest engagement, *Electronic Monuments*).<sup>10</sup> Those who are practising electracy on a daily, implaced basis (across associationally conceived global networks and conductive frames of reasoning) are schooling themselves in a kind of infra-politics of knowledge-making, one that while easily misconstrued as hopelessly solipsistic, obscure and irrelevant, is the key to understanding ourselves as citizen-subjects of a global/regional polis, one that has itself differentially morphed out of both oral/tribal and literate/national forms of spatial allegiance:

Oral peoples who experienced thought as spirit were organized collectively in tribes; literate peoples who experienced thought as self are organized collectively in nation states. The heuritic principle suggests that electrated peoples who experience thought as virtual image will organize collectively in some new way that as yet has not come fully into view (but perhaps is glimpsed in multinational corporations).<sup>11</sup>

Indeed, one of nationalism's critical deficiencies is not only its slow but almost imperceptible displacement by this more malleable global/regional conception of stately 'order' epitomised, as Ulmer suggests, in the structure of some multinational corporations, but especially in those with local/regional propensities, also in some NGOs and environmental groups, and even in some sub-national protest groups and ethnicities. Also of concern is literate nationality's alloying of the *idea of space* with the illusion of socio-political self-control and autonomy, which might be more accurately diagnosed as a 'security complex'. Global/regionalism's emphasis, on the other hand, is on its own immediately twinned placial particularity, using this variable spatial measure as the very source of its ever so slowly

---

<sup>9</sup> [It remains uncertain just where Maybury picked up this term '*Globo sapiens*' from, most likely it was from the electronic ether. Ed.]

<sup>10</sup> Gregory L. Ulmer, *Electronic Monuments*, p.27.

<sup>11</sup> Gregory L. Ulmer, *Internet Invention*, p.8.



legitimizing authenticity, as well as being the basis for the worst aspects of its still ongoing provincialism (the latter is a factor which can occur at any spatial scale). The Tower of Babel is, after all, the context where a wide range of divergent voices are undergoing this dynamic process of being and becoming in close proximity, in the one settled local place/space. In this reconstituted global/regional polis of 'electrate peoples', the interchange of a citizen-subject's habitation of an actual place, in conjunction with its syncopated electronic representations (implicit, tacit and codified; real and virtual; digital and analogue etc.), is here considered as the very model on which an oration, a text, a computer game or program, a thesis or a song, even a \_\_\_\_\_ [in order to avoid any hint of an anelectrate disposition, simultaneously invent your own electronic form and create your own content] is brought into being and thus able to be distributed and marked out as a form of knowledge. Every body, every epistemology, indeed every artefact has its placial particularity which is also one source of its irrationality, of its necessary skill in fomenting the arts of survival *and* abstract illumination, and all of which serves as a mediating interregnum between self and world considered here as an everyday phenomenon. Such is increasingly the context of self/communal relations.

#### Fragment#4: 'Rough Grid': An Annotation

It is now time to put both the reader and the author of this manuscript into the witness box. Click YES or NO to the following questions:

1. Did you/I start at the beginning of 'Rough Grid' and go sequentially through to the end?
2. Or, did you/I proceed instinctively, choosing its various components at random?
3. Lastly, did you/I possibly begin at the end and proceed retrospectively through to the beginning?

A literate technology, *naturally enough*, encourages a positive answer to Number 1: like Alice you start at the beginning and go through to the end. Singular beginnings can be a traumatising symptom for the literate imagination, an idea embodied in religions of the book. Similarly with endings, with the death instinct, with the earthly extinction of *Globo sapiens* looming as a possibility, a set of emphases brought out in haunting detail by Freud's *Civilization and its Discontents*.<sup>12</sup> In both *Chora-Logic* and 'Rough Grid', it is blatantly obvious that this beginning/ending structure (or neurosis?) of the literate imagination is utilised as a structuring principle: birth to death as historical/theoretical/narrative sequence. In 'Rough Grid' the artifice

---

<sup>12</sup> Sigmund Freud, *Civilization and Its Discontents* [1930], in James Strachey, Anna Freud, Alix Strachey & Allan Tyson (eds.), *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. 21 (Hogarth Press and the Institute of Psycho-Analysis: London, 1954), pp.59-145.





of this structure is abundantly apparent as it moves sequentially from baby photo to funereal, collecting, digressing from, and incorporating a plethora of ‘this’ and ‘that’ along the way. By layering in the schematic diagram of the electronic network (with its allusion to the interminable movement of power, current, resistance, relays, positive/negative, AC/DC etc.) through this disparate discussion, ‘Rough Grid’ vainly attempts to bypass this beginning/ending neurosis by *grounding* its metaphysics in this middling quality of chora while simultaneously patterning itself on Ulmer’s point that ‘the change in thinking from linear indexical to network associational — a shift often used to summarize the difference between alphabetic and electronic cognitive styles (or between masculinist and feminist styles, for that matter) — is happening at the level of the technology itself. Hardware and software design are both moving away from the alphabetic metaphors of knowledge within which they originally emerged.’<sup>13</sup> This emphasis on the beginning and the end devalues the middle, of ‘a life lived on the run’, of the ‘partial perspective’, of the ‘convergent’ and the ‘juxtaposed’, of ‘implacement’, of the ‘near and far’, of the ‘side by side’, of the ‘setting of the action’, of the middling quality of the ‘network associational’ logic endemic to electrated forms of knowledge. And this middling quality, of the all-around-character-of-organic-dynamic-life, ongoing and interminable, serves as a seldom finalised structuring principle of both regionality (as an implaced attachment to space) and electracy (as an electronic epistemology): *in medias res*, every new beginning, every fatal ending is always and already ‘in the middle of things’. *Chora-Logic* and ‘Rough Grid’ may have failed in interrogating this middling quality comprehensively (largely because of this mismatch between authorial ambition and the literate technology through which it seeks its annunciation) but the valuable lesson amidst this possible failure is at least the realisation that in this middling quality, Eros, or the life instinct, is alive to future-potential. And Eros is very much at Home in the middle of both the placial and the spatial, and chora-logic.

### Fragment#5: Being Reasonable[ \_\_\_\_\_ ] Becoming Irrational<sup>14</sup>

It is little wonder that the frantic aspect of the vociferous calls for *reason* or *common sense* to prevail is the outright and total rejection of those expressions of knowledge it considers *irrational*. This outright rejection by reason’s self-same will to true knowledge arises out of the ‘common sense’ belief that it will no longer remain ‘true’ knowledge if it allows that example of irrationality to cross the

---

<sup>13</sup> Gregory L. Ulmer, *Heuretics*, pp.36-37.

<sup>14</sup> [Insert the name of your preferred place/space in the gap between being and becoming. NB I’ve appended this explanation of the typographic gap here in the spirit of Maybury’s earlier examples of open-ended textuality. Ed.]



Rubicon into greater social sanction and legitimacy, or even if it allows its own soulful truth-telling to be internally contaminated by its unruly and chaotic epistemological doppelganger. Despite these apparently noble sentiments, this crossing-over may be self-initiated by reason's surety of itself as true knowledge communally understood as well as a backs-to-the-wall circumstance created by irrationality's continual re-emergence in a range of contexts. Nonetheless, reason's outright rejection of the irrational, rather than establishing a dialogue or a communion with it, fundamentally instigates the psychic/political base on which is built the modern sense of autonomy and sovereignty which is the basis of the many 'freedoms' we in the West hold dear. But in a classical psychoanalytic turn of events, this repression of the irrational (manifested in, for example, the oppression of the local, women, regionality, tribalism, the 'lower' classes, animals, even nature itself) only intensifies the violence of its inevitable re-emergence, either in discourse or actual political action. One might reasonably ask then if we still require the absolutism of this oscillation between an über, self-secure and complacent rationalism and the persistent outbreaks of irrationality that help constitute reason at the head of the civilisational hierarchy. And a related question might also be asked here: is this corrosive epistemological oscillation between reason and irrationality a necessary precursor, an adjunct to, or a consequence of, the economic oscillation of boom and bust perennially attendant to capitalism's Kondratieff cycle? With the emergence of the global/regional dyad into prominence, this relationship between immaculate reason and its mirror image in irrationality/chaos/chance/opinion etc., and the form and quality of the dialogue we might set up between these two domains (a process brought so 'fluently' to our imaginations in the *Timaeus*) is one that looks set to define the future possibility of our survival and/or extermination as *Globo sapiens*.

### *Fragment #6: The Electrical Sublime*

It would be quite easy to toss this un/easy relationship between electracy and regionalism into the category of the 'electrical sublime'. This strain of thought can be characterised as the utopian fantasy of the morally, spiritually, indeed the all-redeeming qualities of electronic technology (as opposed to the dehumanising, dirty and squalid qualities of mechanical technologies brought on by the Industrial Revolution) and the capacity of this whole constellation of electromagnetically configured technologies to eradicate conflicts of all kinds. In a still important essay on the subject James W. Carey and John J. Quirk summarise this strain of thought in the following way:

Whether the rhetoric of the electronic revolution appears in sacred or secular form, it attributes intrinsically benign and progressive properties to electricity and its applications. It also displays a faith that electricity will





exorcise social disorder and environmental disruption, eliminate political conflict and personal alienation, and restore ecological balance and a communion of humans and nature.<sup>15</sup>

According to Carey and Quirk, at various times and spaces proponents of this electrical sublime have included the work of such diverse figures as ‘designer R. Buckminster Fuller, musicologist John Cage, futurologist Alvin Toffler, policy scientist Zbigniew Brzezinski, elements of the New Left, theologians inspired by Teilhard de Chardin and computerologists such as Edward Feigbaum’ (p.114). Rosalind Williams, in her own thoughtful analysis of both this essay and the electrical sublime from the perspective of the underground, also adds the work of Jules Verne, Lewis Mumford and Patrick Geddes to this list.<sup>16</sup> As Carey and Quirk also point out this celebration of “‘the post-literate-electronic man’” (p.114) was often accompanied by a decentralised political structure where various corporate, governmental and metro-centrally located imperialisms were dispersed over a wider range of spatial forms, with regions being one important scale in this dispersal.

In another component of her examination of ‘The Mythos of the Electronic Revolution’, Williams notes that, ‘History has indeed failed to realize the regionalist utopia of small-scale, scattered, but efficient producers’ that proponents of the electrical sublime had advocated (p.109). Certainly, Carey and Quirk’s warning on the overzealous nature of this electronic utopianism should be hesitantly heeded. Nonetheless, a BUT needs to be inserted here, and it is a BUT that is the BIGGEST of the ‘Big Other[s]’ (to invoke Zizek’s memorable phrase): capitalism’s lust for surplus value.<sup>17</sup> It is this lust, ‘rationally’ articulated through ‘logical’, ‘common-sense’ justifications like ‘development’, ‘return on investment’, ‘guaranteeing the bottom line’, even in the term ‘ecologically sustainable development’, that fuels capitalism’s monumentally intense energy.<sup>18</sup> But as a now globally implaced frenzy it is one that might increasingly be termed an ‘anachorism’, a ‘thing in the wrong place’, and a reminder, yet again, that chora-logic sine-waves both a secure *and* a dangerous feeling of implacement.<sup>19</sup> If Planet Earth is the sum total of the spatial measure of surplus value’s implacement then

---

<sup>15</sup> James W. Carey & John J. Quirk, ‘The Mythos of the Electronic Revolution’, in *Culture as Communication: Essays on Media and Society* (Unwin Hyman: Boston, 1989), p.116.

<sup>16</sup> Rosalind Williams, *Notes on the Underground: An Essay on Technology, Society, and the Imagination* (MIT Press: Cambridge, Massachusetts & London, England, 1990), p.107.

<sup>17</sup> Slavoj Zizek, ‘Cyberspace, or, How to Traverse the Fantasy in the Age of the Retreat of the Big Other’, in *Public Culture*, vol. 10, #3, 1998, pp.483-513.

<sup>18</sup> George Main calls into question ‘ecologically sustainable development’ in the Riverina locality of Cootamundra in *Heartland: The Regeneration of Rural Place* (University of New South Wales Press: Sydney, 2005), p.81.

<sup>19</sup> Tim Cresswell says that, ‘Just as we have a term for thinking about things in the wrong time – *anachronism* – we might invent a term for things in the wrong place – *anachorism*.’ See, *Place: A Short Introduction* (Blackwell: Oxford, 2004), p.103. [Italics in the original]. Also, Cresswell attributes Michael Brown (in the ‘Acknowledgements’, p.xiii) as ‘the true inventor of the word anachorism’.



this tumult might not be tamed until such time as this worldly place, or more likely its inhabitants, is extinguished. It might also be worth reminding ourselves (as Williams does) that the whole idea of the 'sublime' also contains within its definitional ambit a reaction of overwhelming terror in conjunction with a feeling of harmonious security. The vast surveillance capacities of this human-inaugurated, electromagnetic skein that now envelops the globe, along with the inevitable environmental hazards attendant to the many e-waste dumping grounds in Asia where our far too regularly obsolescent electronic equipment ends up, are instances where our terror of this electrical sublime might be manifested.<sup>20</sup> This question of the frenzied nature of the 'electrical sublime' under capitalism is captured well in Michael Riordan & Lillian Hoddeson's penultimate comment in their outline of the Bell Labs 'invention of the transistor and the birth of the information age': 'The crystal fire we are living through has brought with it an intensity and an immediacy of life in which everything becomes obsolete overnight.'<sup>21</sup> Any comprehensive depiction of a 21<sup>st</sup> century 'electrical sublime' would need to account for this speedy spiralling out of this politico-economic and cultural system as it is entwined with its infrastructural technics, ecological phenomena, bodily based systems of belief and knowledge, and how this whole gestalt is summoned into both rational and irrational dis/order.

All of this suggests the still urgent need for utopian thinking rather than it's throttling. Consequently, it is not so much when utopian thinkers of any persuasion ignore a prevailing historical, social, or cultural actuality that is a problem but rather when they ignore actually extant manifestations of power and desire convening and authorising those same actualities in the very period they produce their uplifting fantasies that is more of a problem. If our understanding of historical actuality is conditioned by those with the power to bring that understanding to collective or even universal agreement, then this is also an ideological process that has the capacity to erase the less powerful micro-histories and geographies of implaced actuality wherein chora-logic more openly flourishes on an everyday basis. This possible global erasure of all our own small mystories by monumental forms of power and desire enshrines Brian Massumi's point that 'Capitalist power actualizes itself in a basically uninhabitable space of fear.'<sup>22</sup> The very notion of the sublime might have continuing relevance to not only an electrified-enabled global/regional reality but for analysing capitalism itself. If, however, our epic lust

---

<sup>20</sup> A recounting of the abject endgame of these e-waste dumping grounds for the world's electronic garbage is given in Lisa Parks, 'Kinetic Screens: Epistemologies of Movement at the Interface', in Nick Couldry & Anna McCarthy (eds.), *MediaSpace: Place, Scale and Culture in a Media Age* (Routledge: London, 2004), see especially, 'Terminality at the Interface', pp.48-54.

<sup>21</sup> Michael Riordan & Lillian Hoddeson, *Crystal Fire: The Invention of the Transistor and the Birth of the Information Age* (W. W. Norton: New York, 1997), pp.285-286.

<sup>22</sup> Brian Massumi, 'Everywhere You Want to Be: Introduction to Fear', in Brian Massumi (ed.), *The Politics of Everyday Fear* (University of Minnesota Press: Minneapolis, 1993), p.23.



for surplus value (now resident as truly real knowledge in our souls not just our bank accounts) overpowers Planet Earth's ability to continue as a habitable context then this chora-logical outline is itself a useless proposal. And it is perhaps this all-pervasive fear of our own collective annihilation that spawns this utopian longing for unity and comprehensive knowledge in the first place.

As already mentioned, this dismissal of utopian fantasising (the latter is an essential component of the chora-logical method) in critiques like 'The Mythos of the Electronic Revolution' also ignores the splitting of capitalism into this global-regional dialectic that has fuelled its evolution since at least the Bretton Woods agreement that concluded World War II and to which reference has already been made. Allen J. Scott, generalising about this long-term transition writes that, 'One might say, indeed, that the central question of classical political economy about the wealth of nations is being transformed in today's world into another question about the sources and the dynamics of the wealth of regions.'<sup>23</sup> That this capitalist and corporate, rather than a civically structured, global-regional polis is dynamically intermediated by electronic technics should, by now, be an easily agreeable understanding, a process that makes it critical to further accentuate these discussions and proposals on electracy and its interrelations with this polis. Electrate knowledge might even come to understand this globally implaced chora-logical impulse – in this case our brazen frenzy for surplus value – making it glow resplendent as the slow burning hyper-exploitation of all and sundry while at the same time making fear and catastrophe a permanent feature of this special case-study context we know as Planet Earth and its inhabitants.

The reason that dinosaurs still resonate so powerfully is that, as the Gaia hypothesis suggests, it is not that this world will come to a theologically sanctioned end through an all-consuming flood or wildfire but rather it will be the 'top-of-the-tree' Globo sapiens who, having ab/used their only necessary context, will themselves become a curious footnote in some future crow cosmology. The bones of memorialised dinosaurs in museums the world over (and their interconnected electronic animations) are prophetic ghosts pointing their skeletal remains to the totality of Globo sapien carcasses buried deep in an end-game catastrophe of our own making, a truly-madly-deeply, wide-wide-wide image of shitting in one's own nest. After all Planet Earth is still the only region Globo sapiens happen to occupy in this part of the solar system, which is itself merely a small outlying region of the galaxy we know as the Milky Way, which is itself only a region of ...<sup>24</sup>

---

<sup>23</sup> Allen J. Scott, *Regions and the World Economy: The Coming Shape of Global Production, Competition, and Political Order* (Oxford University Press: Oxford, 1998), p.160.

<sup>24</sup> [It appears Maybury broke off here in mid-sentence and I remain unsure if this was intended or not. Ed.]



### Fragment#7: Electroneuronics

These widespread discussions in, and outlining the body, its implaced pleasures and pains, its liaisons with consumptive and productive practices also outstrip a representation of its merely conscious, brain-sanctioned, culturally and socially sanctioned capacities. There is now an identifiable and fully-fledged interaction between the body's whole neuronal field (along with its other sub-components) and the electronically transmitted gestalt of modern global communications systems. In electracy, it is now primarily the body, and not the mind, that is the focus of these epistemological forces. Perhaps popular science writer David Bodanis most skilfully describes this almost cosmic sense of electromagnetic connection to our knowledge-making capacities in electracy circumstances:

Just switching on a television or a computer, for example, means that from each glowing pixel on the screen, fresh electromagnetic waves are sent rippling outward at 670 million miles per hour. An awesome sequence of events quickly unfolds.

The watcher's eyes are likely to swivel forward in a sequence of stately turns as the screen's pixel glows: each quarter-ounce mass of eyeball tugged by six flat muscles, in a glissando slide within the slippery fat lining the orbital cavity. The eye blinks, the widened pupils are in position, and the incoming electromagnetic waves roar in.

Ripping through the thin layer of the cornea, they decelerate slightly, with their outermost edges forming a nearly flat plane as they travel inward, carrying the as-yet-undetected signal from the screen deep into the waiting human.<sup>25</sup>

This development calls for a re-jigging of disciplinary trajectories, indeed for a transformation of knowledge itself. Here, the newly invented term *electroneuronics* might be a useful entry point into this epistemological readjustment. *Electroneuronics* is a field of understanding increasingly amenable to an explanation of the psychic and collective skein that intermediates electronic data, the body's neuronal capacities (in particular its synaesthetic qualities) and how all these components relate to the subatomic, the quantum, or the nano-technological world. As a newly minted understanding it will dispense with the science/humanities dichotomy, attempting to fuse an analysis of the body, the quantum world and the socio-political-economic-cultural 'reality' of our current circumstances. As the masses of electrons and photons hurtle around both this universe and in and through our very

---

<sup>25</sup> David Bodanis, *Electric Universe: How Electricity Switched on the Modern World* (Abacus: London, 2005), pp.199-200.



selves via these all-consuming electromagnetic waves it might be possible to say, as Laura Marks does, that ‘Thanks to the ability of subatomic particles to communicate along traceable pathways, we can fairly say that electrons remember.’<sup>26</sup> At this  $\chi$ -junction between electronic technics, the quantum world and the body, electracy is as much unconscious immanence as a materialisation in solid everlasting forms, but it is a junction that often fails to identify the difference between this immanence and its material form. Simultaneously resident at this  $\chi$ -junction is the totality of electronic knowledge that humans produce, authorise, distribute and interpret through both this particulate and wave-like interconnection. The medical, biological, sports and surveillance fields would be particularly pertinent to *electroneuronics* research; it may even be able to outline the electrophysiology of intellectual and emotional functions through a synthesis of qualitative and quantitative methodologies.

But maybe the beginning-again task of *electroneuronics* research will be to investigate the supernatural and uncanny phenomena that have been the shadow of electronic communication since at least the invention of the telegraph.<sup>27</sup> This is an investigation that could come out of the somewhat formless definition of the term ‘medium’ itself: ‘When one speaks of the medium of print, or the medium of the string quartet [or the medium of the body], one is implicitly assuming something that becomes explicit in one of the word’s other applications: to the medium who is possessed by a spirit and speaks with a voice that is not his or her own.’<sup>28</sup> For all our scientific rationality and literate-national independence and sovereignty, an eerie spirit of some other or another most likely still haunts both our affective and collective capacities, and it is this othering spirit that animates our engagement with electronic media, indeed possibly all media.

Every dis+jointed particular in the preceding manuscript leads, then, to just one final open-source question: in the manner of Mr Bean reincarnating the spectre of The Little Tramp – Charlie Chaplin – who or what is this inspirited other that communicates through the twinned media of Mr Maybury and *Chora-Logic*? Perhaps *electroneuronics* research might provide an answer for Mr Maybury’s ghostly trauma; or better, explain the choric demons that inspired the production of *Chora-Logic*, ghosts that necessarily *and* rationally breathe everyday life into and out of his continually-morphing soul and its always-entropic habitat.

---

<sup>26</sup> Laura U. Marks, *Touch: Sensuous Theory and Multisensory Media* (University of Minnesota Press: Minneapolis & London, 2002), p.161. Marks’ analysis of ‘How Electrons Remember’ (pp.161-175) serves as a good introduction to the relationship between this quantum world and both the digital/analogue elements of electronic communication.

<sup>27</sup> [Maybe Maybury was unaware that a start has already been made on this investigation. See, for instance, Tom Gunning, ‘Phantom Images and Modern Manifestations: Spirit Photography, Magic Theater, Trick Films, and Photography’s Uncanny’, in Patrice Petro (ed.), *Fugitive Images: From Photography to Video* (Indiana University Press: Bloomington and Indianapolis, 1995), pp.42-71; and Jeffrey Sconce, *Haunted Media: Electronic Presence from Telegraphy to Television* (Duke University Press: Durham & London, 2000). Ed.]

<sup>28</sup> Nicholas Cook, *Analysing Musical Multimedia* (Oxford University Press: Oxford, 1998), p.261.





[ Double Click on PLANET EARTH to Once Again Enter into the Middle of Things ]