

Rethinking
Symposia
as Energy
Systems

A Pamphlet
by Dr Nathan Jones

Commissioned by **NEoN Digital Arts** and **Glasgow School of Art**

This pamphlet was commissioned by NEoN Digital Arts. It was developed through two workshops I ran with Daphne Dragona, attended by several other people with experience in arts participation. The workshop attendees were: Nini Huang, Lauren Velvick, Bani Brusadin, Jennifer Booth, Annie Goh, Desiree Coral Guerra, Rubbia Ullah, Dannielle Braithwaite Shirley, Jessica Armstrong, Mark Wright, Andy Robertson, Zoyanda Street, Jen Southern, Emilie Reed, John O'Shea, Natallia Nenarokamava, Gabrielle and Zarina from The White Pube, Donna Holford-Lovell and Michael Johnson. Many thanks to them for their contributions. Thanks also to Gaston Welisch for the diagrams.

In these workshops we used system diagrams inspired by 'distributed computing' (a method for doing computing tasks across multiple machines in different locations), machine learning, and ecological systems thinking, such as permaculture, as a method for modelling and re-modeling symposia. Building on the conversations in these workshops, what follows is a discussion of the challenges offered to symposia, by Covid-19, the climate crisis, globalisation, and the complex knowledge environment of art in a post-digital age. I also discuss the valuable exchange of energies, information and forms of collectivity in symposia, and how to refit these exchanges to the current situation. I finish with a practical proposition for supplementing or replacing the traditional notion of a symposium with a perma-symposium system inspired by computing models for combining deep neural nets.

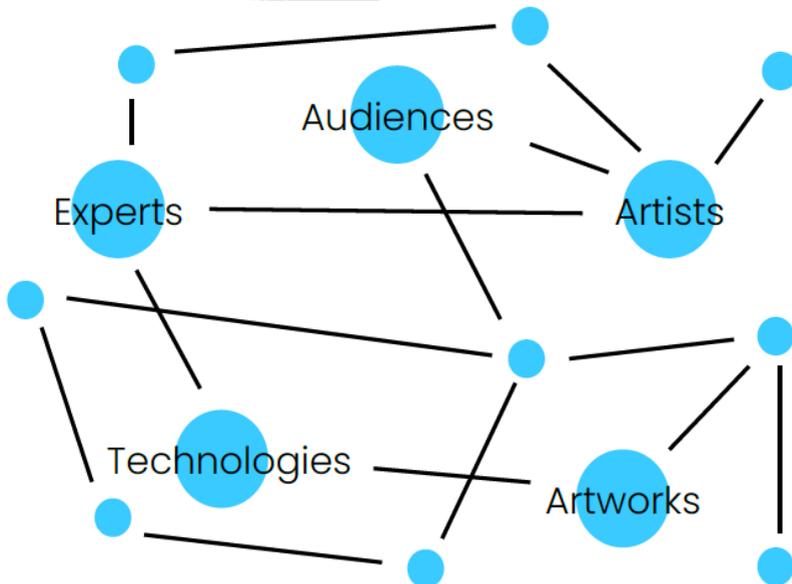
STAGE 1: *Diagnosis*
CRITICAL = CRISIS
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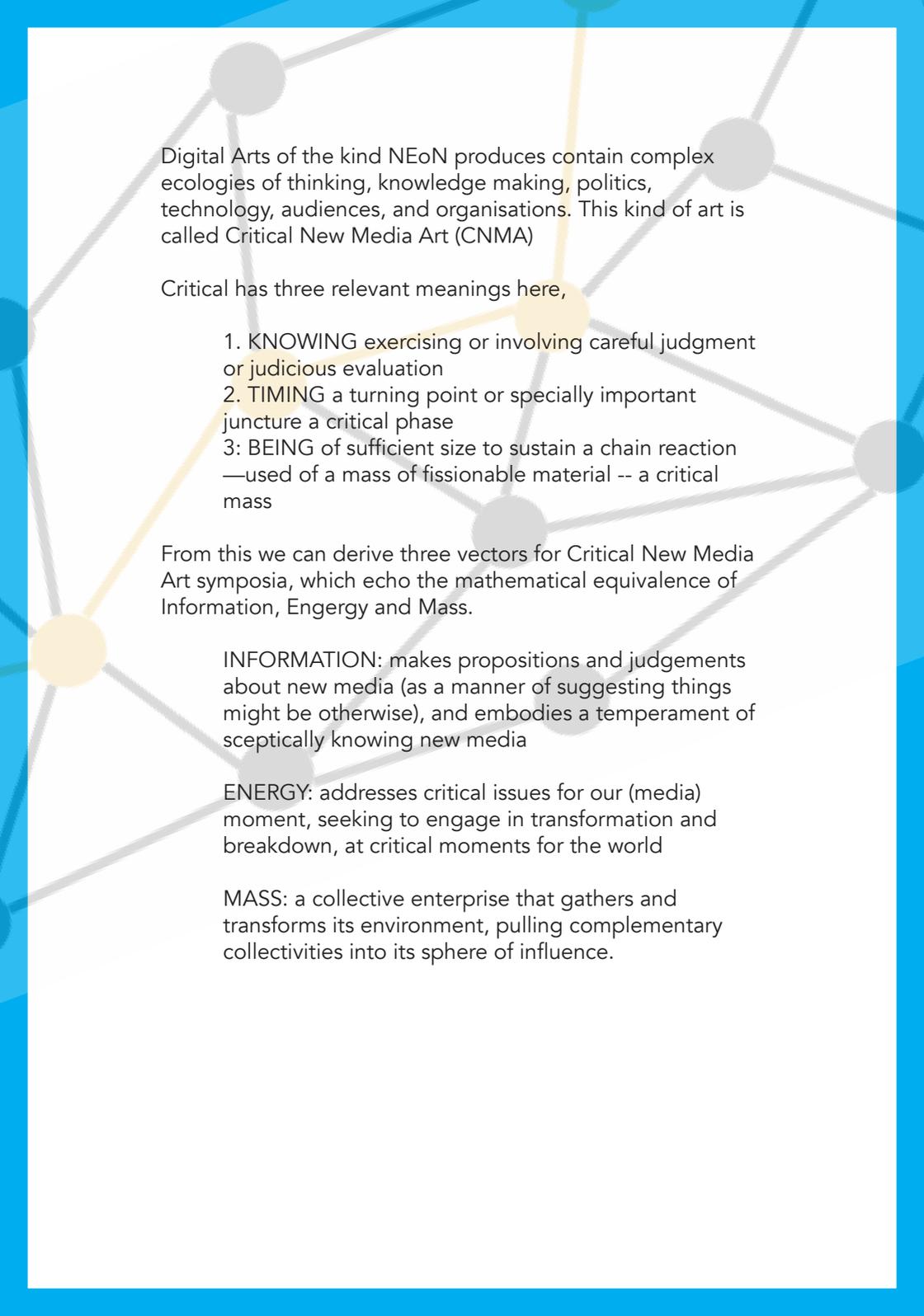
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STAGE 1:

Diagnosis



Decentralised network diagrams help articulate the crisis of hierarchy faced by organisers of art symposia today, and the opportunity for re-thinking.



Digital Arts of the kind NEoN produces contain complex ecologies of thinking, knowledge making, politics, technology, audiences, and organisations. This kind of art is called Critical New Media Art (CNMA)

Critical has three relevant meanings here,

1. **KNOWING** exercising or involving careful judgment or judicious evaluation
2. **TIMING** a turning point or specially important juncture a critical phase
3. **BEING** of sufficient size to sustain a chain reaction —used of a mass of fissionable material -- a critical mass

From this we can derive three vectors for Critical New Media Art symposia, which echo the mathematical equivalence of Information, Energy and Mass.

INFORMATION: makes propositions and judgements about new media (as a manner of suggesting things might be otherwise), and embodies a temperament of sceptically knowing new media

ENERGY: addresses critical issues for our (media) moment, seeking to engage in transformation and breakdown, at critical moments for the world

MASS: a collective enterprise that gathers and transforms its environment, pulling complementary collectivities into its sphere of influence.

CRITICAL = CRISIS

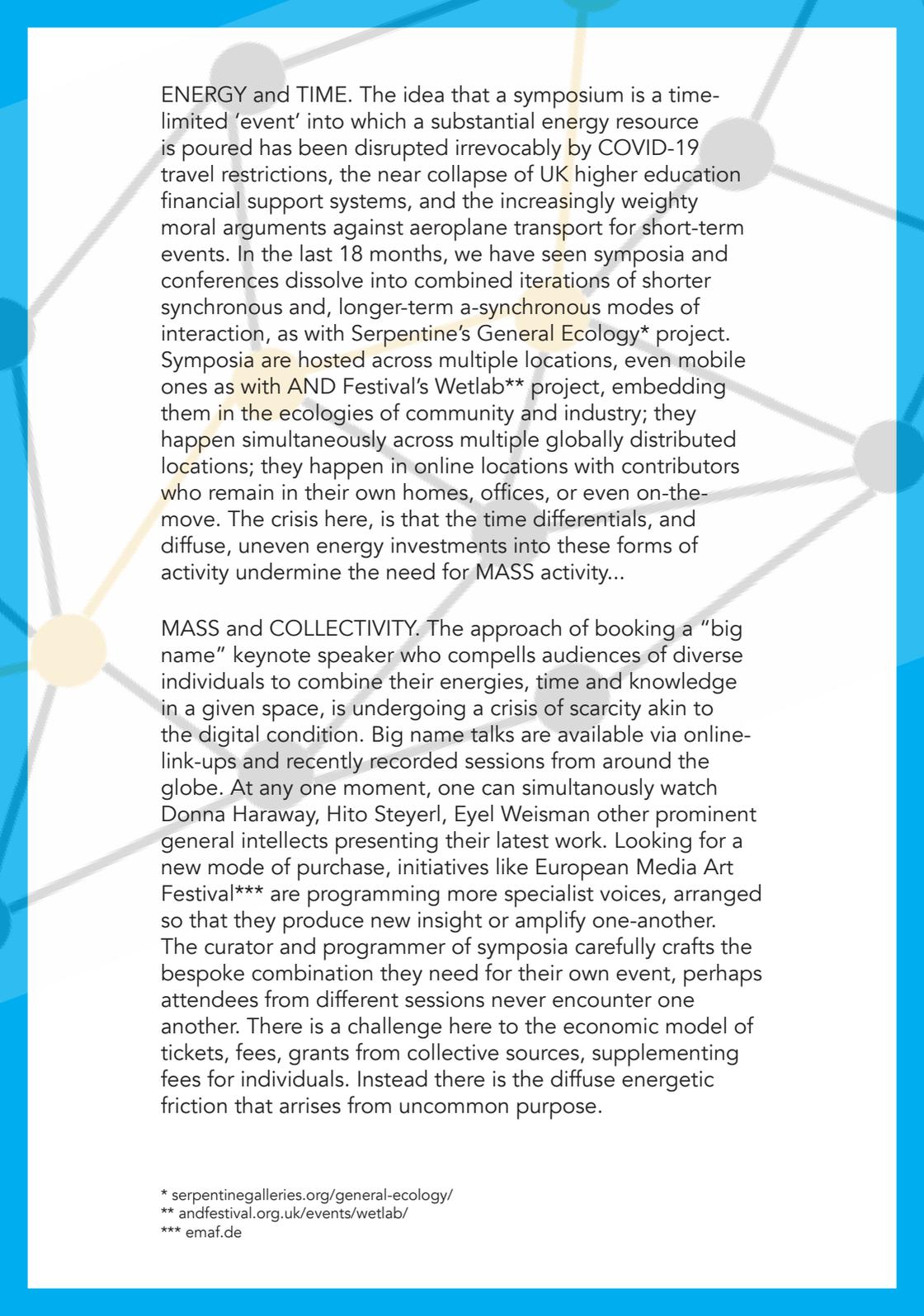
THE PROBLEMS SYMPOSIA FACE

The term critical is an extension of "crisis".

The CNMA symposium must become a kind of crisis within a generalised crisis: it is a tool for knowing knowledge, a particular moment within this distinctive moment, a form of collectivity that seeks to outweigh our current collective direction. But also the idea "symposium" is itself *in crisis*: as way of knowing, as vital moment and as gathering force. The problems CMNA symposia face can also be articulated through our three critical vectors.

INFORMATION and KNOWLEDGE: The question of media has become imbrocated in every aspect of our lives. The post-digital condition means that the ideals of the digital – its capacity to provoke positive change, the promise of 'pure' innovation separated from societal pressures, the immateriality and democratisation of knowledge and power – have collapsed into deeply problematic labour, industry and political practices, from which symposiums cannot untangle themselves. In fact, it is hard to conceive of any kind of living-in or knowing-about the world (including knowing about the problems of the post-digital situation) that doesn't involve the use of inherently unknowable, or at least obscure, digital media. CMNA in particular suffers from a knowledge crisis: knowing the digital and using the digital to know requires a thoroughly interdisciplinary approach, which existing audiences cannot meaningfully engage in. Instead, perhaps new 'expert audiences' are required, as I identified myself in my Distributed Critique podcasts and essay*. The crisis of information in arts symposia is a crisis of specialism. Collective forms of knowing and sharing are necessary, but these are precluded by different forms of of TIME and ENERGY crisis...

* parsejournal.com/article/distributed-critique-critical-new-media-art-as-a-research-environment-for-the-post-humanities/



ENERGY and TIME. The idea that a symposium is a time-limited 'event' into which a substantial energy resource is poured has been disrupted irrevocably by COVID-19 travel restrictions, the near collapse of UK higher education financial support systems, and the increasingly weighty moral arguments against aeroplane transport for short-term events. In the last 18 months, we have seen symposia and conferences dissolve into combined iterations of shorter synchronous and, longer-term a-synchronous modes of interaction, as with Serpentine's General Ecology* project. Symposia are hosted across multiple locations, even mobile ones as with AND Festival's Wetlab** project, embedding them in the ecologies of community and industry; they happen simultaneously across multiple globally distributed locations; they happen in online locations with contributors who remain in their own homes, offices, or even on-the-move. The crisis here, is that the time differentials, and diffuse, uneven energy investments into these forms of activity undermine the need for MASS activity...

MASS and COLLECTIVITY. The approach of booking a "big name" keynote speaker who compels audiences of diverse individuals to combine their energies, time and knowledge in a given space, is undergoing a crisis of scarcity akin to the digital condition. Big name talks are available via online-link-ups and recently recorded sessions from around the globe. At any one moment, one can simultaneously watch Donna Haraway, Hito Steyerl, Eyal Weisman other prominent general intellects presenting their latest work. Looking for a new mode of purchase, initiatives like European Media Art Festival*** are programming more specialist voices, arranged so that they produce new insight or amplify one-another. The curator and programmer of symposia carefully crafts the bespoke combination they need for their own event, perhaps attendees from different sessions never encounter one another. There is a challenge here to the economic model of tickets, fees, grants from collective sources, supplementing fees for individuals. Instead there is the diffuse energetic friction that arises from uncommon purpose.

* serpentinegalleries.org/general-ecology/

** andfestival.org.uk/events/wetlab/

*** emaf.de

THE KLUDGE: ENERGY FROM UNCOMMON PURPOSE

Uncommon purposes produce a complex of compatibility issues. As with media systems, each node of engagement in a diverse symposium system comes with its own compatibility issues: issues of language, of access, of locality, of timing, of ethics. Which each open onto deep complex systems of their own. Compatibility between local staging, and global themes, globally distributed audiences. Compatibility between the technical and conceptual complexity of the project and the time, space, knowledge, language of audiences and the organisation. Compatibility between the ambition of the artist and curator and the resources and audiences through which the work can be understood. The issue of compatibility, and in particular the combination of human, common, and media compatibilities that characterise the symposium in crisis, brings to mind the startling work done with compatibility by glitch artists working with the kludge as a method.

The kludge is a method for combining things 'in a pinch' (an emergency for example), jamming wires into ports, so that information and power just about flows, or flows irregularly and with spontaneous extraneous and unpredictable results. Viewed negatively, the kludge is a temporary fix, and results in low-efficiency, poorly rendered transmission. Viewed another way, the kludge makes excess energy from an informatic system: transforming data into aesthetics, it is what Rosa Menkman calls a "critical sensory" exposition of the system, destructing its preconceived informatic regime in return for new energetic potentials.

All symposia today are kludged arrays in crisis, just about coping with the expediencies of the contemporary moment. Spaces and content are 'jammed' together to work 'in a pinch', balancing compatibility through a number of more or less unsuitable contingencies. Timing is everything in this context, the pinch-point is a node of energy and a place where information throws itself into new shapes, dissolves into noise. In short, the kludge's working allows for flows of information, by turning the symposia system into a tangible energy. The issue of energy is key to this conversation around the symposia system.

Energy is what we gather from being together, from the weird encounter, as 'aura' it is the magical thing given by the presence of artist, art object; it is also the free form of potential information. But energy is also what happens when we *push things* together into only-just workable ways.



source: @cursedsetups

ENERGY IN ART SYMPOSIA

Energy is scarce: fuel, personal resources, reasons to go on.

Energy is depleted by Zoom calls.

Energy is what the kludging of the critical and the creative in CNMA offers to audiences.

Energy is the name for the what art, even technically oriented CNMA art, produces. The other of knowledge.

Energy is generated in negative conversations, arguments; and positive ones, laughter, pleasure.

Energy is the frisson of bodies. Longing. Being enthralled.

Energy ties the knot in your stomach as you rise to speak.

Energy is people power, "anger is an energy"

Energy and information have an inverse relationship.

Energy is the dissolution of information.

Energy a name for the vibe produced in an arts event.

The distinctive 'other' that CNMA does with knowledge. genetic centres.

Energy is what the critical (moment, mass) gives to a city, to its audience, to its community. For better or worse.

Energy it cannot be easily stored, outside of the critical mass of the symposia moment.

Energy is what funders expect from CNMA organisations, and what art has to produce its from raw materials: matter, knowledge. Symposia are hugely (happily) inefficient with the energy they require and produce.

Arts symposia have a particular excess of energy transfers. Critical and physical energies. Administrative and aesthetic energies that are poured into the events and manifest as gloriously wasteful happenings. But these energies are often diffused unhelpfully into the environment or the body. Stress, heat, critical frictions.

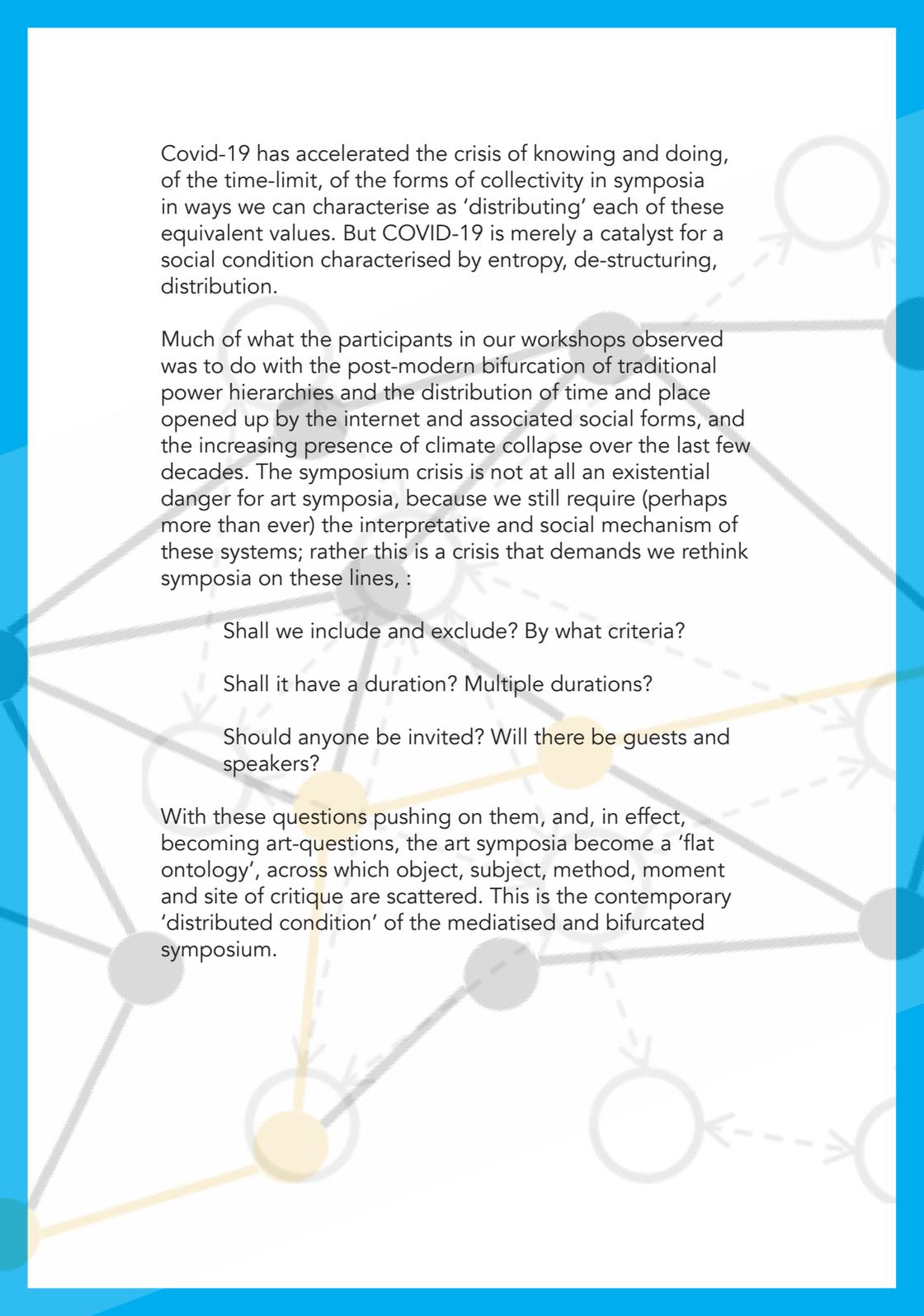


It is obvious to observe that people have finite amounts of energy, parcels of which they are willing to contribute to attending arts and discourse events, sometimes for payment, sometimes paying for the opportunity.

What is less obvious, is that there is an equivalence between energy and the informatic and gathering aspects of the symposium.

The breakdown of info-knowledge in excessive arts happenings. Attention-energy transforming presence into information and knowledge.

Energies are therefore a resource that can be produced by the arts organisation from people and information; a kind of ghost of the information economy unique to the creative 'industries', at work continually cycling within the organisation's networks.



Covid-19 has accelerated the crisis of knowing and doing, of the time-limit, of the forms of collectivity in symposia in ways we can characterise as 'distributing' each of these equivalent values. But COVID-19 is merely a catalyst for a social condition characterised by entropy, de-structuring, distribution.

Much of what the participants in our workshops observed was to do with the post-modern bifurcation of traditional power hierarchies and the distribution of time and place opened up by the internet and associated social forms, and the increasing presence of climate collapse over the last few decades. The symposium crisis is not at all an existential danger for art symposia, because we still require (perhaps more than ever) the interpretative and social mechanism of these systems; rather this is a crisis that demands we rethink symposia on these lines, :

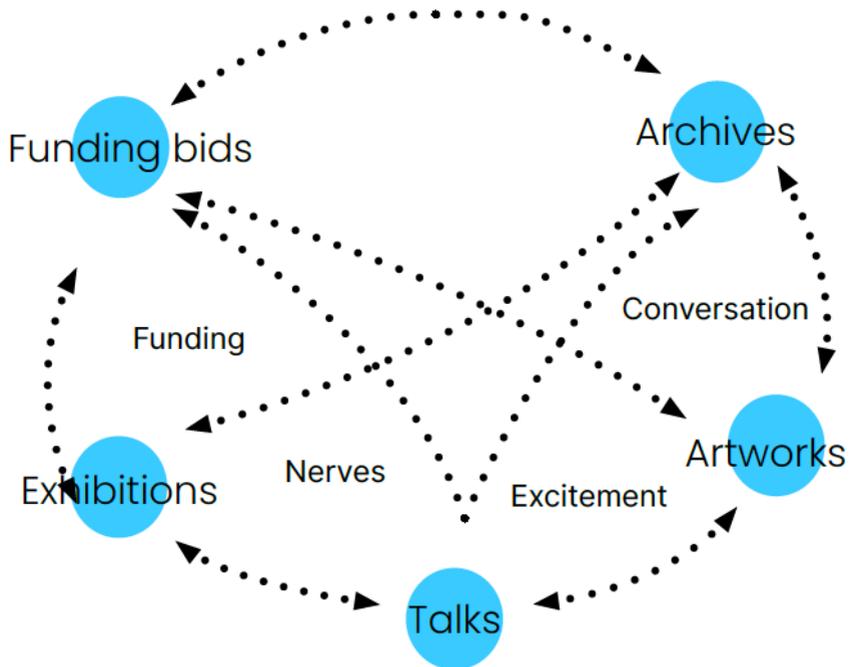
Shall we include and exclude? By what criteria?

Shall it have a duration? Multiple durations?

Should anyone be invited? Will there be guests and speakers?

With these questions pushing on them, and, in effect, becoming art-questions, the art symposia become a 'flat ontology', across which object, subject, method, moment and site of critique are scattered. This is the contemporary 'distributed condition' of the mediatised and bifurcated symposium.

STAGE 2: *Design*

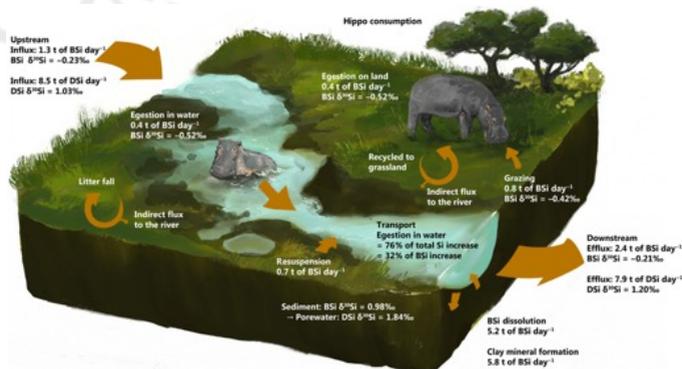


Permaculture and other ecosystem diagrams are good for mapping the relation between the energies, stores and flows in a given system: for example re-combining production, storage, recycling, use in ways that acknowledge the whole system's needs. The diagrammatic approach I use echoes the permaculture approach to closed-loop systems.

ECOLOGIES, DIAGRAMS

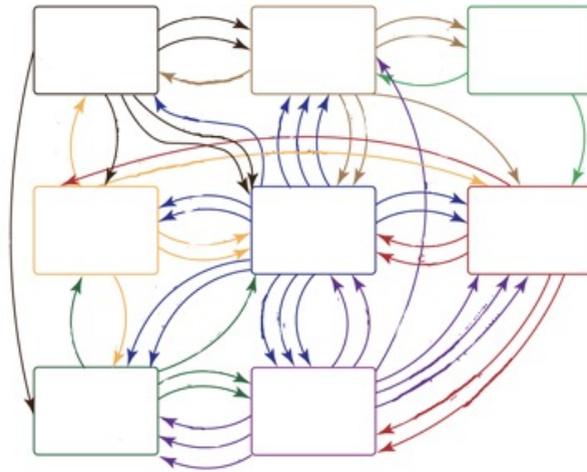
Critical ecologies is a term usually* used to refer to interpretations of humans' responsibilities towards the environment: a criticism of and around the ecology. But it can also refer to the relations produced by critical work in the arts: an ecology of criticism. An ecology of criticism includes the symposium, particularly in its newly mediated and bifurcated form. Combining the concerns around sustainability from criticism on ecologies, with concerns of method from ecologies of criticism, we can derive the notion of the perma-symposium.

The word ecology also brings to mind a variety of methods for understanding and mapping our environments as material systems. These are the models that accommodate the informational and material - understanding these as different vectors for energy in particular.

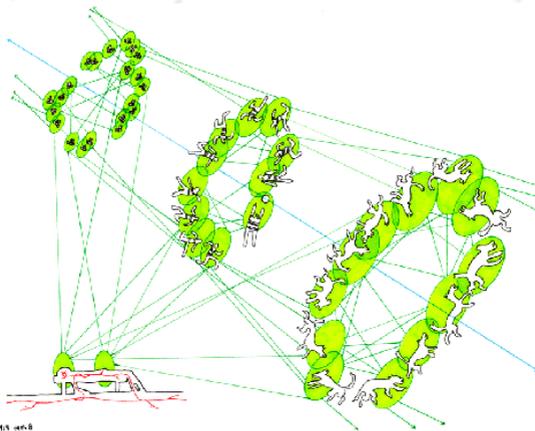


Ecologists diagram the flows of different nutrients through a local environment through food, waste, wearing, birth.

* as in criticalecologies.gold.ac.uk



Permaculturists try to map a system of such flows and make adaptations in order to produce 'closed loop' systems that retain and reuse energy, drawing one area of surplus into a lack in another.



Deleuzian conceptions of the system and the ecology inspire weird diagrams* where conceptual energies, such as judgement and illusion combine and interface with more conventional aspects of systems thinking such as time and persons.

* like these by Marc Ngui inflexions.org/n1_t_nguihtml.html

Media ecologies is a term by Matthew Fuller that draws on Deleuzian diagrammatic thinking to describe a media system: media as a complex object formed of processes, or elements in a composition. In his -ology of the media ecosystem he describes them as “informational, but without forgetting their fundamental materiality”. Material concerns are fundamental to the existence of the perma-symposium; especially now the fundamental assumptions of symposia’s existence, their knowledge niches, time limitations and hierarchies are broken up, materiality takes centre stage. Certain materialities are the factor common to all historical examples of symposia thinking: Plato’s symposium ends, not with Socrates’ speech, but rather with Socrates’ discourse becoming lost in successions of drunken-interruptions, members falling asleep, waking and, finally Socrates himself taking his leave; the ongoing discourse is punctuated by gaps of attention and bifurcated down different times and spaces until the book itself loses focus.

The materialities of the body in a room, energised by artistic performance, or depleted by screen-time; the eyes that droop; the attention that wanes; the face that appears eager, willing the current speaker on; nodding or shaking heads; all are integral to symposia, they are energy-nodes that the symposia produces and recycles.

Alvin Lucier’s 1969 artwork “I am sitting in a room” exemplifies the additional media-materialities of the speaking situation today. Re-recording and playing back his voice, the presence of amplification, ‘room sound’, and recording system overwhelm the the presence of the speaker. The media materiality of internet, causing bandwidth disparity, for example, overlays existing geographical and class disparities, and provides a material continuum with historical power-distributions, and obscures the (tele-)presence of virtual attendees at a symposium. The informatic-energy system of the perma-symposium provides a slower time of symposia rethinking, allowing us to think in continuum with media histories, and making it possible to imagine the new ways to distribute agency and voice to people who have up to now been silenced or out-moded.

Fuller was inspired by the 'process philosophy' ideas of emergence, and the multi vector conceptual spaces of Deleuzian philosophy. In *Life After New Media* Sarah Kember and Joanna Zylińska describe the current media situation similarly, as composed of processes, temporary arrangements of elements, from which 'media things' like phones, networks, computers emerge. The emergence of media things informs media ecologies but doesn't constitute them, the emergence of energy, knowledge and forms of collectivity in the perma-symposia can similarly shape its direction.

Things merge in ecosystems. And things emerge from symposia-systems in crisis. What perma-symposia do retain these emergences, and recirculate them. 'Common purposes' emerge from uncommon ones. But what else might emerge? And how to allow the time and space to observe, dictate that what emerges from symposia can grow and develop?

Thinking about the perma-symposium as a complex object, ecology, system, process, as elements in composition, is thinking about them as multi-momentary, energy-informational, rather than 'things': "after symposia" perhaps?

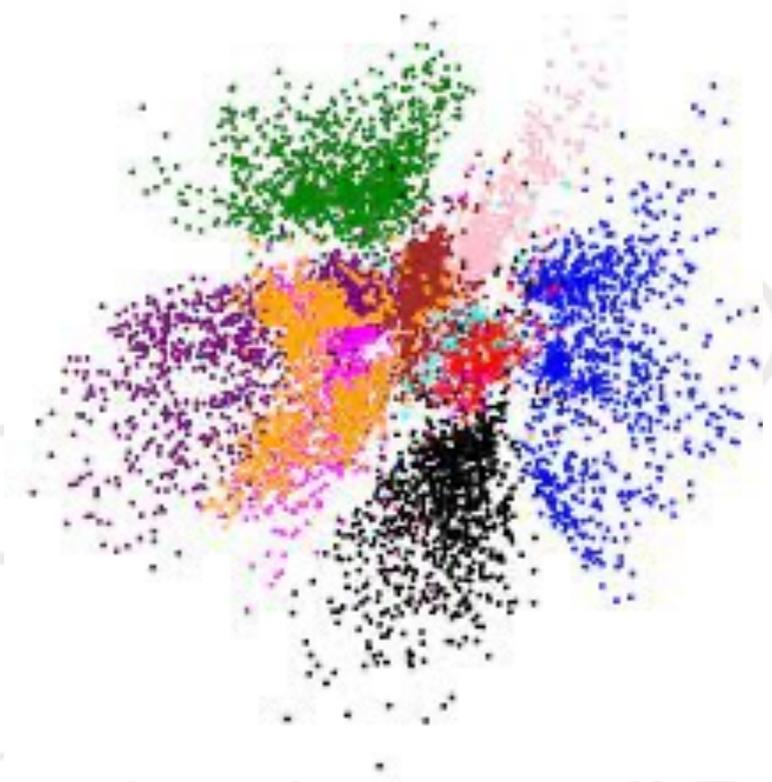
The challenge here is to capture and recycle what emerges from whatever form of presence we can sustain. The perma-symposium reflects the closed loops of permaculture and natural ecologies, rather than having the media ecology of 'products' with shelf lives, 'launches', 'drops', built-in obsolescence, which is replicated in current art academia.

BEING SITUATED

Lockdown conditions have opened up the range of things that symposia can be. For some this opening will lead off into the wilderness. Fragmented possible and actual audiences: unbecoming, unsituating. De-emphasising location and time-based activities: unhappenings, *unstarts*. Moving from own/known environments: lost in hyperspace. People have certainly started to develop new awareness of the 'etiquette' of attendance, via online portals but to what extent is this a new language for an environment which is at any rate uninhabitable? It is really not clear whether there will be a collective rejection of travelling for symposia, or a 'renaissance' of in-person, located activity in the wake of national lockdowns. Probably the new status quo will be somewhere between these: unevenly distributed situations.

Situated knowledges is a term used by Donna Haraway to describe the importance of social location and contextual advantages of a researcher in the development of scientific knowledge. All attendees were not created equal. Certainly the question of access and exclusion, involvement and participation, what we could call the forms of 'situatedness' in today's critical and media ecology, is not any more solely to do with geographical or even network centrality.

I envisage a *perma-symposium* as a multi-dimensional latent space. The perma-symposium situates individuals in relation to one another outside of the time and space restrictions of the symposium. This kind of method does exist, perhaps most notably recently in the Serpentine General Ecologies project [serpentinegalleries.org/general-ecology/], but the potentials for CNMA in particular are relatively under explored.



What vectors attendees situate themselves on depends on the control exhibited by the symposium form. Distances and proximities between people and presenters, one presentation and another, a question and an answer. Each of these can be thought and brought into a kind of proximity-distance equation by the systems diagram.

We can resituate peices of information in relation to what is "known".

We can resituate events close or faraway from power centres in space and time.

We can resituate people and clusters in relation to others, forming new tipping-points in the network.

What is important and possible, is that CNMA organisations explore multiple ways of forming proximity between diverse audience members and specialisms -- thinking beyond time and space as criteria for gathering critical mass.

INFORMATION, ENERGY, MASS

Remember criticality is about

INFORMATION coming to know something, particularly the media situation, reflexively judging and understanding, thinking otherwise. Art ecologies usually have this dimension as an adjunct, as art criticism, but in critical media arts, coming to know, producing information about a media ecology, is a built in 'feature'.

ENERGY energetic moments, tipping points between one and the next. Moments of decomposition, release, excess, transformation. Understood in the art context, we can understand the critical juncture of the performance, when we are lost or won over by the performance fiction; the critical moment of the experience, when we burst into tears, laugh, feel ourselves dissolve. What we know about the media ecology is broken down in the emergency of the critical media art work, releasing energy.

MASS critical mass, collective, energetic gatherings, enigmatic points in space that draw proximate and alike things towards them, gathering speed and weight as they tear through what is pre-existing, acquiring increasing amounts of mass-energy. Arts organisations often gain and lose critical mass as they move through various cycles of their operation. Critical mass of funding, critical mass of audiences, of ideas.

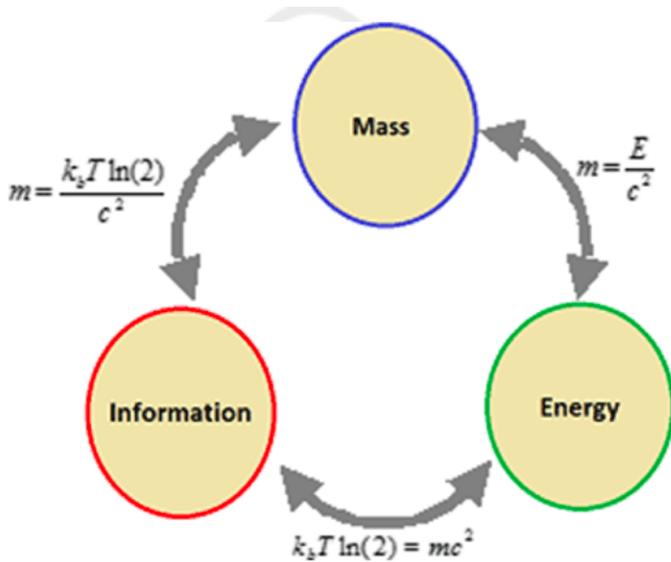


Diagram from Vopson, Melvin M.. "The mass-energy-information equivalence principle." AIP Advances 9 (2019): 095206.

One question for rethinking symposia as perma-system using INFORMATION, ENERGY, MASS is: what is the relationship between the criticality of art as a knowledge-producing thing, and the critical moment of the art experience with its excesses of energetic transfer?

How can the organisation turn energies given and taken by symposia into an accumulation of some sort? An energy library. A vibe-rary? As with the energy grid, storage is problematic.

We need to explore how energies of the art-discourse encounter can be channelled back into the organisation, giving it the fuel to propel it into its next loop of informatic-energetic activity. My feeling is that interpretation and publication are necessary for this purpose.

INTERPRETING: ENERGY INTO INFORMATION

Perhaps the key to achieving great transmission between the critical energies of art, the criticalities of the moment, and the kind of critical knowledge art contains, the criticalities of the proposition, is interpretation.

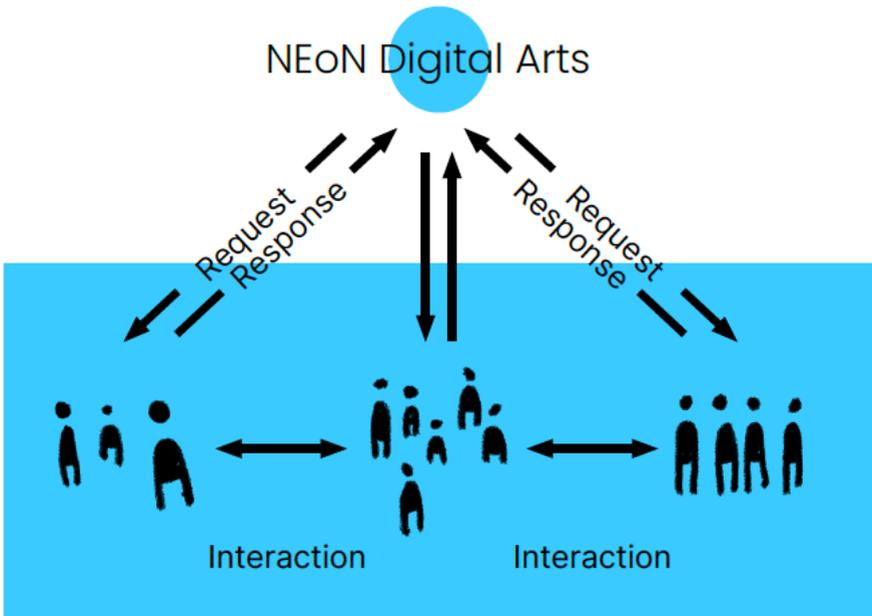
The critical media artwork is a knowledge-rich energetic mass, where the artistic methodology is deployed in such a way that it self-interprets and unfolds knowledge from its immediate environment. Like an artwork, the kludged symposium event is an energy-rich fissile knowledge destruction-production environment. The debate, the performance lecture, the intimate zone of discussion and co-discovery, friendships emerging, breakdowns.

The CNMA organisation's network moves through moments of gathering knowledge, shedding it, explosion, coalescing. The perma-symposium needs to deploy its own self-interpretation, where knowledge, energy and mass dimensions reciprocate.

It is the function of the perma-symposium and the arts event to adapt itself to information, mass, energy transmission. We can think of this transmission as interpretation, when it refers to energy>knowledge, and fission or disruption, when it refers to knowledge>energy transfer. The important element of this is that the organisation cannot meaningfully store the energy it produces other than as "mass" -- that is, while people are together with the work -- and "knowledge".

Perhaps the only way art's energies can be stored, outside of the artworks themselves, is by using knowledge networks, journals, and other new hybrid forms. A form of knowledge that can be recorded, developed, amplified, transmitted, awaiting the moment it is broken down in the fissile moment of the art event, or debate: that is the purpose of publication in CNMA, in effect the new role for critique in the distributed context.

STAGE 3: DOING

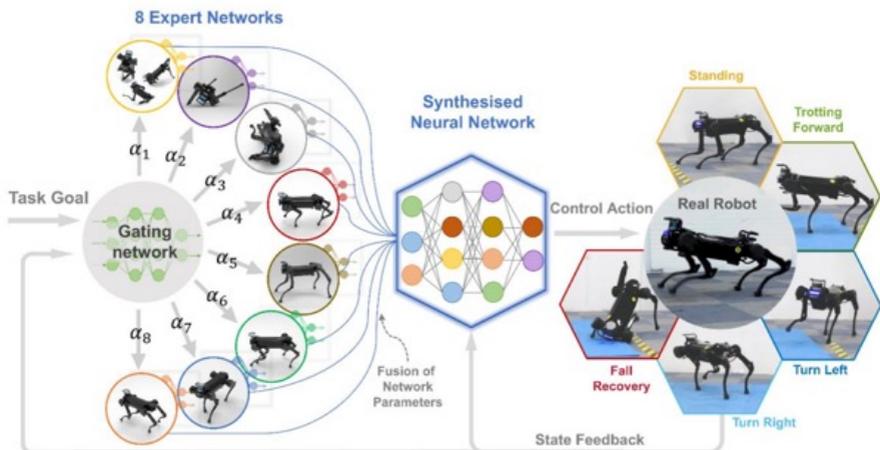


The distributed computing model can be used to illustrate the potential for small, variously tasked diversely constituted groups to work independently while receiving and processing energy and informatic tasks from a central hub.

MULTI-EXPERT LEARNING ARCHITECTURE FOR A PERMA-SYMPOSIUM

Recent advances in a kind of distributed computing with kinds of artificial intelligence called "Deep Neural Nets" (DNN) describe ways of combining groups of DNNs devoted to particular kinds of expertise into a fluid and responsive 'multi-expert' system.

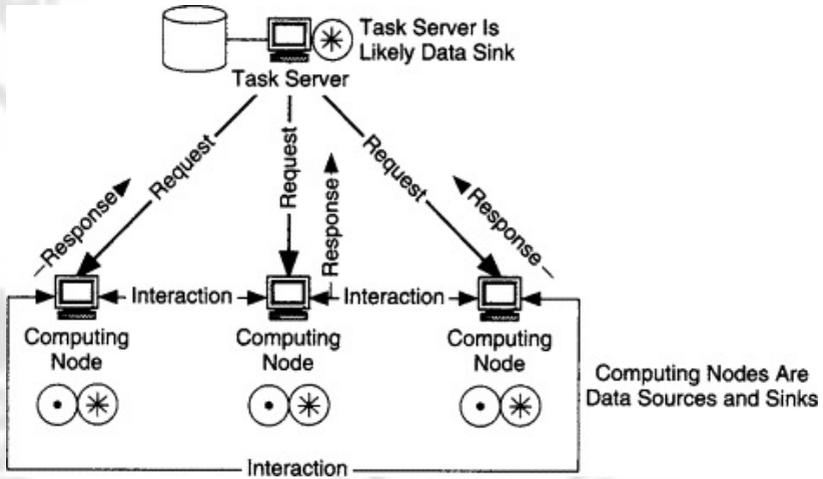
The Multi-expert Learning Architecture (MELA) is a method where trained and (and training) DNNs are connected together dynamically "the advantages of trained expert skills and the fast online synthesis of adaptive policies". The authors of a recent paper observe that "during runtime, MELA constantly blends multiple DNNs and dynamically synthesises a new DNN to produce adaptive behaviours in response to changing situations."*



Source: <https://robotics.sciencemag.org/content/5/49/eabb2174>

* "Multi-expert learning of adaptive legged locomotion" Yang, C. et al., 2020.
<https://arxiv.org/abs/2012.05810>

Rethinking symposia as perma- systems, we can re-imagine the CNMA organisation's role as blending and synthesising multiple interest networks, dynamically producing new networks, and focusing on the maintenance of connections between these and the central organisation, which can thereby produce an adaptive responses to its own changing situation: its versions of 'control actions' in this diagram, seen by audiences etc.



My provocation is for CNMA organisations to understand their role in sustaining an ongoing perma-symposium ecosystems using the less wasteful MLEA architecture as its basis.

The responsibility of the CNMA organisation is to create small networks of people from different interest and knowledge forms. Creating a networked *situation*, allowing for energetic information-knowledge fission within and across these; enabling geographically disparate groupings to 'connect' and 'learn' around a particular subject or object, breaking up their existing knowledge forms with new

CONSIDERATIONS FOR PRODUCING A PERMA-SYMPOSIUM SYSTEM

Distributed computing actually doesn't run on a distributed network. It runs in a decentralised way, with peripheral processing nodes connected to a central processor/display node, which offers instructions and receives calculations. The central node is often, but not always, the only way that the peripheral nodes communicate with each other. Why distributed computing is useful, is that it allows for specific tasks to be given to specialised machines, or particular kinds of attention and energy mechanisms, and for kinds of storage to be enabled, as 'cloud' infrastructure. The cloud has a huge, but widely distributed, so diffuse, mass.

The decentralised model of distributed computing is the most realisable method for rethinking symposia as [information-energy-mass equivalence] systems. Practically, this means that NEdN Digital Arts should be looking to set up representative "batteries" "processors" "collective" peripherals that increase their sustained mass in an efficient way, and that speak to and receive instructions from the core organisational unit. These peripherals can at different moments be engaged in energetic fissile breakdown of information and knowledge, in the arts happening/event, and the interpretation of existing artistic energies into information for transmission back to the core unit.

Small groups can be composed of paid/unpaid attendees over various durations, formed for day-long, even hour-long specific activities; but what they do will be lost if the grouping is dispersed before its energies are turned into a knowledge/informatic form, interpreted for and by the core unit. While they're constituted, the peripheral groups can contain their energy as a mass. Experts, specialists, whose relationships unfold over time, fission and interpretation happening internally and reliably: vibraries.

Remembering it is perhaps not possible to store-transfer energy, other than as interpreted information or knowledge.

A perma-symposium should be made of commonly situated groups, and a central organisation.

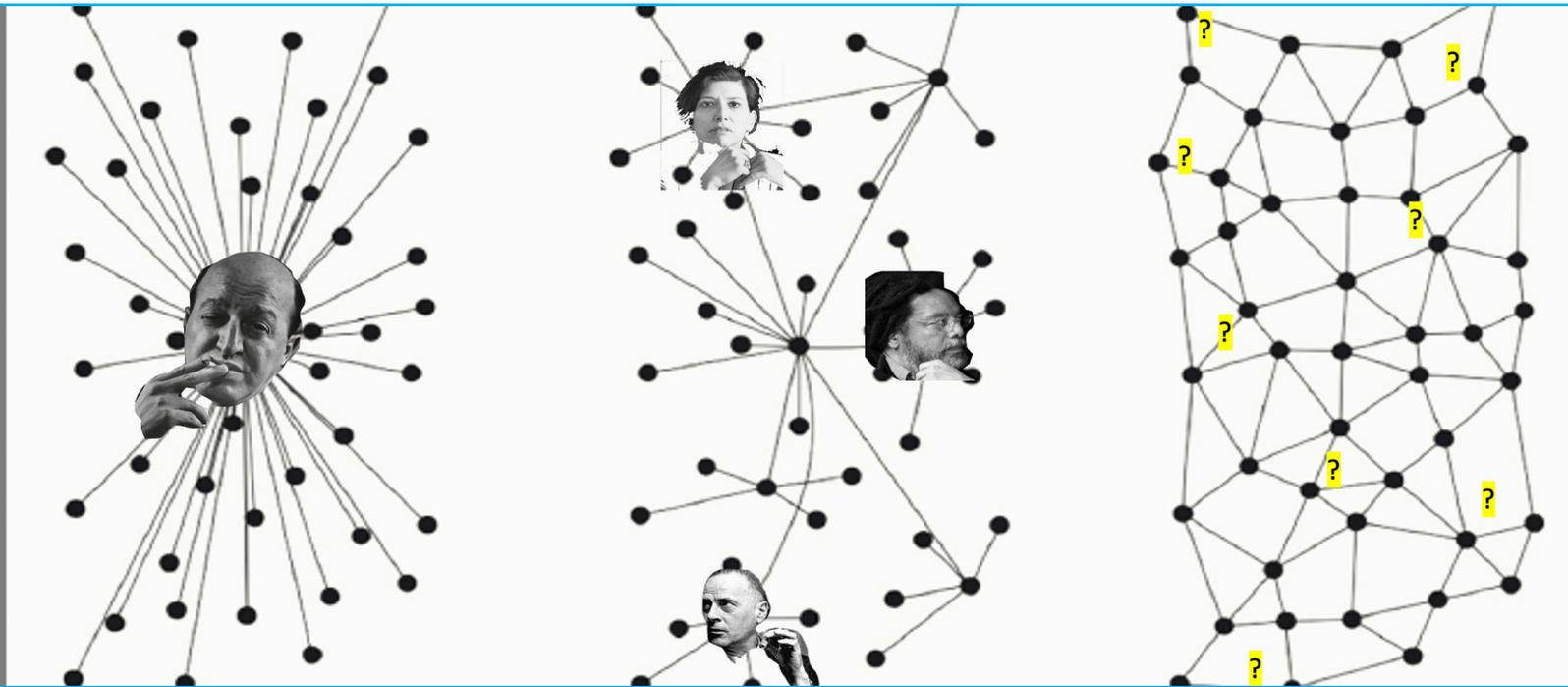
For the groups, each require:

- an engineered or existing proximity, a shared situatedness
- a vector of relation to the central unit
- resources: money, time, other energies: 'reasons/means'
- an energetic fissile methodology (a mode for breaking down knowledge, turning it into artistic thingness)
- a mode for sustaining its shared situatedness "critical mass" until its inherent energies can be interpreted as transferable or stored information: storable outputs are only informatic
- unless immediately proximate to another node in an energetic momentary
- an informatic relation to the central organisational unit

The CNMA organisation requires

- the capacity to form and resource groupings over various durations, distinct to the needs and environment
- a fluid and responsive method for understanding what forms of proximity and duration can be used in constituting groupings (groupings in other organisations, groupings of theme-specific kind, groupings that are task-specific)
- resourcing the groupings with financial and resource energies, and an awareness of how individual members of groupings need to be resourced at a given moment
- a continual, responsive, informatic relation to the groupings, exchanging 'tasks' for 'answers', and processing diverse outputs into new tasks
- forming useful, discrete links between groupings, including 'critical mass' moments and durations of diffuse, unevenly distributed energetic activity
- storing information and knowledge in energetically empty moments for the network

This pamphlet is part of a series by Nathan Jones, around the idea of Distributed Critique. Distributed Critique is the name of a practice to collaboratively analyse new media art's relationship to the non-art world. In the flat hierarchy of the distributed network, the artworks are also critical, and the critical work is also artistic.



cc by sa

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