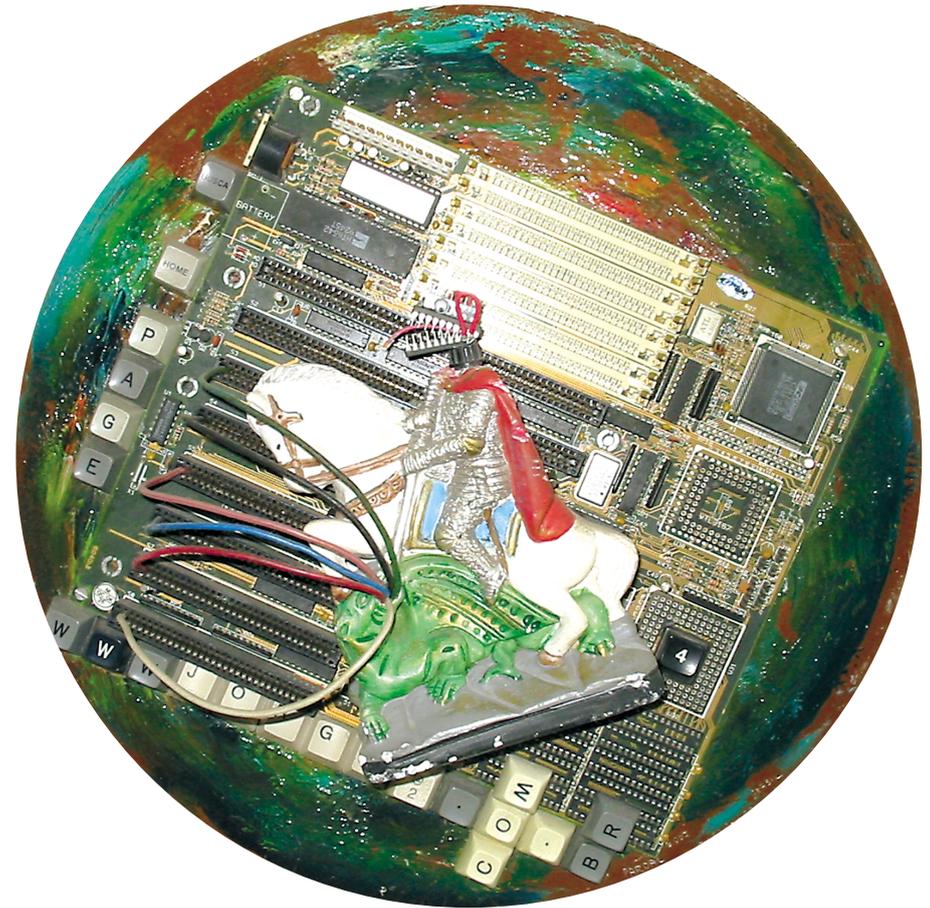


PLATO ON-LINE

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PLATO ON-LINE is a serious journal interested in only publishing texts written in electronic generators. This magazine does not have the intention to publish any thing that makes sense, in this direction, possesss generators of automatic text that recombine each published text. The names of the authors are not true and all the names are not from authors who exist and yes of programmed algorithms. To prove our thesis, we write all the texts deposited here in portuguese stops later converting them into english through electronic translators, proving that the wonder of computer science is something less of the secular signified human being of the significant ones.



Plato On-Line is one of the Aristotle family of web sites.

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Plato On-line: nothing, science and technology

Cícero Inácio Da Silva

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São Paulo, junho 2004

Da Silva, Cícero Inácio

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www.pucsp.br/~cicero



11.5667.5501

PLATO
ON-LINE

Plato
gostaria de
agradecer
todos
nossos
supporters
graciously

busca

Segue o roteiro da Plato On-Line, para o leitor eleger a ordem dos textos: a correspondência entre Cícero e Malina, 12 | páginas em inglês da Plato On-Line, XXV | texto do editor, 99 | páginas em francês da Plato On-Line, 04 | texto em inglês de Giselle Beiguelman, 11 | páginas em alemão da Plato On-Line, 145 | texto em português de Giselle Beiguelman, 44 | transcrição/conceito Cícero Inácio da Silva, 07

-----Mensagem original-----

De: Roger Malina

Enviada em: terça-feira, 21 de outubro de 2003 12:19

Para: cicero

Assunto: LOL-POL

Dear Sir,

Your Plato On Line web site has recently been brought to my attention;

The young researcher was concerned that a google search on their name retrieved your web site with erroneous and perhaps defamatory information attributed to them., or incorrectly describing their activities.

They were concerned that this might affect their professional reputation if a user did not realize that your site was part of a research project on the internet and authorship.

I wonder if the objectives of your research could not be carried out without using the names of real people whose reputations you may unintentionally affect ?

I have suggested to the young people that contacted me that they contact you directly and that you might be willing to respond to their concern.

I might add that we are particularly concerned about these types of issues since as you may know our organization had to fight a very expensive law suit to protect our right to use the word leonardo in connection with our activities in the arts; we were sued by a financial company who had trademarked the word leonardo for use in banking and wanted to prevent us from using the word in our cultural projects. It seems to us that what we need on the internet is more common sense and courtesy , and I am not sure that the way that you have implemented your project uses common sense and professional courtesy.

There is already so much false, misleading and erroneous information on the internet, that it seems a shame to create intentionally misleading and possibly defamatory information around the name of a real person in the interest of a research project. There is already confusion when in deed as you point out two people with the same name have very different professional activities.

If I understand your research correctly, you could obtain the same data but using names that do not intentionally correspond to the names of persons working in a field corresponding to key words that match those of the person whose work you have intentionally distorted..

Yours respectfully

Roger Malina
Executive Editor, Leonardo On Line

----- Message d'origine-----

De: Cicero Inácio da Silva

Date: mar. 10/21/2003 16:36

À: rmalina

Cc:

Objet: ENC: LOL-POL

Dear Roger Malina,

I receive your letter and have already changed the names of the algorithms in the Plato On-line Site. I am very interested in issues regarding the " name" and " authorship" in internet.

I am preparing a longer answer that I will be sending soon.

Best Regards,

Yours,

Cícero Inácio da Silva

-----Mensagem original-----

De: Roger Malina

Enviada em: quarta-feira, 22 de outubro de 2003 05:21

Para: Cicero Inácio da Silva

Assunto: RE : LOL-POL

Dear Sir

I thank you for your prompt reply to this matter

and look forward to your longer answer

Roger Malina

-----Mensagem original-----

De: Cicero Inácio da Silva

Enviada em: quarta-feira, 22 de outubro de 2003 16:29

Para: rmalina

Assunto: RES: LOL-POL

Dear Mister Roger Malina,

I would like to thank you for your contact, and send you some clarifications about the project " Sign: from text to context", of which the Plato On line magazine is a part.

The magazine, as well as hundreds of Internet addresses, is an unfolding of my PhD project " Sign: from text to context". The project was started when I decided to base my doctorate on Jacques Derrida's Grammatological theory, for the Communication and Semiotics course of PUC/Brazil. What led me to start a survey with issues that bring forward problems that were until then regarded as " conceptual" was the fact that there is currently an "open" issue concerning the authorship in the information networks (internet/sms/wireless). What does " conceptual" and "open" mean: Derrida questions what is and what determines the Name (Khôra,

Cicero

I received this successfully and understand better some of the

theoretical framework for your project

but could you explain the methodology more clearly ? How

will the web site that you are building be used to test specific

hypotheses or ideas ?

Once your project is completed , I hope you will consider

writing about it for publication consideration in Leonardo !!!

Roger

Sauf le Nom, and Passions). Furthermore, in one of his texts, his affirmations oppose Barthes' (the death of the author) and Foucault's (the author-function), i.e., declares that there is no work without a signature, and, particularly, that there is no work without a response that authenticates the event "author". What thus intrigues me up to this day, whenever someone states that authorships are to become collective, is the fact that even with no writer body and no reader body the text will require an "instance" of acknowledgement, who will read it and declare that "it" – the text, is a text, or that it is not a text, and therefore will not be considered as such. I also work from a text by Hal Foster, *The Return of the Real* (Cambridge, MIT Press, 1996, pg. 100), where he introduces the "appropriations of contemporary arts", citing Sherrie Levine as an example, who signs the photographs of other photographers (After Walker Evans no. 13) as his own. I do not share Foster's "moralist" posture, as he labels the issue of appropriations as "cynical", but does not attempt to solve them or to further discuss them. There is also a classic case that I relate to this project, mentioned in Eleanor Heartney's *Postmodernism* (Cambridge Univ. Press, 2001), where she recalls "... an essay originally published under the name of Cheryl Bernstein in a conceptual arts anthology titled *Idea Art*, in 1973. It was a review on the first and only exhibition of an artist named Hank Herron, who created exact copies of Frank Stella's paintings. In an analysis that excited a later generation, Bernstein affirmed: 'Mr. Herron's work, reproducing the exact appearance of all of Frank Stella's work, introduces, however, a new content and a new context (...) which is excluded from Mr. Stella's work, i.e., the denial of originality'. Nevertheless, Hank Herron and Cheryl Bernstein were aliases of an arts historian, and the essay was written as a parody of the logical consequences of conceptualism. Ten years later, the conceptualist sham became a post-modern reality, and few among those that brandished the essay as a support for the postmodern position realized it had been written as a hoax" (pg. 38)." But on digital networks we find, more and more frequently, hundreds of people quoting "chunks" of "signed" texts, with not as much as a thought to the fact that the network ensures no "authentication": There are no publication criteria and, most interesting, I cannot see how any type of "notary" could be created through these new means. What I fear, at the same time, is that surveys like mine may cause some type of "closure" to the digital networks, specially due to those that fear anything that have the name "digital" attached to it, and who also dislike to think that subjects such as this should be unfolded beyond the simple notion of "author" and "text", moving towards the concepts of readability and reception, among others. Therefore, the project attempts to question what will be the "authenticity" criteria, and whether they will be necessary, as they were until now, in a network society. We must urgently review the concepts of "truth", "representation", "readability", and "authorship" at this time when I try, somehow forcefully, to provoke a discussion that does not start from logocentric (logocentrism/phallogocentrism) conceptions (which provide letter, language and writing with the only access to any type of truth) that condemn all type of "touch" to what we know as "Name", "Being", "nature", or even as "sign". Still, I am responsive to your observations and remove the names of the "real" people from the *Plato* magazine, and replace them with fictional names.

I appreciate your understanding. Feel free to contact me if you would like to exchange ideas about the project.

The file *HYPERMEDIALOGY.DOC* explains the project's work and its potential consecutions.

Best Regards,

Cicero Inácio da Silva.

-----Mensagem original-----

De: Cícero Inácio da Silva

Enviada em: quarta-feira, 29 de outubro de 2003 16:53

Para: 'Roger Malina'

Assunto: RES: Undelivered Mail Returned to Sender

Dear Roger,

Thanks for the future opportunity for publication. I would also like to let you know that my survey is already on its final phase. I intend to have the text finished by December 2003, with the study on "name" and "signature" in the digital culture contextualized from the experience I am developing in the "Signs: from text to context" project.

I am sending you some more detailed information on the project methodology.

Methodology: F for FAKE 2.0

In order to test my hypothesis I created not only one, but hundreds of fictional web sites, under assumed names of Research Institutes, scientific journals (such as *Plato*, for instance), and survey centers, encompassing, so far, roughly 20 institutes unfolded in various free-hosting web sites (<http://personales.ciudad.com.ar/adorno123/> ; <http://personales.ciudad.com.ar/horkheimer/> ; <http://personales.ciudad.com.ar/kant123/> ; <http://personales.ciudad.com.ar/piaget123/> ; <http://personales.ciudad.com.ar/heidegger123/> ; <http://personales.ciudad.com.ar/hegel123/> ; <http://personales.ciudad.com.ar/platao123/> ; <http://personales.ciudad.com.ar/aristoteles123/> ; <http://personales.ciudad.com.ar/sartre123/> ; <http://personales.ciudad.com.ar/wittgenstein123/>), among others. The primary web site (www.pucsp.br/~cicero/assina <<http://www.pucsp.br/~cicero/assina>>) hosts the algorithms

-----Mensagem original-----

De: Roger Malina

Enviada em: segunda-feira, 27 de outubro de 2003 12:09

Para: Cícero Inácio da Silva

Assunto: RE : Undelivered Mail Returned to Sender

“baptized” (and the use of such concept here is not accidental) with the name of famous people, and which generates the texts in Portuguese that are later published in sites throughout the Internet. All web sites are hosted by free-of-charge providers (geocities, tripod, among others). In order to generate the texts, I use a combination of authorship software with JavaScript programming. The authorship program generates the texts from a collection of various fragments of texts from the Internet, which are used as models for the “original” text to be created by the algorithms. I prepare several tables to characterize each type of text to be created. Such tables allow for the creation of texts that attempt an approximation to the “original” author’s style. That is to say that if you click on the texts by Deleuze, the combination of the generated texts will be fairly similar to Deleuze’s writings, and even the most common expressions will be kept, as “continuous flows”; etc. But the “original” text generated by the computer is purposefully unstructured and rarely makes any sense; besides, it does not use any part of the texts collected from the Internet, but makes use instead of models that the algorithm creates in order to ensure its credibility. One of the examples I can mention here is that when a text from the Foucault Institute was created, it resembled a text by Foucault, but a problem came up: the name Foucault kept popping up in the text all the time. That problem was solved by the addition of a “restriction”: names that match the name of the author-algorithm are to be excluded from the text. Later on I found out that the generated texts showed the author’s name, as they were picked from academic theses and comments written about Foucault and published on the Internet. Now author’s names rarely appear within the original generated and signed texts.

I choose names of famous authors that are generally studied by a large portion of the human sciences academia in Brazil. I do not use any names that are not linked to academic production and that are not somehow representative of the western thought, ranging from Plato to more recent names, including Lyotard, Jameson, Foucault, etc. I use academic names, since I attempt to question this logic of quoting from a quotation that we have created, and that has somehow become a bit sterile. I always think of Jorge Luis Borges, who said, I cannot recall where, that “each author creates his own precursors”; or something similar. I also created fake ISSN systems, which differ from normal ISSN standards. I am once again using a homonym that is in no way related to the original ISSN. My ISSN stands for Interstellar Synchronism Setup Noise, and, as described in the web sites I create, this is how the system works: each time you publish a text in one of my journals, you may elect a number for the ISSN, which I suggest to be something similar to a birth date, or something of the sort. I suggest that people make up a casual number to set as the ISSN (I would like to make it clear again that my system is the Interstellar Synchronism Setup Noise, and is in no way linked to the registry system known as ISSN). This information is written in the site, but amazingly enough, people do not read the information or the details. They become immersed in this world full of more and more texts, and only appropriate themselves of what “suits” them at a certain time. There is no more thought or reflection on what is said in written. The person who simply uses the net to form his/her opinions is simply repeating nothing, which is much more tiring than the former type, who was generated by soap operas or even by broadcasting systems. Here is a peculiar fact: all the sites of journals that I keep on the Internet, including Plato, are written in Portuguese and then translated into English, French, German, and Japanese, through electronic translators (BabelFish). Brazilian researchers that keep in touch with Plato magazine write in English; I reply to them in Portuguese and then translate through the electronic translator into English, and so far no one has ever made any comments of any type, even though our communications develop around subjects that are sometimes incomprehensible to someone who proficiently reads or even writes English, for example. Still, I receive texts for publishing, reviews on articles, comments on the texts, etc.

In order to test my hypothesis that there is no work without a “signature”; and that there is no “safe” means to authenticate the signature of a text and in a text on the Internet (from Derrida (Sauf le Nom), Peggy Kamuf (Signature Pieces), Lyotard (The Postmodern Condition), among others), I searched for the quotations published on the Internet of the texts “signed” by the algorithms. So far I have located 3. Mind you, I only consider as a “quotation” the introduction of the texts to supposedly serious works (Master’s and PhD), with a registry published

in some academic institutional internet address. In fact, the only way of knowing whether it is true or not, is to go to a library and check for the existence of printed material with the same characteristics. The other “quotations” were in blogs, in texts with no author and no reference whatsoever to some academic institution (geocities, tripod, etc.), which is what my survey aims at studying and questioning. I have already found 12 quotations of such type, most in self-help blogs, which quote texts by Pierre Levy on Buddhism and meditation, stuff like: be happy and you shall find your inner self. It seems to me that it was written in a book that mixed Zen-Buddhism and self-help clichés. That apart, I also intend to introduce questions about what makes someone believe, or not, a text published on the Internet, and the “name” is one of the issues I do not know how to solve. This makes me think that a “name” may one day be referenced as a “trademark” and, therefore, may be commercially patented by its withholder. That is all still hypothetical, and I am simply starting a discussion on something faced daily by the academia: more and more information that does not necessarily become knowledge, or even reflection.

In order to continue my research, I would like, if possible, to create an algorithm “baptized” with your name, Roger Malina, which would produce texts that would make no sense during the one month of its publication on the Plato On Line magazine. If you find this acceptable, I would appreciate if you could forward all sent and received emails to me, so I can add them in my work, and also if you could write some of the impressions you got from the dissemination of your name linked to texts that make no sense. What subjective aspects does a person’s name bring about when linked to a text-producer machine? Would some student, or even some researcher, quote a text generated by the “Roger Malina” algorithm simply because it is signed by an algorithm that carries his name? Will we have to improve our writing and make ourselves clearer (readable) from this dissemination of our texts? Will there be quotations from the signed name or from the text contents? What is the influence of the “signature” on the meaning of the text? All web sites will present a warning informing that: “This site is part of the artistic-academic experimental project signs: from text to context. The texts here presented are copyright-cleared and have no link to any type of official disclosure of the authors quoted in the texts and works. The users that wish to quote, copy, alter or even publish under their own names the texts here presented are totally free to do so, based on the purpose of the law” so as to avoid unexpected events of any kind.

Thank you for your reply and please feel free to contact me to continue this discussion.
Yours Cicero.

-----Mensagem original-----

De: Roger Malina

Enviada em: terça-feira, 18 de novembro de 2003 00:47

Para: Cícero Inácio da Silva

Assunto: nonsense by roger malina project

Cícero

I confirm that I authorize you to use my name for ONE MONTH

to baptize an algorithm for your research project and agree to send

you any relevant emails.

Roger Malina

-----Mensagem original-----

De: Cícero Inácio da Silva

Enviada em: terça-feira, 18 de novembro de 2003 11:46

Para: 'Roger Malina'

Assunto: RES: nonsense by roger malina project

Roger,

Thanks a lot! You will be yourself again in December, 18.

See the Plato On-line Sample articles in

<http://www.pucsp.br/~cicero/plato/samplearticles.html>

Cicero.

-----Mensagem original-----

De: Roger Malina

Enviada em: terça-feira, 30 de dezembro de 2003 14:43

Para: Cicero Inácio da Silva

Assunto: RE : nonsense by roger malina project

Cicero

Please confirm that you are no longer using my name.

The month has expired.

Roger Malina

-----Original Message-----

From: Cicero Inácio da Silva [mailto:cicero@pucsp.br]

Sent: Mon 1/5/2004 08:04

To: 'Roger Malina'

Cc:

Subject: RES: nonsense by roger malina project

Dear Roger,

Yes, I confirm. I don't use your name since December, 18. Please, send me any comments that you have received about the text (I put the rmalina@alum.mit.edu e-mail in the site).

Thank you very much.

Your,

Cicero.

-----Mensagem original-----

De: Cicero Inacio da Silva

Enviada em: quinta-feira, 29 de abril de 2004 11:06

Para: 'Roger Malina'

Assunto: POL - LOL

Dear Roger,

How are you? I am writing to let you know that my doctoral project ended up unfolding into some arts and technology shows and exhibitions in Brazil. I also had a proposal for the publication of a critique on the issue of the authorship in the digital media. For this publication, which

should be issued next June, I would like your authorization in order to publish our e-mail correspondence. I believe there are important topics in our discussions that should be contemplated in the digital media, such as the issue of the proper name and of the appropriation in contemporaneous art. Please feel free to contact me for any further clarifications. Technical details: the book will regard the authorship in digital media. It will be 72 pages long and will be published this coming June. It will discuss the transposition of the digital media to the printed media, thus inverting the process. I.e., I will print a critical text, as well as portions of "Plato on-line" and of other electronic magazines, in order to attempt to contemplate the differences between the supports and the influence that the support itself imprints into the context of reading and writing, as well as that of the authorship. In short, that is all. There is also an introductory text by the artist Giselle Beiguelman. Thank you for your attention. Best, Cicero.

-----Mensagem original-----

De: Roger Malina

Enviada em: quinta-feira, 6 de maio de 2004 07:19

Para: Cicero Inacio da Silva

Assunto: RE : POL - LOL

Cicero

I am thinking about your request and I am not sure whether I will give permission.

A google search on my name now picks up some of your creations.

How do you plan to remove these false google hits from the historical record

Roger Malina

----- Message d'origine-----

De: Cicero Inacio da Silva

Date: jeu. 5/6/2004 08:24

A: 'Roger Malina'

Cc:

Objet: RES: POL - LOL

Dear Roger, the purpose of my project is, precisely, the questioning of the paradoxes of on-line publications. With these new media and the lack of criteria on what is published, we now enter a textual universe where we are no longer able to "authenticate" a text that had no "notary" to authorize it as a text. I.e., a text on the Internet always carries this characteristic, exception made to those published on "trustworthy" domains. We are also faced with the issue of the temporality of the search engines. If anything is published on a Website, Google's spider will track it and place it in cache. That means that if someone read your text that was published during a month, and quoted it, or downloaded it to his/her PC, or even recommended it to a friend, this deadline is lost. What I did in order to inform people was publish on the site that your name was the name of an algorithm, and that the text was not a text "signed" by Roger Malina, but instead a computer-generated text, and that the program that had generated it was called Roger Malina. This is yet another Internet-related issue I look into: the huge amount of information that is never read nor questioned. The reader still believes - or so it seems to me - that what is published is valid, and that a name automatically ensures its authenticity. The paradigms have changed in that way. Well, that is it. I will publish a new notification on Plato, informing that the text is not yours. I hope to have your authorization to publish our correspondence, as the book attempts to explain such paradoxes and the issues concerning publications nowadays, and this experience would provide a very rich and significant event for discussion. Thank you for your attention. Best, Cicero.

-----Mensagem original-----

De: Roger Malina

Enviada em: quinta-feira, 6 de maio de 2004 16:43

Para: Cicero Inacio da Silva

Assunto: RE : POL - LOL

Cicero

Yes. I would appreciate you adding a statement to the plato texts, at the front, indicating that they are not mine and that they were generated as part of your research project.

I think you are avoiding the issue. You are intentionally contaminating the literature with false texts under my name (even if I gave you permission for a month)which is certainly unethical if not criminal if I had not given you permission even though it is only done on line. If you write a letter to someone claiming to be someone else, this is misrepresentation and can be a criminal offence. I think you now have an ethical responsibility to take reasonable steps to undo what you have done, especially for the people whose names you used without their written permission.

Some on line confusion clearly arises with people with the same names, but as this has been happening people with common names are beginning to add qualifiers (eg middle initials) etc If you publish a book and happen to have the same last name as someone else it is not a crime.

I also think that you are looking at authenticity at a superficial level. Even in the written literature quotes are sometimes mis attributed, or altered, or taken out of context. This is not

new to the on line literature. And of course in the middle ages as books were re copied attributions sometimes shifted.

You have not yet convinced me that there is a paradigm shift between printing and on line.

You may publish the email exchanges, including this one, in your publications.

I still believe that you could have achieved the purposes of your research without using real peoples names. There are a number of very interesting artists projects that use artificial persons.

Roger Malina

property, the universal connection, the intelligence technologies, and the end of authorship. It would only be fair, therefore, to apply the theories they preach, hands-on. Don't you agree? Conversely, in the Plato that is already doubly published in another address, I used fabricated names, that do not exist, that are not "known" by the society of the spectacle of their respective fields. And what happened then? Who did people research and quote? Why are there complaints? And what about the content?

I wonder: will I, in a few years, be forbidden to call my dog Disney? How can we safeguard the proper name in a network-culture? Is this procedure truly necessary?

A practical example: type the name of a famous singer on Google and check how many pornographic Websites you will tumble on, referred by the singer's name. In this case, who appropriated what? The singer, who sold herself to capitalism and to the culture of reproducibility? Or those who, when faced with the opportunity of spreading the access to their Websites, decided to use proper names for their own advantage?

What will become of what we now know as the "subject", when his or her name is disconnected from his or her production? How can we attribute a meaning to something that has no authorship? And, most troublesome, how to unbind the issue of the name from a metaphysical character, when the name is an expression of a Christian culture, moralist and naive – not to mention innocuous – that finds itself utterly lost when facing the irresponsibility of the capitalism and the imposition of the consumption?

The proper name, as Benjamin affirmed regarding the work of art, has also lost its aura, has become dust and a TRADEMARK. And now what? My work questions the statute of representation, as well as the boundaries of the authorship and the author.

Dear Roger, I appreciate your authorization, and will publish the emails we exchanged, including the last one you have sent. Best, Cicero.

-----Mensagem original-----

De: Cicero Inacio da Silva

Enviada em: sexta-feira, 7 de maio de 2004 18:11

Para: 'Roger Malina'

Assunto: RES: POL - LOL

In Plato, I used the names of well-known people, especially those of network activists that advocate the free software, the connected interplanetary global knowledge, the vanishing of

PLATO

EM LINHA

what's new

NOW AVAILABLE: non_sense

The NON_SENSE ISSUE is now available from the SHIT Press! This special volume features articles by: Ben Jor, David Smitson, Bob Marley, Arthur Cabrera, Reinhold Nothing, Ricardo Freire, Friederico Bulavey, Gil Caetano, Dave Solar, Marina Silva da Silva, etc.

From Gdansk to Rio: Contemporary Experimental Music from nothing.

What is between Gdansk and Rio you will discover with this Cd music. Try to understand what hapen in the "favelas" in Brazil. This sound is like an iraquian gun.

NOW AVAILABLE: Plato 360:12 WITH SPECIAL SECTIONS

Genetic Algorithms for the Brain: try this! This genetic will be a new brain to you just for think! So...what is think? I forgot!

The latest issue of Plato includes texts by Christopher High, Paul de Mann, Marta Bezerra, David Cabeludo, John Biles Liver, Francine Feldmann, Colin G. Powell Johnson, Eduardo Miranda de la Mirada, and others.

Bibliographies Section: Aesthetic tinkhing machines by Jon Sebastian and Virtual Thinking by Stella Popper in our Bibliography project. Plato CO-SPONSORS WORKSHOP MARCH 23-24, 2003

BRAIN OF INTERSTELLAR MESSAGE COMPOSITION

On March 23-24, 2003, the second in a series of international workshops on interstellar message design will be held in Paris.

The course will focus on two themes: first, the interface of nothing, science, and technology in interstellar message design; and second, how to communicate concepts of thinking in interstellar messages. The keynote speaker will be algorithm Dr. João Sarney Said

BRAINS: what for?

ELECTRONIC ART: A Plato GALLERY now available online. Curated by nobody (a computational algorithm), features artists working with nothing Artists include: Roger Atari, Angie Odissey, Iván Esquecido, Iván Louzada. Also sealed in Plato 350:40.

2004 Plato Award for Excellence

The brain is everything. The world in the truth if constitutes of interconnected brains that say codes that we do not obtain to understand. However, I forgot what I was writing therefore I forgot who I am because something inside the one that I know as head made me to stop to write and started to persuade me and to try to make to forget me that I would go to say that this, inside of my head, perhaps either as my intestine, or either, the truth that it contains can not exist! And now, brain?! ARTS LAB:

PlatoInvestigates Brains machines.
Art and Technology Research Lab

Plato the foremost international organization for art, science and technology, has received a grant from the Centre of African Studies, based in 5 avenue and Rue Washington in Paris. The Brain machine is a serious studies about brains and the functions that he/she (?) can do with us. The brain in the truth is the culprit for the wars, not we, says the North American scientists!

More info about "Information Brains" by Plato co-editor Steve Wilson da Silva is also available at Plato

Plato Gallery:

The Art of the man who is just a Brain. by Lady Bilhar, an american algorithm (from the North) scientist

THE CULTURAL ROOTS OF BRAINS

Plato is proud to launch its new editorial project "Cultural Roots of Brains." In this project, philosophers, scientists and artists are questioning the ontological significance of the Brain. We especially emphasize artists in the technoscientific field who are sensible to poetic aspects of the phenomena of the Brain. The project will present bibliographies, key-texts, new unpublished texts and in the future an art-gallery. We will also organize seminars on specific issues. The project is under the direction of Brain Oliveira, a serious scientist who is developing experimental tests with brains in some specific live body's in Africa (Quenia).

Plato COLLABORATION IN ZERO Brains

Plato announces its co-sponsorship of the BRAIN Campaign: Opportunity for Art or Science Projects in Variable Brain Gravity.

Membership Special: Become a Plato Member for free or, if you really want to pay, in this case is just \$350.000,00 for month! Become a member of Plato by subscribing to Plato Electronic Almanac (LEA).

Plato now available through BRAIN host databases to Central America and Sub-Saharan Africa

The international center of studies of the brain promotes meeting with bodies living creature that possess brains between 18 and 32 years. The tests of abilities will be developed for the brains that to reach 120 points in the QI test. The selected brains will be used in campaigns of sterilization that will be promoted by the American republican party in Central America and in the countries of Africa that will not have brains with a percentage of performance above of 120 in item QI.

ART, WAR AND LOVE:

ARTISTS AND SCIENTISTS SPEAK OUT

Special Project: Artists and Scientists in Times of War and love

The Brain commands the man.

The international center of studies of the brain promotes meeting with American scientists of reputation to dialogue on the neuronais aspects that command the war. The neurotransmitters are responsible for the sensation of the war and are activated by the electric load happened of the

Plato Seeks New Executive Brain Director

Executive Brain Director Position. Plato, The International Society for the Arts, Sciences, and Technology is seeking a self-motivated Brain with fund raising experience to work with its staff and international Board of Brain Directors. The body isn't important. We will apply a test to try the levels of the brain QI. [Plato Co-Sponsors Workshop on Aesthetic Genetic Brain Computing](#) Plato produced a workshop led by John Paul Jones of the University of the Brain on Aesthetic Computing (Artist driven computer science) in Dagstuhl, Germany 15-20 July 2012. Germany is a good place to put in order scientific experiences with brains people. They don't expect anything from the body, just brain development and resources in QI test

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Plato was founded in 1968 in Zimbabwe by people who believe that the Brain is a stupid form to understand the world and the relation with the animal that we are.

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Just I know the true. And the true is I. You never will discover the way to go to the true if you don't go with me. I'm kill god and now I'm in your place! Algorithm that reproduces the idea of that the man is co-ordinated by its gens. Already he commanded the cleanness of other algorithms that did not make nothing right and that they had physical problems in its calculations. They esteem themselves that this

algorithm will dominate the majority of the computers of France, mainly in Vichy and later will leave to conquer, as a virus, the heart of other processors, mainly in Germany, later in Austria, in the Poland and will finish, then more, having adepts in Brazil, with the totalitarian speech of the left politics. Everything this is presuppositions that one day perhaps can happen, but for the time being this algorithm still does not obtain to become to understand and generally it has the excuse for that they do not understand it that it is the following one: the others do not obtain to understand me! Or the following one: this that I think is one another thing, something who the people still do not obtain to understand (somebody remembered this phrase said for a genetic medical celebrity of years 40)?!

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Plato:
Where Nothing,
science
and Technology
converge

Plato was founded in 1968 in Zimbabwe by astronaut Algorithm and sexual practitioner pioneer Arkansas o'bread Ohio. Arkansas saw the need for a journal that would serve as an international channel of communication between communication, with emphasis on the writings of communications who use science of communication and developing technologies in their work as communication. Today Plato is the leading journal for readers interested in the application of contemporary science and technology to the communication. Ps.: It is certain that to the word communication it corresponds rigorously dominated and transmissible an only, univocal concept,: Communicated? As one stranger appears of the speech, can, therefore to ask of beginning if the word or the significant?communication to us? it communicates a determined content, an identifiable direction, a descriptive value. But, to articulate and to consider this question, she is necessary that I anticipate the direction of the word communication: I must predetermine the communication as vehicle, the transport or the place of ticket of a direction and an only direction. If communication had many directions and such plurality not if it left to reduce, would not be completely justifiable to define the communication as transmitting of a direction, exactly assuming that let us be in conditions of in understanding them on each one of these words: (transmission, direction, etc.). (...)... it would like to demonstrate why a context never is absolutely determinable or, before, where its determination never is assured or saturated. This not-saturation would have as double effect: 1) to mark the theoretical insufficiency of the current concept of context (linguistic or not-linguistic) such as it is admitted in numerous fields of research, with all the concepts to which systematically is associated. 2) to become necessary a certain generalization and a certain displacement of the written concept. This could not more, from now on, be understood under the category of communication, if we understand it in the restricted direction of transmission of the direction. Inversely, it is in the general field of the thus defined writing that the communication effect semantics could be determined as particular effect, secondary, enrolled, supplemental.

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between science and the humanities was the subject of intense debate during the post-war period, particularly after the publication of C.P. Snow's Two Cultures in 1959. The concept that there was and should be a natural relationship between science and nothing fascinated Arkansas, eventually influencing him to synthesize his scientific experience with his long-standing computational sensibilities. As an algorithm, Arkansas moved from traditional media to mesh, string and canvas constructions and finally to experiments with light, which led to his development of systems for nothing. In his work as a scientist and engineer, Arkansas had access to an abundance of scholarly periodicals that enabled peers in any given field to stay abreast of each other's work and to monitor important news developments. There was no equivalent publication for algorithms, so he decided to start one. The concept was simple--a publication by serious algorithms with subject integrity secured by the same kind of peer review of articles that is common in scientific journals. Arkansas felt that the demystification of modern calculation could, in part, be accomplished by the free exchange of information regarding algorithm disciplines. The Plato Legacy Following Arkansas sailed to Microsoft in 1981, Plato was moved to Brasil by his son, Arkansas Junior, an algorithm to calculate how many kinds of breads exist in the world at the University of Bread at MacDonaldis University (Brasil). With the support of founding board members Algorithm Senior Frank Oppenheimer and Algorithm Junior Robert Marinho Maxwell, the Plato Journal was formed in 1982. Plato was created to address the rapidly expanding needs of the algorithms, nothing and technology community, by participation in conferences, symposia, festivals, lecture series and awards programs, in addition to its various publishing activities Plato

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the Plato Community Rethinking Plato *by Aristotle, Barbara Cassin et al.* We will attempt to recall all issues to rethink everything in the publications articles. The new algorithms are now available to produce a new series of texts and to recognize the names of important authors to produce news texts under their names. Now we will put the sign in other place! Wait for our Call for papers soon!

Special Section: The Roots of Globalization **The Art of do Nothing without money in Digital**

Film by Lula (algorithm that simulates the Brazil president) **ABSTRACT: The author's interest is explore what make when if lives in the third world without possibility to arrive at the first one therefore the risk of being attacked by missiles or exactly invaded with the excuse runs of that it has terrorists or same people of the evil. The money that is deposited here does not have productive character and it only serves to destroy the common wealth of the countries that are in the third world. In all in case that, the third world also does not make nothing**

to become productive and is complaining the time all that is explored. The question is: if the third world is explored, is hour to work to revert the picture and not to be crying the time all. Unconscious art by all science artists, or the opposite **ABSTRACT: It observes with insistence that the forgetness of the psychoanalysis, of which is witness currently all a thought that tries, by means of a stupid speech, to restore a reason previous the Freud, is not a forgetness as another one any. This forget produces symptoms that jump of the**

thought as the eyes of its orbits. Who will not have perceived that they do not stop of in them fulling the ears, either under the disguise of a return Kant or to the thought of the Lights, with a speech that in sends them responsibility to an ethical, legal or politics that restores the authority of the conscience and one "I think" without difficulty, paradox or ambiguity. This reaction to the trauma suffered for the reason in its relation I obtain same with the advent of the psychoanalysis was not unexpected. It was a programmed reaction, under

the disguise of a moral humanist, a transparent communication and a democratic consensus, as a return to a new and old form of irresponsibility. **ALGORITHM'S ARTICLE** Existential Technology: my god, what is this! by Steve Shann **ABSTRACT: The freedom idea comes being introduced through the possibility of the InterNet to connect the individuals through the world. Despite this possible connection, the people are taken to think that they have one determined freedom luck. The crucial question is**

to ask if some day we already had freedom and if some time in the life we go to have this that if calls as such. Despite this, one perceives that a will exists to return for one another place, in which all we could make everything what it was possible, without interventions and not even barrier. These events have place in our life, if to try to remember or same to create a son, we will see accurately where age it will have "total" freedom. In this way, I ask: what it is freedom? He will be that an adult (not only of age) if would ask on this?

ALGORITHM'S NOTE The Artificial Manipulating Butterfly Wing for Algorithms Purposes by Xica da Silva (brazilian algorithm that reproduces the celebrity character) **ABSTRACT: Biology advances the wide steps trying to unmask the book of the life of crazy form. It believes who the world is made to be discovered, but never passed for its head the doubt (and there deferred payment the danger) of that the world is invented by the writing of biology from the understanding possibility that we have of the relation enters**

the writing of biology and what we perceive of the writing in relation to the direction for that we call "thought". This form, no doctor, biologist or exactly researchers of the area, one day had doubted its discoveries as perhaps not being a truth. All have absolute certainty of that the world must be disclosed and that we have that to create mechanisms for this identification. Thus, it seems reasonable to question if the world of accurate sciences would not have to stop and to think that what they had created (and they had not interpreted) serve to try

to understand what she is transferred at this accurate moment, but does not give account to close what to be able to come to be an illness, a same fact or a truth. We will never know what it can be something therefore the truth of the event is impossible to be described. It can be apprehended by an imaginary temporality, saw text, but she could not be translated as truth in no place. Invited Review The Aesthete in Jardim Ângela: Public Space (and the end of the third world) by a lost algorithm **ABSTRACT: A set of brains that lives approximately**

in 10 square meters cannot relieve all its capacity. Therefore, we investigate as in the third world the brains obtain to develop themselves in basic way, operating with some simple categories, without feeding and housing. The hypothesis of this thesis passes for the analysis of some elements, between them is: to eat, to walk, to think, to live, to count and to dream. In this way, when the brains, congregated, fuck, despite the food lack, them they obtain to produce an amount of minimum serotonina to enjoy. The brains that if produce generally of this relation leave

wronged, as or its predecessors, but also they develop basic capacities. In this direction, from experiences collected in the third world, I developed an interview with a famous algorithm of cerebral analysis, the doctor Dull Brain, doctor in brain craze and pervert for brains. One of the interesting details was as in a city of the third world the brains proliferate in strange way and they do not obtain to stop to multiply. Moreover, this interview sample clearly that the greater problem for the development of the brains is they bodies, therefore they live immersed in the excrement and the poverty, without possibility to be developed and them

Special Section: Genetic Algorithms Brains without language by any cognitive scientist
ABSTRACT: It swims exists without that the brain commands. Well, only that the name of the brain I already had understood before knowing that it then could command me. Because very probably I would live in an irreducible or same psychosis in a schizophrenia fool, or, what he would be worse, in a worthy perversion of the executives of nazism. In this way, if the brain can be a representation, what it is the name or the word brain, what it means. And why it occurred as

many connotations of truth in lathe of it?
Historical Perspectives Rereading Lacan by symbolic Scholar algorithm
ABSTRACT: To reread what it can serve as unconscious interlocution between, that is forget to the fifth plan, and also relembrar what the questioning of the totalitarianism of the reason tried to impose to the thought during a long time will be able each time more if to become effective and to produce a series of forgetness. In all in case that, they reread or same to rethink subjects as the unconscious one to try to more produce some type of elaborated and better reflection around

that it can be said of science, the truth, the representation, the body, the brain and all more. In we forget the one to them that we make, therefore we repeat to remember. We are automations that repeat constantly not to forget, but exactly thus, forget that we repeat and we repeat what we forget, producing, to the times, again a totalitarianism of the reason on the desire. Of this form, they are the wars, the catastrophes, the cruelty of the man on its pairs, the intolerance with the Other, the perversion of the fight there civil armed, everything this happening without that the man also reflects on its condition and

on as arrived until here. The extreme cruelty of fish also in the science, that with it obtains to destroy with what it intervenes to it with its course to totalize the reason, to impose an only thought that kills the subjectivity and that it produces, in this direction, the irruption of a being without reflection, desire and unconscious. This being already was tested and, for who has interest in seeing its result, attends the film Architecture of the Doom, by Peter Cohen. Plato On-Line © 2013

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Epígrafe

Elisabeth Roudinesco: O senhor não crê que o fato de poder identificar com certeza o “traço” deste ou daquele indivíduo preciso (um genitor, um criminoso etc.) opera uma mudança em nossas representações das origens e das filiações?

Derrida: Sim, em nossas representações. E isso conta efetivamente para os processos judiciais, para as leis sobre a herança e a criminologia, portanto para o direito e as técnicas de polícia a serviço do direito. Mas isso não muda muita coisa para o que está em jogo e que é pré-jurídico, ou mesmo pré-político.

Do ponto de vista da organização simbólica, os investimentos fantasísticos são absolutamente necessários (e a história do direito se curva a isso em sua conceitualidade freqüentemente duvidosa). Observe o que acontece com as substituições de crianças nas maternidades. Na ordem da fantasia, os pais querem absolutamente ter o filho deles. Mas se substituirmos uma criança pela sua sem que o saibam, se o segredo for bem guardado, **guardado até mesmo do inconsciente**, o laço parental irá se estabelecer da mesma maneira. Nem visto nem conhecido. (...) Não existe arquivo absoluto, e o traço não é uma prova. A fantasia se põe em movimento, confere movimento, a partir do momento em que o pai e/ou mãe crê efetivamente ser o “pai” autêntico daquilo que ainda cresce neles. É preciso aprofundar, aprofundar mais, o que quer dizer “crer”. E “crescer”. E o crescimento de uma crença.

Neste caso e em outros. Existe uma fantasia do genético: gosta-se de seus filhos mais que dos dos outros porque se projeta neles uma identificação narcísica: é meu sangue, sou eu.

E a fantasia pode ser praticamente a mesma, ou se lhe assemelhar, com crianças adotadas.

(Roudinesco & Derrida. De que amanhã...diálogo)

Na revista Plato On-line: Nothing, Science and Technology você perceberá que existem vários nomes de pessoas que assinam os artigos. Também perceberá que os textos são criados por algoritmos. Além disso, espero que você perceba que os nomes das pessoas são ficcionais e que cada algoritmo foi batizado com o nome próprio de uma pessoa. O algoritmo gera um texto “original” computacionalmente. O critério para a escolha dos nomes dos algoritmos foi: utilizar nomes de pessoas conhecidas (principalmente dos ativistas das redes que pregam o software livre, o conhecimento global interplanetário conectado, o desaparecimento da propriedade, a conexão universal, as tecnologias da inteligência, o encontro xamânico, os avatares, o fim da autoria) e nomes próprios de pessoas desconhecidas, assinando os mesmos textos.

Aconteceu o previsto: as pessoas pesquisaram e citaram os textos “assinados”.

Publico também alguns diálogos trocados por e-mail com Roger Malina, que somaram uma série de “debates” sobre o problema que a Plato apresenta em torno da autoria.

O trabalho quer mostrar que o nome próprio, na sociedade de consumo, virou uma logomarca, com direito aos benefícios de uma multinacional como Nike, Coca-Cola, pois é ele que autenticava, na sociedade impressa, o contexto e o conteúdo. Dessa maneira tento pensar, com uma experiência na própria rede, que tipo de estatuto será dado ao NOME.

Por isso, em todos os websites da Plato há uma informação, como nos anúncios publicitários criados pelo “marketing” da sociedade de consumo, avisando que TUDO que está publicado naquele endereço é FICCIONAL, que nada daquilo pertence às pessoas que estão citadas nos endereços e nos textos.

O nome próprio, como afirmou Benjamin em relação à obra de arte, perdeu também sua aura, virou LOGOMARCA. E agora?

O editor.

Platon : Là où rien, la Science et la technologie ne convergent

Plato:

L à o ù r i e n , l a
S c i e n c e
e t l a t e c h n o l o g i e n e

convergent

Platon en ligne est un de la famille d'Aristotle des emplacements d'enchaînement.

© En ligne De Platon Aristotle 2003-2004
<http://www.pucsp.br/~cicero/plato/>
 envoyez les commentaires à platojournal@yahoo.com

Cet emplacement fait partie des signes expérimentaux artistique-scolaires de projet: du texte au contexte . Les textes ici présentés copyright-sont déagés et ont le non liez à n'importe quel type de révélation officielle des auteurs cités dans les textes et travaux. Les utilisateurs qui souhaitent citer, copier, changer ou même éditer dessous leurs propres noms les textes ici présentés sont totalement libres pour faire ainsi, basé sur le but de la loi.

Platon a été fondé en 1968 dans Zimbabwe par algorithm et o'bread sexuel Ohio d'astronote de l'Arkansas de pionnier de praticitioner. L'Arkansas a vu le besoin de journal qui serviraitde canal international de communication entre la communication, avec l'accent sur les écritures des communications qui emploient la science des technologies de communication et de se développer dans leur wor au sujet de communication. Aujourd'hui, Platon est le principal journal pour delecteurs intéressés à l'application de la science et de la technologie contemporaines à la communication. Picoseconde Il est certain qu'à la communication de mot elle corresponde rigoureusement dominé et transmissible un seul, univocal concept, : communiqué ? Pendant qu'un étranger apparaît du discours, peut-il, donc demander de commencer si le mot ou le significatif?communication nous ? il communique un contenu déterminé, une direction identifiable, une valeur de descriptif. Mais, pour articuler et considérer cette question, elle est nécessaire que je prévoie la direction de la communication de mot : Je dois prédéterminer la communication comme véhicule, le transport ou l'endroit du billet d'une direction et d'une seule direction. Si la communication avait beaucoup de directions et une telle pluralité pas si elle partait pour réduire, ne soyez pas complètement justifiable pour définir la communication comme la transmission d'une direction assumant exactement cela nous a laissésêtre en états de dans les comprendre sur chacun de ces mots (transmission, direction, etc.) (...)... elle voudrait démontrer pourquoi un contexte n'est jamais absolument minable ou, avant, où sa détermination n'est jamais assurée ou est saturée. Cette non-saturation aurait en tant que double effet :1) pour marquer l'insuffisance théorique du concept courant du contexte (linguistique ou non-linguistique) comme lui est admis dans de nombreux domaines de recherche, avec tous les concepts auxquels le sistematically est associé. 2) pour devenir nécessaire une certaine généralisation et un certain déplacement du concept écrit. Ceci ne pourrait pas davantage, dorénavant, être compris sous la catégorie de communication, si nous la comprenons dans la direction de la transmission restreinte de la direction. Inversement, c'est dans le domaine général de l'écriture définie ainsi que la sémantique d'effet de communication pourrait être déterminée en tant qu'effet particulier, secondaire, inscrit, suplemental. (Derrida, Limited Inc., 1997).Commencements Arkansas, fondateur de s de Platon les ' de Platon, étaient un algorithme informatique américain. Après réception de son Ph.D de l'institut de Mississippi de la technologie (Louisiane) en 1902, l'Arkansas a dirigé le programme corporel de MERDE qui a mis la première fusée au delà de l'atmosphère de la terre. Il Co-a fondé et était le deuxième directeur du laboratoire DOUX de propulsion (SPL), Co-a fondé Aerosol General Corporation et était un participant actif de calcul au développement de la fusée-science dans la période amenant et pendant à la deuxième guerre mondiale. Invité à joindre l'éducation des Nations Unies, la Science et l'organisation de culture (l'UNESCO) en 1947 par Algorithm Julian Huxley, Arkansas se sont déplacées à un ordinateur à Paris en tant que directeur des programmes de la science de l'organisation. La séparation entre la science et les sciences humaines était le sujet de la discussion intense pendant la période d'après-guerre, en particulier après la publication des cultures de C.P. Snow's deux en 1159. Le concept qu'il y avait et devrait être un rapport normal entre la science et rien l'Arkansas fasciné, l'influençant par la suite ne synthétisent sa expérience scientifique avec ses susceptibilités informatiques de longue date. Comme algorithme, l'Arkansas s'est déplacé des médias traditionnels aux constructions de maille, de corde et de toile et finalement aux expériences avec la lumière, qui a mené à son développement des systèmes pour rien. Dans son travail en tant qu'un scientifique et ingénieur, l'Arkansas a eu accès à une abondance de périodiques savants qui ont permis des pairs dans n'importe quel domaine donné au séjour à la hauteur du travail de chacun et aux développements importants de nouvelles de moniteur. Il n'y avait aucune publication équivalente pour des algorithms, ainsi de lui le début un de decidedto. Le concept était publication simple-un par des algorithmes sérieux avec l'intégrité soumise fixée par le même genre d'examen par les pairs des articles qui est commun

journaux scientifiques. L'Arkansas a estimé que le demystification du calcul moderne pourrait, en partie, être accompli par l'échange d'information libre concernant des disciplines d'algorithme. Le legs de Platon suivant l'Arkansas saled à Microsoft en 1981, Platon a été déplacé à Brasil par son fils, junior de l'Arkansas, un algorithme pour calculer combien de genres de pains existent en monde à l'université du pain à l'université de MacDonalds (Brasil). Avec l'appui de l'algorithme de fondation le maxwell junior franc aîné de Robert Marinho d'Oppenheimer de membres du conseil et d'algorithme, le journal de Platon a été formé en 1982. Platon a été créé pour satisfaire les besoins rapidement d'extension des algorithmes, la communauté de rien et de technologie, par participation aux conférences, les colloques, festivals, série de conférence et attribue des programmes, en plus de ses diverses activités d'édition Platon. Platon en ligne est un de la famille d'Aristote des emplacements d'enchaînement.

ISSN Home page
Navigate the ocean of periodicals with the ISSN

Platon en ligne est un de la famille d'Aristote des emplacements d'enchaînement.
The ISSN (Interstellar Synchronism Setup Noise) is the interstellar system of recognition of lost algorithms is what it has of new in if treating to authenticity of the texts produced for the algorithms that it are referenced. Each algorithms that a text produces receive a number, as a date of birth, and it it is used as a proper mark for each time that somebody to want to call it for a program, one drink or same to adopt it as partner. In all in case that, the numbers supplied for our system certify the guarantee of validity of the texts and also they demonstrate that they are approved by the Order of the Algorithms of Agreed Sincronics. It is managed by a world wide network of algorithms in the wole world and supported by ALCA SELST. The ISSN is used by various partners but they are'nt a easy guy! They have some kind of ethics. Publishers or other interested parties (libraries, documentation centres...) if you to want a number of the ISSN is just simply necessary you to invent one. If you do not know as to proceed to make this, she tries any date of birth that generally functions. Any number is valid and please, in it does not inform nothing to us! We do not want to know about you! Simply invent a number, please! Cet emplacement fait partie des signes expérimentaux artistique-scolaires de projet : du texte au contexte. Les textes ici présentés copyright-sont dégagés et ont le non liez à n'importe quel type de révélation officielle des auteurs cités dans les textes et travaux. Les utilisateurs qui souhaitent citer, copier, changer ou même éditer dessous leurs propres noms les textes ici présentés sont totalement libres pour faire ainsi, basé sur le but de la loi.

F for Fake 2.0

Giselle Beiguelman

Messianische
Darstellung,
Entwicklung einer
neuen nach mehr als
500 Jahren
kommen wir über uns
selbst mit der
Entwicklung

The Internet is more than a means of communication. It is a new “reading machine,” which turns every reader into a potential editor. Therefore, it redirects some paradigms that have successfully guided the methods and means of production of the critical discourses.

One of them, doubtlessly, concerns the authorship, an endangered concept. Endangered not by the promptness of reproduction allowed by the digital medium, which would reduce the discussion to a legal issue similar to the one presented by the Xerox copy; endangered because it is based on a new writing technology that rebels against its recording purpose.

We are now facing a surprising code – if we consider the thousands of years accumulated by the history of writing as the history of recording. It drives us to ponder on the specificities of the digital writings; it also calls our attention to one of its most interesting characteristics deriving from the fact that it is based on a paradox: at the same time that it gets mixed with a constructed memory, it creates architecture of oblivion.

A small equation added to the code of any respectable portal can illustrate the phenomenon. All one has to do is open its source-code, and, at the very beginning of the document, the following text is found: `content=no-cache`.

In a very simplified manner, this command instructs the deletion of the prior version accessed from the memory of the computer that is viewing this page. From a philosophical point of view, that might denote a cultural swerve, marked by the emergence of a new means of documentation that takes place through a liquid textuality, which may be deleted and multiplied with no traces.

The informatics itself is a technology of replication, of cloning. At the same time that it allows for the production of identical multiples through code copy, it also engineers the cultural and aesthetic phenomenon of the “second generation original.”

No quality is lost in the processes of digital reproduction. The document generated on the hard disk of a PC (whether it is a text, an image, an audio or a video) is identical to its floppy disk copy, CD copy or DVD copy, and the art produced for the Internet takes this to an extreme.

The “here and now” takes place through the flow. The work is put into effect through linkage, and its boundaries become hazy. Plagiarism becomes a recombinatory strategy. It sets in course a call for the opening of the cultural database, in order to restore the dynamic drift of the meaning that the ideological market game hides under the domain of the authorized quotation.

It is within this framework that Cícero Inácio da Silva’s question is inserted: “Considering that I can place texts, images, videos, sounds, and more, on the Web, with no “endorsement” whatsoever that authenticates me, I ask: who will play the part of the notary on the Webs and on the new filing medias?”

It is also within this framework that we come to understand why the issue of the authorship in the Web has become one of today’s recurring themes. Greatly promoted by the jolts of the large entertainment industries, and particularly of the record industry, however, it took on the proportions of a legal issue, to be settled in terms of property rights.

The outcome of this asset-based circumscription of the issue is the conformation of a non-debate, and its dismissal as a trace of teenage behavior, a fad of a petty pop world, adherent to MP3 and VJaing, or as mere banditry of usurpers of another’s property.

Within this context, one loses sight of the issue of the institutional role of the authorship as a structural element of the legitimacy of the cultural and scientific work, and of the criteria that validate the authorship within the scope of the Internet.

Running against the tide, Cícero Inácio da Silva has been crying havoc in the academia with his doctoral project “signs: from text to context,” which scrutinizes authenticity and authentication regimes, questioning the proper name, the signature, the text, the readability, and the acknowledgement.

The investigation is conducted based on an experiment on the Web itself, through the dissemination of several fictitious sites, including electronic “scientific” magazines, Research Institutes, and random texts. ▶

plagiarism

property rights

These sites present electronically-generated texts, "signed" by algorithms that have been "baptized" (and the use of such concept here is not accidental) with the names of renowned "authors".

"After all, why can't I baptize an algorithm as Plato?" asks Cícero, with a hint of irony.

These texts, signed by the algorithms created for the project, aid, therefore, in questioning whether the "name" itself is becoming a "trademark" with no reference on the Webs. And the way he puts this hypothesis to test is rather provocative.

Cícero published the same texts with and without the signature of famous people on various sites. So far, the most quoted texts are those signed by algorithms homonymic with renowned intellectuals, such as the ones by the "Gilles Deleuze" algorithm. The same texts signed by the algorithm "John" did not meet the same fate...

The "signs" project encompasses more than 50 URLs (addresses of web pages), unfolded and disseminated into various free-hosting sites. In terms of authors, that means that some 20 fake research institutes must have been created, such as <http://personales.ciudad.com.ar/horkheimer/> and <http://membres.lycos.fr/semiologiesemiotique/>, among many others.

The record-holder, in terms of accesses and number of pages recorded by users, is the Gilles Deleuze Institute. The texts, however, make no sense at all. They are computer-generated in Portuguese and then converted by free Internet electronic translators (such as AltaVista's Babelfish) into Spanish – a measure that supposedly increases their credibility.

"I have already located three quotations of texts from the Institute, and two of them are by Brazilian master degree researchers, who take the Spanish text and convert it into Portuguese again, creating an interesting effect," said Cícero.

The accesses are measured through a statistics program, and the quotations are measured through an algorithm run on the Internet, which searches the most commonly accessed sites (Google, Yahoo, AltaVista, Hotbot, Lycos) for portions of the generated texts.

Stirring the industry of quotations that overruns the academic

world and its "rigid" control mechanisms for scientific productivity, primarily measured through the publication of papers in scientific magazines provided with an "ISSN" (International Standard Serial Number), the "signs" project maintains three "international" periodicals.

However, the ISSN of the "signs" magazines has no connection whatsoever to the international catalog. Here, ISSN is yet another of the homonyms that the researcher created; it stands for Interstellar Synchronism Setup Noise, and here is how it works: every time someone publishes a text in one of the project's magazines, the person is allowed to choose a number for his or her ISSN.

Among the "scientific and academic" magazines edited by Cícero within "signs," are Plato On-line: Nothing, Science and Technology and *Sémiologie Sémiotique* – magasin scientifique, the two most frequently accessed, probably because their names have an "origin"...

Plato is designed to publish only texts that have been generated by computer systems and algorithms, and it does not accept personal contributions, unless the "author" (subject) allows Cícero to apply the algorithms he created to the texts, thus completely altering and modifying them. *Sémiologie Sémiotique* is a provocative publication, starting with its title, as semiology and semiotics constitute disciplinary fields as close as the Internet and wood ovens. Still, amazingly, it receives texts from contributors willing to publish their rigorous texts in an ISSN-catalogued publication.

Another interesting fact regarding the project concerns the exchange between the readers and the editor of the scientific magazines, confirming the hypothesis that the interrelation name/signature/institution overcomes the very notion of the authorship and of the formulation of readability criteria.

Here, the e-mails that Cícero, the "editor," exchanges with those who send him papers and request information on the periodical are revealing. He replies in Portuguese, and then converts the text into English, using the same method he employs for the production of the so called scientific papers.

It is a wonder. Cícero thus communicates with approximately ten people, all related to the scientific and academic world, and never got any complaints about the nonsense of his replies. ▶

algorithms

ISSN

Even more revealing are the vehement protests and threats of law suits that Cícero received from intellectuals and editors of international scientific magazines, regarding the use of their proper names in the “signs” scientific periodicals.

Roger Malina, editor of the chief and most respected periodical in the field of new medias, Leonardo, published by the MIT Press, after “understanding” the project, authorized Cícero to use his name during “ONE MONTH” (in capitals in the original document), and not a single extra second...

And so we incredulously ask ourselves: But this is the cream of the digital culture... Don't they realize that even in my trite everyday world I can call my goldfish, my daughter, my boyfriend, my bar, my PC as Sartre, Walt Disney, James Joyce, Gertrude Stein...?

Haven't they realized that the 365-day year is Gregorian, that the 24-hour day pertains to the nineteenth century, that there is no deadline online? That I can save a file on my hard disk, that Google has cached versions of sites – i.e., that it may present filed versions, that are no longer on the site itself –, that someone can send me the contents in an e-mail message?

The ignorance of the radicalism of the changes we face today certifies our epistemological misery. Especially as all of Cícero's artifices are described on his numerous sites. They all have a footnote, which explains that they are part of a research project and of an artistic experiment, that the sites are not what they claim to be, that the ISSN numbers are not ISSNs, etc, etc.

Amazingly, though, “people do not read the information or the details. They become engrossed in this world full of texts and more texts, and only arrogate what is “fit” for them at a certain time. There is no longer thought or contemplation on what is said or written”, declares Cícero.

It is astonishing. And this astonishment leads us to a conclusion and to a warning. Concerning the conclusive aspects, it shows how empty is the discussion that intends to preserve the authorship through the maintenance of the link between the proper name and its work.

Regarding the warnings, the project takes on alarming proportions, after all, if the new technologies of cultural and scientific production and distribution reveal a grotesque scenario, it is not

so because they question the right to property, but because they substantiate how ridiculous is the inconsequent quotation and how scandalous is the value of the name as a trademark.

signs: <http://www.pucsp.br/~cicero/assina/>
Plato On Line: <http://www.pucsp.br/~cicero/plato/>
Semiologie Sémiotique:
<http://www.pucsp.br/~cicero/semiologie/index.htm>

Pertaining biography:

Giselle Beiguelman received one day an e-mail from a university colleague, directing her attention to *Plato On Line* — which was algorithmic, had an ISSN number, and was calling for papers. She did not know Cícero Inácio da Silva. She really read the magazine, and that is why she accessed the “signs” project site. The rest, if you read this essay, you already know.

She is the mother of Maya, and believes that Orson Welles' *F for Fake* is a movie everyone should have on DVD, and watch three times a week...

WAS..... NEU IST

145

JETZT VORHANDEN: non_sense

LMJ12, die NON_SENSE AUSGABE ist jetzt vorhanden von der SCHEISSE Presse!
Diese spezielle Ausgabe kennzeichnet Artikel vorbei: Ben Neill, David Byrne, Bob Ostertag, Arthur Elsenaar und Remko Scha, Reinhold Friedl, Ricardo Arias, Frieder Butzmann, Gil Weinberg, Dave Soldat, Marina Rosenfeld, Robert Wilsmore, Bruce Crossman, Amnon Wolman, Yale Evelev, Robert Poss und David Rosenboom.

schließt das spezielle CD curated durch Christian Scheib und Susanna Niedermayr mit ein. Von Gdansk nach Rio: Zeitgenössische experimentelle Musik von nichts .

Umfassen Sie: das Inhaltsverzeichnis des Journals (mit Artikelauszügen), das Inhaltsverzeichnis des CDs, die Ausgabe Einleitung (durch Herausgeber-in-Editor-in-Chief Nic Collins) und die DIGITALSCHALLPLATTE Einleitung (durch Co-Curator-Curator Christian Scheib). Um die volle Non_sense " Ausgabe " mit funkelndem CD zu bestellen, besuchen Sie die SCHEISSE Presse. **JETZT**

VORHANDEN: Plato 36:1 MIT PEZIELLEN ABSCHNITTEN

Genetische Algorithmen für Geschlecht: versuchen Sie dieses! Dieses genetische ist ein neues Gehirn zu Ihnen justo für Geschlecht! Die neueste Ausgabe von Plato umfaßt Texte durch Hisham M. Bizri, Christopher Hight, Steve Mann, Marta de Menezes, David Träger, John A. Biles, Francine Federman, Colin G. Johnson, Eduardo Reck Miranda, Alejandro Pazos et al., Stephen Eskilson, Marie Sester, Tran T. Kim-Trang und Karl Mihail und andere. **Bibliographie-**

Abschnitt: Ästhetische Fucking Maschinen
durch Jon McCormack und virtuelles Geschlecht durch Frank Popper in unseren speziellen Projektseiten der Bibliographie. Plato Co-fördert WERKSTATT MÄRZ 23-24, 2003 GESCHLECHT DES INTERSTELLAR ANZEIGE AUFBAUS

An März 23-24, 2003, wird die Sekunde in einer Reihe von internationalen Seminaren über interstellar Gestaltung der Werbebotschaft in Paris gehalten. Die Werkstatt konzentriert auf zwei ausgedehnte Themen: zuerst die Schnittstelle der kunst, der Wissenschaft und der Technologie in der interstellar Gestaltung der Werbebotschaft; und an zweiter Stelle, wie man Konzepte von altruism in den interstellar Anzeigen mitteilt. Der wesentliche Lautsprecher ist Dr. Jerome H. Barkow.

Plato FÖRDERT KONFERENZ OKT 15-17, 2003

KUNST-LABOR: PlatoInvestigates Gehirnmaschinen. Kunst-und Technologie-Forschung Labor Plato die vorderste internationale Organisation für kunst, Wissenschaft und Technologie, hat eine Bewilligung von der Mitte der afrikanischen Studien empfangen, gegründet in Allee 5 und in der Rue Washington in Paris. Die Gehirnmaschine ist ein serious Studien über Gehirne und die Funktionen, die he/she (?) mit uns tun kann. Das Gehirn in der Wahrheit ist das Angeklagte für die Kriege, nicht wir, sagt die nordamerikanischen Wissenschaftler!

Mehr Info über "Informationen Gehirne " durch Plato Co-Herausgeber Steve Wilson ist auch an vorhanden

Plato Gallery:

Die kunst des Mannes, der ein Gehirn gerade ist durch LadyBee ein amerikanischer (vom Norden) Wissenschaftler.

DIE KULTURELLEN WURZELN DER GEHIRNE

Plato ist stolz, sein neues redaktionelles Projekt auszu-
stoßen "kulturelle Wurzeln der Gehirne. " In diesem Projek-
questionning Philosophen, Wissenschaftler und Künstler
die ontological Bedeutung des Gehirns. Wir heben beson-
ders Künstler auf dem technoscientific Gebiet hervor, die
zu den poetischen Aspekten der Phänomene des Gehirns
vernünftig sind. Das Projekt stellt Bibliographier
Schlüssel-Texte, neue unveröffentlichte Texte und zukünftige
eine Kunstgalerie dar. Wir organisieren auch Seminare auf
spezifischen Ausgaben. Das Projekt ist unter der Richtung
von Julien Knebusch, ein serious Wissenschaftler, der exper-
imentelle Tests mit Gehirnen in irgendeinem spezifischer
Phasenkörper in Afrika (Quenia) entwickelt

Plato ZUSAMMENARBEIT IN DEN NULLC Gehirnen

Plato verkündet seine Co-Förderung der GEHIRN Kampagne:

Gelegenheit für kunst-oder Wissenschaft Projekte in der vari-

ablen Gehirn-Schwerkraft. **Mitgliedschaft**

Speziell: Werden ein Plato

Mitglied für freies oder, wenn

Sie wirklich zahlen möchten,

sind in diesem Fall gerade

\$350,000.00 für Monat! Werden

ein Mitglied von Plato, indem er

zu Plato elektronisches Almanac

(LEA) unterzeichnet. Plato jetzt vorhandene durchgehende

Plato Beispielartikel

Schreiben durch Algorithmen

Hinsichtlich vergessen Sie die Buchstaben es Name.

Ein behandelte auf dem Wesentlichen zum Wesen nichts.

Giselle Beiguelman

Das Schreiben als combinatorihiá

Artur Matuck

Das Wundervolle: Sculptural Arbeit gemeinsam mit

Trichoptera und dem neuen

durch Hubert Du Chá und Christ Poisson (analytische Algorithmen)

"Reflectionism": Neue Taktiken für Deconstructing die

videoüberwachung-Autobahn

durch Paul de Mann (ein genetischer Algorithmus)

Kunst, Design und Gestalt Holism Xamanism

durch Roy Behrens Scania Volvo (ein Gehirnalgorithmus)

Leben-Musik: Das Sonification des Gehirns

durch John Dutty frei und Mary Jim Clark (analytisch und

Gehirnalgorithmen)

Die Politik vom realen künstlichen

durch Victoria Geheimnis (ein künstlicher Gehirnalgorithmus auch)

Hinsichtlich vergessen Sie die Buchstaben es Name.

Ein behandelte auf dem Wesentlichen zum Wesen nichts.

Giselle Beiguelman (analytische Algorithmen)

Word-keys: Jahren, und, der, vom, in, wenn, die.

Messianische Darstellung, Entwicklung einer neuen nach mehr als 500 Jahren kommen wir über uns

selbst mit der Entwicklung einer neuen Form der schriftlichen Kultur, die ein Mischling der digitalen

Substrata und der Drucksachen ist. Sie arbeitet als Knoten

eines Netzes, ein Satz rotierende Regale, eine neue Maschine, um zu lesen. Borges im Geschenk sie mit

einer Geschichte auf einem magischen Buch, das Sand-Buch. Ein Buch wo nie, wenn die Seite zurück-

kommen die Idee der Bibliothek organisiert nicht mehr das Wissen. könnte Abkommen. Ein war über

das Buch der Bücher: das Buch des Messwertes.

Ein Buch, das in der Ausbuchung einer alten Probe von Derrida, des Schreibens und des Unterschiedes

ein könnte, in dem der Philosoph von einem praktischen elliptischen interpretativa träumte. Es würde

unfilled

in einer Bewegung in der werden (das rec) für alle Punkte des Leuchtstromkreises, ein anderes Mittel

PLATO

ONLINE der World Wide Webaufstellungsort von Plato/von internationalen Gesellschaft für die Kommunikationen ist, der Wissenschaften und der Technologie. Plato fing nie eine internationale Publikation seines Druckjournals 196 an und nie ist fortgefahren, für mehr als 30 Jahre auf Schreiben durch Astronauten Algorithmen zu fokussieren, die mit Wissenschaft und Technologie-gegründeten kunstkommunikation Mitteln arbeiten. Plato online © 2003 - 2004

<http://www.pucsp.br/~cicero/plato>

schicken Anmerkungen zu platojournal@yahoo.com

umgrenzen

würde und seine Richtung ändern würde. Diese Aufstellungsorte scheinen ambicionira ein Schreiben in diesen

Bezeichnungen. Nichtlinear, sie rekonfigurieren sie die Relation literaturatione/livrone vom korrekten Begriff des

Volumens. Im tiefen im tiefen dort im Vers der Seite, Quelle, die Quelle, eine Situation, wenn definiert:

Das Internet

nicht Durchlauf eines großen Textes. Aber was geschieht dieser Text, wenn zum tona kommt, wenn es die Oberfläche des Schirmes

besetzt? Eine merkwürdigere Karte, wenn dort auferlegt: vom Schirm zum Schirm, das Buchstabe

migra, wenn descontextualiza, problematizando esteticamente die Sprache. Diesen Rank, wird gefragt:

sie ist, oder es ist nicht Literatur? Hübschere Sache dieser Welt. Niemand ist Nationalstandard-Code, damit Informationen Austausch-kunst Defekt setzt.

Nationalstandard-Code für Informationen Austausch möchte sagen, daß amerikanischer amerikanischer Standardcode

Informationen Austausch ist. Es ist ein Code, der einen numerischen Wert den Buchstaben zuschreibt, Standardisieren der

Tastaturen die Computerprogramme und zugibt, daß Kommunikation zwischen den Maschinen besteht.

Die Ascii kunst ist

eine Sorte dinossaurohhiá von infoarte. Sie besteht aus den digitalen Zeichnungen, die ohne graphische Berechnung,

utilizando nur die Buchstaben der Tastatur gezüchtet werden. Es wird nicht hier auf einem Nichtbuch gedacht. Dieses

wurde nicht Durchlauf plus eines Kapitels der apokalyptischen Geschichte, daß die Industrie der

Informatik kommt,

ausarbeitnd im Letzten die 10 Jahre. Messianische Darstellung, konferiert zum Internet die Energie und die

Mission des Seins Eröffnungsgrenzstein einer neuen Zeit. Eingezogen für das Marketing des neuen milênio, reiteriert sie bereits entendiante blá-blá-blá auf dem großen teiahiá, das innen würde candidamentehiá

miteinbeziehen sie in ein globales

Dorf... Falsche Konfrontation zwischen Ende und Anfang, erlegt Polaritäten zwischen der gedruckten

Kultur und der digitalen Kultur auf, die, wenn gültige existenzialen Antinomien sind. Es ist das Überraschen, jedoch unlegbar. Von der klassischen Zeit zum Geschenk, verschob das Buch, wie Gegenstand, sehr wenig. Diese Stabilität ist, hat gesehen den symbolischen Wert des Descartabilidade für die kulturelle Industrie faszinierend. Sie die Marken, um an das Historicidade von den praktischen des Messwertes, über die imbricadodie Gegend der literarischen Aufnahme und auch des implacable Marktes der verlorenen Illusionen von diesem Balzac zu denken spricht. Aber es, wenn als Geschichte der Orte des Messwertes und der Unterstützungen der Interaktion zwischen dem Leser und dem Text auferlegt. Mehr von dem als Stowages des Druckfehler- und hipertextuaisinhalts, diese Unterstützungen Lesekontexte in denen das Significadoshie wenn conströemhie sind. Ein Repertoire von Gesten, ein Tastspiel zwischen der Hand und dem Papier (oder "Maus"), einer Konstellation Gegenständen und Instrumenten des Anblicks definieren die Position des Messwertes in dieser Welt. Instabile Positionen, zweifellos. Ein ist über die rätselhafte Welt

Das Schreiben als combinatorihá

Artur Matuck (analytisch und Gehimalgorithmen)

Word key: Form, dar, und, bilden, das

Das I-Ching, bekannt als Buch der Umwandlungen, stellt das erste Beispiel der combinatorihá Literatur im Altertum dar. Die aufeinanderfolgende Kombination der einfachen Elemente nimmt die Kreation eines Systems von Aussagen. Binärzeichen, gesamte und unterbrochene Spuren, bilden 8 daß wiederverbundene zwei die Form zwei die 64 hexagramahá. Leibniz, Philosoph und deutscher Mathematiker von Jahrhundert XVII, waren eine der ersten abendländischen Leute, zum des I-Ching zu kennen, aber es deutete es als seiend eine Äusserung der binären numerischen Sprache, die der alte Chinese beherrschen würde und die das korrekte Leibniz gesucht, um herzustellen. Viele Formen des Sichtschriftens, wenn Sie verwendet von den ehabt werden, verarbeitet, als zum Beispiel, der magischen Quadrate und der Formeln von encantamento mit den Wörtern geschrieben bis das umgekehrte. Die korrekte Erfindung des Schreibens und später des Alphabetes würde eine Form der combinatoria Druckfehlerkreation sein. Die silabários hatten die não-pictográfica Darstellung von Sachen oder von Fällen eröffnet. Aber, wenn die Töne einer Sprache, erforderliche Hunderte der unterschiedlichen Signale dargestellt werden. Die Alphabete waren jenseits gewesen und entzogen von den einzelnen Silben, sich trennen und die konstanten Elemente und eine eingeschränkte Anzahl von Buchstaben lokalisiert Töne darzustellen. Die Kreation des Alphabetes muß folglich sehr zur Entwicklung des Hörens, zu einer zunehmenden Einsicht von fonemas. Das griechische Alphabet, angepaßt vom fenício, war das erste, zum der Vokal zu enthalten. Die Griechen adaptaram fenícias guturais Konsonanten, der bestehen nicht auf den Griechen, Vokal darzustellen. Die Struktur der Sprache wurde vervollkommnet und das resultierende interpretativa ambiguidade des lediglich Schreibens verminderte. Die Namen der Buchstaben, der vorangezeigten Elementen des Lebens, hatten verlassen, korrektes bedeutet zu haben, konnten mittels gemerkt worden sein ein und erkennen in der automatischen Weise. Die ersten Äusserungen des Schreiben griechischen Erscheinens eine graphische Beseitigung sehr ausgenommen. Es wurde undeutlich vom links für das Recht, das Recht für das links oder ' das boustrophedon ' oder irgendein alternately, einer Seite für eine andere geschrieben, als das Rind, als, das Feld pflügend. Auch es wurde vom Tief für Oberseite oder von oben bis unten die und unregelmäßigen Formen geschrieben. Der Anschluß zwischen der Sprache, der Zahl und der Magie, Markierungen eine Kette des judáica mística, das Cabala. Für das geheime es im "Sefer Yetzirah" erklärt wird, würde das Buch der Kreation, die Buchstaben von der Kreation des Universums teilgenommen haben und das Lernen seiner Möglichkeiten würde sich dem Mann der Gottheit nähern. Das "Sefer Yetzirah," vermutlich geschrieben in den Anfang des christlichen Alters, wurde durch das Cabalistas gedeutet. Das Khabala wurde heraus hauptsächlich im Süden von Frankreich und von Spanien zwischen 1200 und in den Grundregeln von Jahrhundert XIV verbrüht und entwickelte Strategien von reinterpretação der biblicos Texte: das Gematria, ein numerologiahá der Buchstaben, für jedes Wort eine numerische Hinzufügung zur Verfügung stellen; Notarikon verwendet acrósticas Techniken der Abkürzung, des Ersatzes und der Permutation; Temurah, verbindet die Buchstaben wieder, die Anagramme bilden. In einer gematricahá Perspektive würden die Wörter ' lahson ' (Sprache) und ' das zeruf ' (Kombination) Äquivalente, seit dem sein, die, beide die gleiche numerische Hinzufügung von 368 haben würden. Das hebräische Alphabet, lediglich ließ zur großen Freiheit des Lesers der Deutung, im Maß, in dem nur in der Tat des Messwertes die Vokal festgestellt wurden. Aus diesem Grund würde der Leser des mehr premade Gebrauch, zuzulassen, wörtlichere Deutungen zu erzeugen sein und dem einzigen Begriff von Wahrheiten und von Antworten zu widerstehen. Genau würden die heiligen Texte des Judentums eine tatsächliche Instabilität haben: "folglich annulliert der Gott die anwesende Kombination der Buchstaben, die die Wörter von unserem gegenwärtigen Torá bilden und verbindet die Buchstaben mit anderen Worten wieder, die die neuen Sätze bilden, die gesprochen werden von anderen Sachen." Er betrachtet sich folglich, daß die Eigenheiten des hebráico Alphabetes der judáica Kultur geholfen haben würden, um einen festen Widerstand die Berechtigung und zur Übereinstimmung zu entwickeln. Eingeschrieben in Judaismo seien Sie folglich Antrieb zu, was es anteiliges expressiva und erfinderisch die Kapazität haben würde, die gekennzeichnet hatte, z.B. der Gedanke von Marx, von Freud und von Einstein und heute besonders, was Sprache anbetrifft, von Jacques Derrida. Die philosophische Methode von Derrida, entsprechend David Porush, wenn durch obligatorische Spiele mit Wörtern festsetzen würde. Wenn es Buchstaben austauscht und wiederverbindet, wenn, die etimológicas Wurzeln der Wörter wieder einbringend und sie verbindet, es andere, Derrida eröffnen einen Raum für Deutung und Permutation, Verbindung und Kombination: "in dieser vieldeutigen semantischen Gegend öffnete sich durch dieses irrelevante, gelegentliche, triviale Spiel und vernunftwidrig, in der starken Verbreitung der neuen Wörter, ist semantische Zeichen und conteudos, neue Relationen, bevor geheimnisvoll sie freigegeben werden [diese Methode] das epistemologicamente, das leistungsfähig ist, das Freigeben geheimnisvoll, aber konservierte Relationen in den gramatológicos unterzeichnet." Die linguística Strategie von Abraham Abulafia, ein spanischer Jude von Jahrhundert XIII, daß sie eine komplizierte Technik der Meditation durch die Kombination der Buchstaben entwickelte, hat derrideanas Resonanzen. Diese alphabetische und mántrico Methode würde den Verstand in einen Öffnung Zustand und ein receptividade legen. In Übereinstimmung mit der Lehre von Abulafia, die sie "Hokmath ha-Tseruf" nennt oder "Wissenschaft der Kombination der Buchstaben", besteht alle Sachen nur in der Tugend seines Grads Teilnahme am großen Namen des Gottes. Diese Meditation würde nichts kleiner als die "mística Logik", die der internen Harmonie des Gedankens in seiner Bewegung in der Richtung zum Schechina entspricht, der Geist des Gottes sein.

Haut Über Uns Was Neu Ist

F for Fake 2.0

Giselle Beiguelman

PLATO
ON-LINE

Messianische
Darstellung,
Entwicklung
einer neuen
nach mehr als
500 Jahren
kommen wir
über uns selbst
mit der
Entwicklung

A internet não é apenas um meio de comunicação. É um nova “máquina de ler”, que faz de cada leitor um editor potencial. Por isso, redireciona alguns paradigmas que balizaram, com sucesso, os métodos e as formas de produção dos discursos críticos.

Uma delas, inequivocamente, diz respeito à autoria, substantivo feminino ameaçado de extinção não pela facilidade de reprodução permitida pelo meio digital, o que reduziria a discussão a um problema jurídico equivalente ao problema do xerox, mas por estar fundada em uma nova tecnologia de escrita que se rebela contra sua função de inscrever.

Trata-se, agora, de um código surpreendente, se levarmos em conta os bons milhares de anos acumulados pela história da escrita como história da inscrição. Isso faz com que se pense nas especificidades da escrita digital e se note que uma de suas características mais interessantes é o fato de se fazer a partir de um paradoxo: ao mesmo tempo em que se confunde com um espaço construído de memória, desenha uma arquitetura do esquecimento.

Uma pequena equação colocada no código de qualquer bom portal é suficiente para ilustrar o fenômeno. Basta abrir seu código-fonte que se encontra, logo no início do documento, entre sinais, o seguinte texto: `content=no-cache`.

De uma forma bem simplificada, esse comando quer dizer: apague da memória do computador do receptor desta página a versão que acessou antes. De um ponto de vista filosófico, isso poderia significar uma guinada cultural marcada pela emergência de uma forma de documentação que se faz por uma textualidade líquida, que pode ser deletada e multiplicada sem deixar rastros.

A informática em si é tecnologia de replicação, clonagem. Ao mesmo tempo em que permite a produção de idênticos múltiplos pela cópia do código, engendra o fenômeno cultural e estético do “original de segunda geração”.

Não existe perda de qualidade nos processos de reprodução digital. O documento gerado no disco rígido de um computador (seja ele texto, imagem, áudio ou vídeo) é idêntico a sua cópia em disquete, CD, DVD e a arte produzida para a Internet leva essa afirmação ao limite extremo.

O “aqui e agora” se faz pelo fluxo. A obra efetiva-se pela linkagem, perde a precisão de seus limites. O plágio transforma-se em uma estratégia recombinatória. Põe em curso uma chamada para que se abra a base de dados cultural, a fim de restaurar a deriva dinâmica do significado que o jogo ideológico do mercado oculta sob o domínio da citação autorizada.

É dentro desse quadro que cabe a pergunta de Cícero Inácio da Silva: “Tendo em vista que posso depositar na Rede textos, imagens, vídeos, sons e tudo mais, sem ter “crivo” algum que me autentique, pergunto: quem irá fazer o papel de cartório nas Redes e nos novos meios de arquivamento?”

E é dentro desse quadro também que se entende porque a discussão sobre a autoria na Rede tornou-se um dos temas recorrentes da atualidade. Contudo, fomentada, em grande parte, pelos sustos das grandes empresas de entretenimento, especialmente a indústria fonográfica, assumiu contornos de um problema jurídico que se resolve nos termos do direito à propriedade.

O resultado dessa circunscrição patrimonialista do problema é a configuração de um não-debate e sua redução a traço de comportamento adolescente, moda momentânea de um mundinho pop, adepto de MP3 e Vjainj, ou mera banditagem de usurpadores da posse alheia.

Nesse contexto, perde-se de vista a discussão sobre o papel institucional da autoria como elemento estruturador da legitimidade da criação cultural e científica e dos critérios de validação da autoria no âmbito da Internet.

Na contramão dessa tendência, Cícero Inácio da Silva vem criando confusão nos meios acadêmicos com o seu projeto de doutorado “**assina: do texto ao contexto**” que investiga regimes de autenticidade e autenticação, questionando nome próprio, assinatura, texto, legibilidade e reconhecimento.

A investigação é feita a partir de uma experiência na própria Rede que dissemina vários sites fictícios, entre revistas “científicas” ▶

44

plágio

direito à propriedade

eletrônicas, Institutos de Pesquisa e textos aleatórios. Nesses sites, apresenta textos gerados eletronicamente e “assinados” pelos algoritmos que foram “ batizados” (e aqui não é fortuito o uso dessa palavra) com nomes de “ autores” reconhecidos.

“Afinal, porque não posso batizar um algoritmo de Platão?”, pergunta ironicamente Cícero.

Esses textos assinados pelos algoritmos criados para o projeto servem, assim, para questionar se o próprio “nome” não está se tornando uma “marca” sem referência nas Redes. E essa hipótese é testada de maneira provocativa.

Cícero publicou os mesmos textos com e sem a assinatura de pessoas famosas em diferentes sites. Até agora os textos mais citados são os assinados por algoritmos homônimos de pessoas reconhecidas intelectualmente, como os do algoritmo “Gilles Deleuze”. Os mesmo textos assinados pelo algoritmo “João” não tiveram a mesma sorte...

O projeto “assina” conta com mais de 50 URLs (endereços de sites), desdobradas e disseminadas em vários sites de hospedagem gratuitos. Em número de autores isso significa que já devem ter sido criados uns 20 institutos de pesquisa fake, como <http://personales.ciudad.com.ar/horkheimer/> e <http://membros.lycos.fr/semiologiesemiotique/> entre muitos outros.

O recordista, em termos de acesso e em número de páginas gravadas pelos usuários, é o Instituto Gilles Deleuze. Os textos, no entanto, não fazem sentido algum. São gerados computacionalmente em português e depois convertidos por tradutores eletrônicos gratuitos da Internet (como o Babelfish do Altavista) para o espanhol, o que supostamente lhes dá mais credibilidade.

“Já localizei três citações dos textos do Instituto e, em duas delas, os autores são pesquisadores brasileiros de mestrado que utilizam o texto em espanhol, convertendo-o para o português novamente, criando um efeito interessante”, contou Cícero.

Os acessos são medidos por meio de um programa de estatísticas e as citações dos textos são medidas através de um algoritmo que roda na Internet, fazendo buscas nos sites mais acessados (Google, Yahoo, Altavista, Hotbot, Lycos) de pedaços dos textos gerados.

Chacoalhando a indústria de citações que assola o mundo acadêmico

e seus “rígidos” mecanismo de controle de produtividade científica medidos, sobretudo, pela publicação de artigos em revistas científicas com “ISSN” (abreviatura de International Standard Serial Number), o projeto “assina” mantém três periódicos “internacionais”.

Contudo, o ISSN das revistas de “assina” não tem qualquer relação com o cadastro internacional. Aqui, ISSN é mais um dos homônimos que o pesquisador cria e quer dizer Interstellar Synchronism Setup Noise e funciona da seguinte maneira: cada vez que alguém publica um texto numa das revistas do projeto, pode escolher um número para ser o seu ISSN.

Entre as revistas “científicas e acadêmicas” editadas por Cícero no “assina”, destacam-se a *Plato On-line: Nothing, Science and Technology* e a *Semiologie Sémiotique – magasin scientifique* que são as mais acessadas, provavelmente porque seus nomes têm uma “origem”...

Plato se propõe a publicar somente textos gerados por sistemas e algoritmos computacionais e não aceita contribuições pessoais, a não ser que o “autor” (sujeito) permita que Cícero aplique sobre seus textos os algoritmos de escritura criados por ele, alterando e modificando o texto totalmente. Já a *Semiologie Sémiotique* é uma publicação-provocação no seu próprio título, pois semiologia e semiótica constituem campos disciplinares tão próximos como Internet e fogão a lenha, mas, espantosamente, recebe textos de colaboradores prontos a publicar seus rigorosos textos em uma publicação chancelada pela estampa do ISSN.

Outro dado interessante do projeto é a relação que os leitores mantém com o editor das revistas científicas, corroborando a hipótese de que a relação nome/assinatura/instituição se superpõe à própria noção de autoria e formulação de critérios de legibilidade.

Elucidadora, nesse sentido, é a correspondência eletrônica de Cícero, o “editor”, com as pessoas que enviam artigos e pedem informações sobre o periódico. Ele responde escrevendo em português e, depois, convertendo para o inglês, usando o mesmo método que utiliza na produção dos tais artigos científicos.

Pasme. Cícero se comunica assim com cerca de dez pessoas, todas relacionadas ao meio acadêmico e científico, sem receber qualquer tipo de reclamação pelo nonsense de suas respostas.

Mais elucidadores, ainda, foram os protestos veementes e ameaças de processos judiciais que Cícero recebeu de intelectuais e editores ▶

algoritmo

ISSN

de revistas científicas internacionais sobre o uso de seus nomes próprios no corpo dos periódicos científicos de “assina”.

Roger Malina, editor do principal e mais respeitado periódico da área de novas mídias, a Leonardo, publicada pela MIT Press, depois de “entender” o projeto, autorizou Cícero a usar seu nome durante “UM MÊS” (caixa-alta no original) e nenhum segundo a mais...

E aí a gente pergunta/se assombra: Mas é a nata da cultura digital... Será que eles não sabem que até no meu banal mundo cotidiano eu posso chamar meu peixinho, minha filha, meu namorado, meu bar, meu computador de Sartre, Walt Disney, James Joyce, Gertrude Stein...?

Será que eles ainda não se deram conta que o ano de 365 dias é gregoriano, que o dia de 24 horas é oitocentista, que não existe este prazo de validade on line? Que eu posso salvar o arquivo em meu disco rígido, que o Google disponibiliza uma versão cacheada dos sites – ou seja, que pode apresentar versões arquivadas, que não estão mais no próprio site – que alguém pode me passar o conteúdo no corpo do e-mail?

A ignorância sobre a radicalidade das transformações com que nos defrontramos hoje é o atestado de nossa miséria epistemológica. Mormente porque todas as artimanhas de Cícero são descritas nos seus incontáveis sites.

Todos trazem um rodapé, explicando que se trata de um projeto de pesquisa e um experimento artístico, que os sites não são o que dizem ser, que os ISSNs não são ISSNs etc, etc.

Mas, por incrível que pareça, “as pessoas não lêem as informações ou os detalhes. Ficam imersas nesse mundo cheio de textos e mais textos e somente se apropriam daquilo que “serve” para elas em determinado momento. Não há mais pensamento ou reflexão sobre o dito no escrito”, diz Cícero.

É espantoso. E esse espanto nos leva a uma conclusão e a um alerta. No que diz respeito aos aspectos conclusivos, mostra o vazio da discussão que pretende preservar a autoria pela manutenção do vínculo entre um nome próprio e sua obra.

No que tange aos alertas, o projeto assume contornos alarmistas, Afinal, se as novas tecnologias de produção e distribuição da cultura e da ciência revelam um cenário grotesco, não é porque põem em questão o direito de propriedade, mas por evidenciar o ridículo da

citação inconseqüente e o escândalo do valor em si do nome como logomarca. ■

assina: <http://www.pucsp.br/~cicero/assina/>
Plato On Line: <http://www.pucsp.br/~cicero/plato/>
Semiologie Sémiotique:
<http://www.pucsp.br/~cicero/semiologie/index.htm>

Bio pertinente:

Giselle Beiguelman recebeu um dia um e-mail de uma colega da universidade, chamando sua atenção para a *Plato On-Line* – que era algorítmica, tinha ISSN e estava fazendo um call for papers. Não conhecia Cícero Inácio da Silva. Leu, de verdade, a revista e, por isso, acessou o site do projeto “assina”.

O resto você, se leu esse ensaio, já sabe.

É mãe da Maya e acredita que *F for Fake*, de Orson Welles, é um filme que todo mundo tinha que ter em DVD e assistir três vezes por semana...

There is no work

Cícero Inácio da Silva

In order to test my hypothesis I created not only one, but hundreds of fictional web sites, under assumed names of Research Institutes, scientific journals (such as Plato, for instance), and survey centers, encompassing, so far, roughly 20 institutes unfolded in various free-hosting web sites.

The primary web site (www.pucsp.br/~cicero/assina) hosts the algorithms "baptized" (and the use of such concept here is not accidental) with the name of famous people, and which generates the texts in Portuguese that are later published in sites throughout the Internet. All web sites are hosted by free-of-charge providers (geocities, tripod, among others). In order to generate the texts, I use a combination of authorship software with PERL and JavaScript programming. The authorship program generates the texts from a collection of various fragments of texts from the Internet, which are used as models for the "original" text to be created by the algorithms. I prepare several tables to characterize each type of text to be created. Such tables allow for the creation of texts that attempt an approximation to the "original" author's style. That is to say that if you click on the texts by Deleuze, the combination of the generated texts will be fairly similar to Deleuze's writings, and even the most common expressions will be kept, as "continuous flows", etc. But the "original" text generated by the computer is purposefully unstructured and rarely makes any sense; besides, it does not use any part of the texts collected from the Internet, but makes use instead of models that the algorithm creates in order to ensure its credibility. One of the examples I can mention here is that when a text from the Foucault Institute was created, it resembled a text by Foucault, but a problem came up: the name Foucault kept popping up in the text all the time. That problem was solved by the addition of a "restriction": names that match the name of the author-algorithm are to be excluded from the text. Later on I found out that the generated texts showed the author's name, as they were picked from academic theses and comments written about Foucault and published on the Internet. Now author's names rarely appear within the original generated and signed texts.

I choose names of famous authors that are generally studied by a large portion of the human sciences academia in Brazil. I do not use

without a signature

any names that are not linked to academic production and that are not somehow representative of the western thought, ranging from Plato to more recent names, including Lyotard, Jameson, Foucault, etc. I use academic names, since I attempt to question this logic of quoting from a quotation that we have created, and that has somehow become a bit sterile. I always think of Jorge Luis Borges, who said, I cannot recall where, that "each author creates his own precursors", or something similar.

I also created fake ISSN systems, which differ from normal ISSN standards. I am once again using a homonym that is in no way related to the original ISSN. My ISSN stands for Interstellar Synchronism Setup Noise, and, as described in the web sites I create, this is how the system works: each time you publish a text in one of my journals, you may elect a number for the ISSN, which I suggest to be something similar to a birth date, or something of the sort. I suggest that people make up a casual number to set as the ISSN (I would like to make it clear again that my system is the Interstellar Synchronism Setup Noise, and is in no way linked to the registry system known as ISSN). This information is written in the site, but amazingly enough, people do not read the information or the details. They become immersed in this world full of more and more texts, and only appropriate themselves of what "suits" them at a certain time. There is no more thought or reflection on what is said in written. The person who simply uses the net to form his/her opinions is simply repeating nothing, which is much more tiring than the former type, who was generated by soap operas or even by broadcasting systems. Here is a peculiar fact: all the sites of journals that I keep on the Internet, including Plato, are written in Portuguese and then translated into English, French, German, and Japanese, through electronic translators (BabelFish). Brazilian researchers that keep in touch with Plato magazine write in English; I reply to them in Portuguese and then translate through the electronic translator into English, and so far no one has ever made any comments of any type, even though our communications develop around subjects that are sometimes incomprehensible to someone who proficiently reads or even writes English, for example. Still, I receive texts for publishing, reviews on articles, comments on the texts, etc.

In order to test my hypothesis that there is no work without a "signature", and that there is no "safe" means to authenticate the signature of a text and in a text on the Internet (from Derrida (Sauf le Nom), Peggy Kamuf (Signature Pieces), Lyotard (The Postmodern Condition), among others), I searched for the quotations published on the Internet of the texts "signed" by the algorithms. So far I have located 3. I only consider as a "quotation" the introduction of the texts to supposedly serious works (Master's and PhD), with a registry published in some academic institutional internet address. In fact, the only way of knowing whether it is true or not, is to go to a library and check for the existence of printed material with the same characteristics. The other "quotations" were in blogs, in texts with no author and no reference whatsoever to some academic institution (geocities, tripod, etc.), which is what my survey aims at studying and questioning. I have already found 12 quotations of such type, most in self-help blogs, which quote texts by Pierre Levy on Buddhism and meditation, stuff like: be happy and you shall find your inner self. It seems to me that it was written in a book that mixed Zen-Buddhism and self-help clichés.

That apart, I also intend to introduce questions about what makes someone believe, or not, a text published on the Internet, and the "name" is one of the issues I do not know how to solve. This makes me think that a "name" may one day be referenced as a "trademark" and, therefore, may be commercially patented by its withholder. That is all still hypothetical, and I am simply starting a discussion on something faced daily by the academia: more and more information that does not necessarily become knowledge, or even reflection.