

Suprainfinit
12 September 2018 | 26 October 2018

<pre>
<history>
Romanian* Art Now.

Naama Arad
Alle Dicu
Peles Empire
Nona Inescu
Mi Kafchin
Mara Ploscaru
Larisa Sitar
Ioana Ursa
Mihaela Vasiliu
Kristin Wenzel
Madalina Zaharia

Bucharest 2018

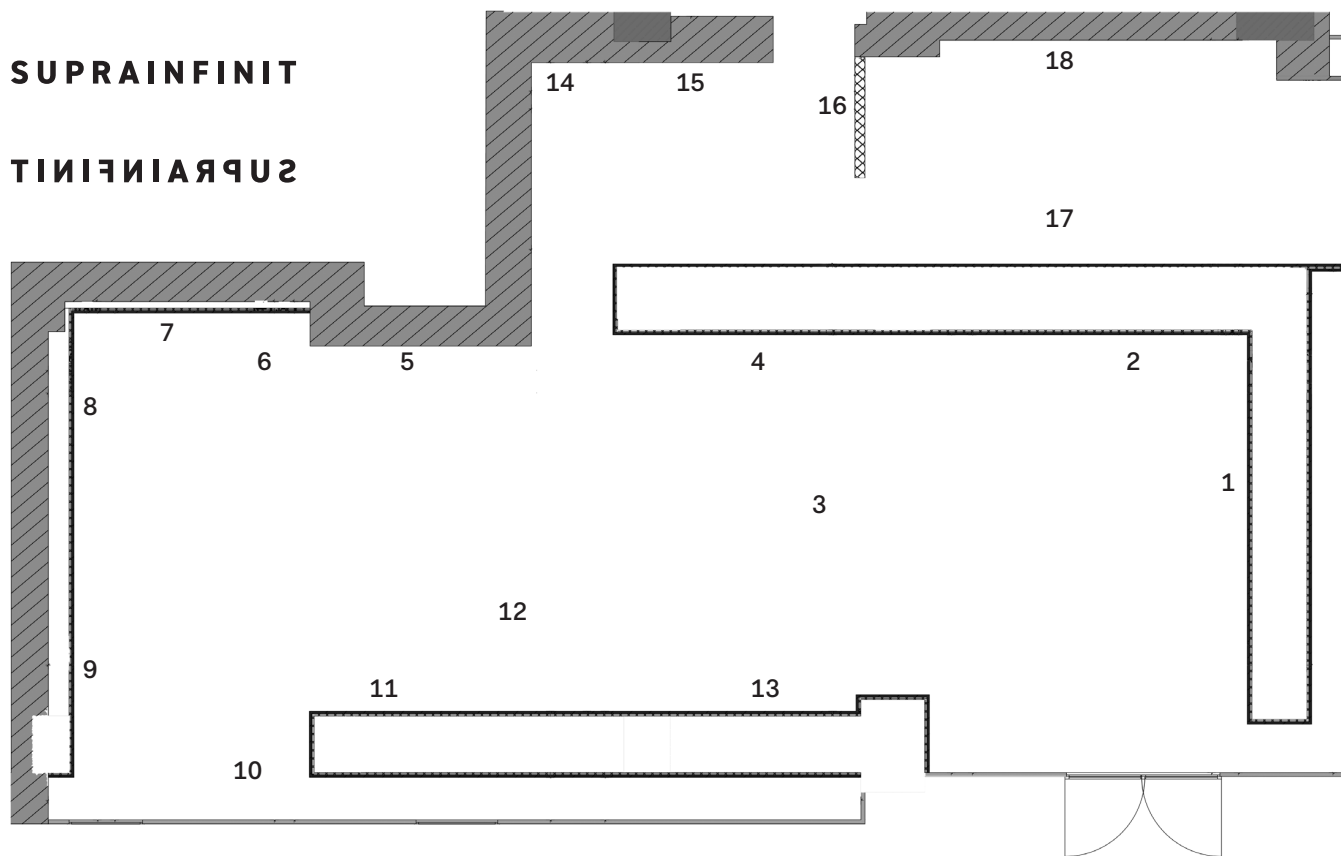
To mark the reopening of the gallery in a permanent space, Suprainfinit gallery brings together a group of Romanian* artists, in an exhibition addressing the subject of “prehistory” but focusing equally on the “pre”** as much as on “history”.

* Despite the fact that all artists in the exhibition are somehow connected to Romania, the “Romanian-ness” of this exhibition is almost non-existent and it was never intended to do anything more than to underline this.

** In the preparatory stages of this exhibition we have used the text “PRE” by Ion Dumitrescu (published in Black Hyperbox, Punch Ed, 2017) as a working tool and a basis of dialogue.

SUPRAINFINIT

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1. Larisa Sitar
"Study (I) for Aeternum", 2018
bas-relief, plaster
100 x 60 cm

2. Madalina Zaharia
"Artist Talk I (twenty slides and two words)", 2018
Digitally printed canvas, metal shapes
and curtain pole (plus brackets)
approx. 240 x 180 cm

3. Alle Dicu
"Dancefloor", 2018
Repurposed marble,
200 x 200 x 5 cm

4. Naama Arad
"Dairy Queen", 2017
framed poster, shower rack,
50 x 70 x 12 cm

5. Kristin Wenzel
"Re-collection", 2018
found objects on a Sunday morning
after a storm, Bucharest, Romania

6. Peles Empire
"A33D 4", 2018
Glazed porcelain and black clay

7. Peles Empire
"Fossil feelings 1", 2018
Direct print on carpet, 200 x 300 cm

8. Peles Empire
"Fossil feelings 2", 2018
Direct print on carpet, 200 x 300 cm

9. Mihaela Vasiliu
Device, 2018
mouth - blown glass, metal
13 x 13 x 31 cm

10. Peles Empire
"mid fall 11", 2018
Glazed porcelain and black clay, rope, print
variable sizes

11. Nona Inescu
From fins to fists, 2018
Framed archival print on Hahnemuehle paper,
70 x 50 cm

12. Nona Inescu
Litho/swing 1, 2017
concretion, leather, metal chains

13. Mi Kafchin
Temple of eternal expectation, 2018
Oil on canvas, 80 x 80 cm

14. Ioana Ursa
Burial of Goddesses, 2016
Oil on canvas, 150x125 cm

15. Peles Empire
"mid fall 10", 2018
Glazed porcelain and black clay, rope, print

16. Naama Arad
Head and Shoulders, 2017
C print, sink stopper, bra strap, chair backrest,
78 x 48 cm

17. Mara Ploscaru
Nil humani alienum puto, 2018
work in progress
Screen print on polyurethane rubber, plexiglass mount

18. Mara Ploscaru
"Ariadne's dream - Infernalis on Incubus", 2018
video in collaboration with Mihaela Vasiliu
voice by Elly Pugh
duration 3'00" min

Naama Arad

In her sculptural, predominantly installative work, Tel Aviv based artist Naama Arad (*1985) examines themes on gender, sexuality, power and language. Often constructed through a symbiotic relationship between found objects, Arad's work is driven by a unique position that stands between the psychoanalyst and the bricoleur, the artistic and the childish, the apathetic and the emotional.

Alle Dicu

PRE DANCEFLOOR

I am really into this archipelago of words, into this "moment of incipient instability"¹. I think about dance-floors in general, which leads me to think about a specific dance-floor. My mind constructs this specific dance surface as a sensible image, and it is through this image that I manage to grasp this "moment" mentioned above. My mind pictures, constructs the ghost of a pre-party-dance-floor with no one around. This pre is too soon, too early even for the early party birds.

Nobody knows that I am there and I don't remember how I got there anyway. A genesis... yeah. It feels like just before the start of something - of a mess, of a really big disaster or crisis. The dancefloor as a heterotopia² of crisis or deviation?

The crisis is not here yet but I have it on my mind. I know, somehow, that this delimited space, this pre-dancefloor is a shelter of crisis. Yet there is no deviation, no crisis, nothing is wrong as there is nothing at all. Of course there is something there, already. I feel a profound silence. A silence before the storm? An amplified silence, a regular silence that feels somehow amplified by me knowing that a crisis will arise soon. I know that soon there will be a very loud-something that will take the place of this deep silence. My brain becomes an amplifier of silence by just knowing. Like in anechoic chambers, where any reflection of sound or soundwaves is completely absorbed, where your heartbeat feels louder than it ever was.

It is not being-in-love that makes your heart beat loud, but rather these "moments of incipient instability". Yet my empty dancefloor is not an-echoic, it is not non-reflective, it is not echofree. Perhaps this pre-dancefloor echoes and reflects the most out of all known or imagined other dancefloors. Perhaps I become reflective on this surface, and I echo all my previous experiences of full dancefloors, I echo parties, people dancing, I echo music filling the room.

Never before did I notice that the voice of (Alvin) Lucier breaks into various tiny harmonies, as if it decomposes into different colours of sound. As if, through this room and through tapes, his voice becomes many other voices, impersonal, universal little voices. I really like the breaks, the lack of harmony. The voices sound now almost like bells, like those bells that sound in and through the wind. Even more separated, more independent from the first voice of Lucier. An orchestra getting in tune. A preparation, a predisposition for a-something else more organized, more structured, articulated

1. « What is "pre"? A state, a moment of incipient instability, a prolonged genesis that can re-occur, not necessarily cyclical or linear. A

disposition, a mental ecology, an affective environment that precedes the regularization of flows and the stabilization of structures.

Not pre-something, rather moments of "pre", pre-in-itself. »

(Ion Dumitrescu, "PRE" (published in Black Hyperbox, Punch Ed, 2017)

2. Michel Foucault, "Des espaces autres. Les Heterotopies" 1967

again. The deconstructed little impersonal voices seem to fill up the space more harmoniously than the initial, real, main, voice of Alvin Lucier did.

The empty pre-dance surface needs to be filled up. I think of Wilhem Worringer's "dread of open space"³ again. I think of Egyptians' dread of open space, how we "might recall the fear of space which is clearly manifested in Egyptian architecture. The builders sought by means of innumerable columns, devoid of any constructional function, to destroy the impression of free space and to give the helpless gaze assurance of support by means of these columns."

My mind creates columns of echoes, reflections of past-party-dance floors, all for me to not get lost in this moment of instability. The crisis that will come, the storm the deviation the loudness of the party, none of these scare me at all.

I anticipate the party because I can not help not to. I would prefer to live in this empty "pre" forever - at least for a-while-forever, a suspended block of forever - but the coming party is there, already here, because I know that an empty dancefloor either waits for one, or marks an end to another. This floor is shiny and clean as fuck, there is no way this surface is marking an end.

(Lize De Coster)

I am thinking of an empty dancefloor.

Is it already a dancefloor? Does the dancefloor only become a dancefloor once someone starts dancing on it (and what exactly do we consider dancing)? This seems like too easy an answer to me. Let's say that we would spontaneously decide to have a party on the streets, and that it would only become a dancefloor once the party starts (someone starts dancing). And it ceases to be a dancefloor once the party is over. But what about the milli-moments before the start of the first movements? The moment when no-one has started dancing yet but there is the possibility of a dancefloor. A possibility that is only realized once someone starts dancing, but that has always been there.

Various surfaces (but not all of them) contain the possibility of becoming a dancefloor, but not all of them actually become one. What differentiates them? Are all of them theoretical dancefloors, but only few of them become practical, tangible ones?

What about more 'defined' party dancefloors? Floors of which it is clear that they are for dancing. Why is this the case? Because we agreed that this is a space where dancing is/was/will be possible? Because this is a place where people are actually dancing in the present moment?

The possibilities of a dancefloor. The few moments before you step on it. In the 'pre', anything is possible. By performing specific actions, we 'chose' some of these possibilities to become actualized. Before stepping on a dancefloor, it could – in theory – be anything. Once the dancing starts, it has become the actual dancefloor. By our actions, we constrain the possibilities, while at the same time opening up the possibilities that a dancefloor will offer us. Providing freedom by making choices.

Back to the 'pre' state of the dancefloor. The 'before' that contains future possibilities. I'm thinking of an experimental movement paradigm. Something called the 'lateralized readiness potential'. The finding that your brain knows which movement you will perform before you consciously do (brain waves indicating a movement are happening before the person is consciously

3. Wilhelm Worringer, "Abstraction and Empathy" 1907

aware that he/she wants/needs to perform this movement). In the 'before' state of the movement, your future actions are already determined, without you being conscious of it. This action, once conscious of it, can still be stopped.

Creating a situation in which the future action of the 'before' state is not realized.

The pause inherent in the pre-dancefloor. Before people start dancing, there is a moment of pause, however briefly. A moment in which no action is being performed, but the possibilities are there. This pause contains so much intensity. Everything and nothing is happening. Everything, because – in this moment – every possibility is present. Nothing, because they are not realized. They are in our heads, our brains, our imagination, our expectations. But that doesn't make them any less real. When imagining an action, the brain is active in similar ways as when performing this action.

The real and the unreal share a common neural, biological basis.

Does a pre-dancefloor make me happier or sadder than a dancefloor itself? Do the possibilities of movement offer me more freedom than one specific actualized movement? My intuition and flawed memory tell me that it isn't the case. That I'm happiest when actually moving. That sometimes my freedom lies in realizing the possibilities.

Can there be a pre-dancefloor without dancefloor? Thinking of very defined dancefloors, for example, maybe the answer would be yes. These are constructed dancefloors, officially labelled as such, that can remain dancefloors even if no parties are going on for months on end. Then of course there is the question when it will stop being a dancefloor. If it hasn't been used for years, can we still call it a dancefloor?

And what about improvised party dancefloors? What if I'm imaging myself dancing on the streets, starting a party, but never actually go through with my actions? Was the street ever a pre-dancefloor? Was it enough that – in my head – it was considered as a possible dancefloor for a while? Or does it need more? Can we only say something was a pre-dancefloor once it has become a dancefloor and we recognize that there is only a 'pre' if there was an 'after'?

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(texts developed in a collective, transdisciplinary research group initiated by Alle Dicu, during a residency at Workspace Brussels, august 2018)

Peles Empire

A series we are currently working on are printed carpets of scenes from the studio/construction site settings (in this case the base is pebbles printed on paper of a previous work), a tromp l'oeil effect of arrangements stopped in mid-production, the by-product of the making of an artwork becomes the integral part and a work in itself.

Strategies of optical flattening out and illusion, the transformation from 3D to 2D and back to 3D, and not least the question as to if and when a work can ever be understood to be completed — these are some of the motifs we handle.

For fossil feelings we work along the historic traditions of trompe-l'oeil and quodlibet, which applies in many ways to our core interests regarding the re-creation of a physical space as a flat copy that dazzles the human eye. A quodlibet is a fanciful form of architectural trompe-l'oeil, and features

realistically rendered images of such items as cement bags, cords, cables, A3 colour copies (e.g of photos taken in the Peles castle) as if apparently accidentally left lying around during the working process.

The ceramic works *Mid-fall* are loosely based on the Peles castle floor plan and previous ceramic works by us, working against gravity, including construction materials such as rope and A3 colour copies taken from wallpaper from a previous room installation (showing a castle room) an a piece of the photographed pebble as seen on the carpets.

A33D is a porcelain piece treating the material similar to a sheet of A3 paper that has been folded.

Nona Inescu

“In the contemporary prehistory we are forced to look at the surface of things. To accept the lack of depth. To test the limits of critical thinking, to forge other conceptual and affective tools for navigating through old and new natures. There is a joyful exuberance and a melancholic resignation in not knowing again.

We are surrounded by new forms of primitivism, by paleo-future time tunnels, symptoms and hints of primal freshness. “Pre” manifestations erupting everywhere in strange tandems as perimeters of meaning are being breached.

The future as radical regression.

In “pre” times one can construct ambiances, accommodate the non-organic, the non-human, navigate between digital infancies and pseudo-metaphysics. One can treat the stone as one’s inhuman friend.

A concretion (“trovant” in RO) is a compact mass of matter formed by the precipitation of mineral cement within the spaces between particles. Concretions are often ovoid or spherical in shape, although irregular shapes also occur.

The concretions are hyper-jumping from one “pre” to another, bypassing the homo-sapiens age in a blink of a stone pore.” (Ion Dumitrescu, from “Overcoming Becoming - a litho-spleen-”, for the exhibition “Lithosomes”)

Mara Ploscaru

NIL HUMANI MIHI ALIENUM PUTO

In his book “*Vampyroteuthis Infernalis, A Treatise, with a Report by the Institut Scientifique de Recherche Paranaturaliste*”, Villem Flusser and with Louis Bec, describe the similarities between the human and the vampire squid from hell in a scientific, philosophical, and poetic manner. They identify the imaginative of the beast fable with elements of science fiction and horror. “*We need each other - not in the Platonic sense, to complete one another in a state of perfection, but rather to reflect one another; we have both lost our original home, the beach, and we both live in constrained situations. We “ek-sist”.* The *Vampyroteuthis* comes to represent the final move in the game of love,

the *endgame* of total love. Based on that, we explore new ways of engagement with *Vampyroteuthis Infernalis* - our common ancestor who dominated the bottom of the sea for million of years. Our aim is to penetrate beyond appearances and expand the two earths - the heteronormative human insipid and repetitive world, and the one *Vampyroteuthis Infernalis* inhabits - energy laden, orgasmic, and brutal. The work emphasizes the eastern landscape as a region that is synonymous with an erotic genre. It connects the organic with the real and the synthetic with imaginary. How do we inhabit the depths of *Vampyroteuthis Infernalis* and how does it inhabit ours?

The vampire squid's beak used in the sculptural pieces plays both the role of the predator- as the weapon, as well as the role of an abstract element which constantly reinvents itself - an enigmatic approach on fear, affection, desire, power. The video piece is an assemblage of queer vampire cinema, and it connects the erotic scenes in the movies with the eastern landscape. Can pleasure be measured, bounded, triangulated, or not? We envision a romance that is marvelous, monstrous, larger than life - on land and in the ocean. what aspects of our lives are free choice now?

Mara Ploscaru would like to thank Im Burrow for the screen print production,

<http://www.im-burrow.de/work>

Larisa Sitar

Study (I) for Aeternum is a first draft of what will be a monumental bas-relief relating to technology's promise of eternal youth and beauty. The digital production process used in the making of the work will remain visible in the final object, as technology is its intended main character.

Mihaela Vasiliu

The 21st-century psychological specialties owe their origins, in large part, to the emergence of scientific psychology in the late 19th century. Yet it is clear that many of these practice activities existed in the 19th century, before there were psychological laboratories and scientific psychologists. These early practitioners sometimes used the label "psychologist"; more commonly, however, they were known as phrenologists, physiognomists, characterologists, psychics, mesmerists, mediums, spiritualists, mental healers, seers, graphologists, and advisers. There were no licensing and certification laws at the time, so all who wanted to offer "psychological" services did so and could call themselves anything they wanted.

Too often the current understanding of psychology's history is that "there was a science of psychology and it spawned the practice of psychology." But clearly there was a practice of psychology, if not a profession, long before there was a science. These pseudoscientific approaches are part of the (pre)history of psychological practice.

Inspired by William Crookes invention of the Crookes tubes (a renowned chemist, physicist and a firm spiritualism believer), my proposal is to devise a similar device, but lacking its functionality. A device deployed in order to establish a fraudulent connection with the spirit world.

Kristin Wenzel

Kristin Wenzel's work "re-collection (2018-)", relates to her interest in architecture as a cultural symbol and its knowledge not only of science, arts, materials and technology but humanity as well. By collecting pieces of Facades in Bucharest over the past year, she raises questions about cultural heritage, conservation and protection and architecture itself as a reflection of civilization.

Madalina Zaharia

Artist Talk I (twenty slides and two words) is a visual enactment of Zaharia's most current and ongoing artist talk, and was designed in accordance to her PowerPoint presentation and speaker notes. She is particularly interested in constructing and articulating an alternative framework in which 'making' and 'speaking' can coexist and interchange with each other, elevating the visual experience to a grade of contemplative action and discursive inquiry. Her aim is to explore and probe the narrative and fictive nature of the artist talk, designing an aesthetic scenario in which conversations and displays can materialize and inhabit physical forms.

Madalina Zaharia's work is concerned with the telling and re-telling of ideas, with the continuous and unfaltering reiteration of accounts and associations. It focuses on the relationship between design and fiction and explores the unavoidable inadequacy between remembering and representation. Each piece is an actor with a prescribed set of actions and responsibilities, a character in her investigation, a thespian dressed with all her objects and desires. The very fine line between art, design and storytelling is constantly challenged and confronted by the language and visual vocabulary employed within her creative actions, transforming the exhibition space into a stage for conceptual discourse and abstract entertainment, an arena animated by gestures, objects and meaningful shapes

PRE

- extracts from a disposition -

What is "pre"? A state, a moment of incipient instability, a prolonged genesis that can re-occur, not necessarily cyclical or linear. A disposition, a mental ecology, an affective environment that precedes the regularization of flows and the stabilization of structures.

Not pre-something, rather moments of "pre", pre-in-itself.

A prolonged "post" period will turn into a "pre" age. It's already clear that we are no longer able to use terms like post-modern, post-communist, post-disciplinary, post-human without a feeling of discomfort; there is a brew of symptoms and incidents that suggest something new is happening, escaping our current nomenclature.

[...] le scepticisme appelé drôlement <post> -moderne bien qu'il ne sache pas s'il est capable de succéder pour toujours aux modernes. [the skepticism that amusingly goes under the name of <post>modernism, still not knowing if it can forever follow the moderns] (Bruno Latour, Nous n'avons jamais été modernes [1991]).

In 1991, Latour put it simply: "For how long the post- moderns can follow modernity?".

We are surrounded by hybrids, pre-modern and modern agglutinations, bundles of contrasting behaviours, and apparent irreconcilable ontologies. In fact, we are on uncharted territory.

"Pre" as futurity. Future understood also as drastic regression or a type of primal that contains futurity.

Incipient, pre-developed, pre-cognized.

The radical anteriority is not a U-turn. Pre is neither the *illo tempore* seen as the mythical time (also described as *illud tempore*), nor the still, magical (loop) time.

Nietzsche in his search of the "pre-of-it-all" (in *The Genealogy of Morality*) went backwards to find the origins, only to find an unrecognizable, ultra-primal, horrific Ursprung.

The more we advance towards a future, the more chances are that we encounter the archaic or some sort of modified origins.

Primitive times are ahead of us. Marshall McLuhan already predicted this during the sixties, by projecting the global village and the return to tactility.

A perpetual mutation of the present time. Proto- complexities put in motion by multiple intertwining chronological scales.

The present contains a myriad of prehistories in the making.

Instances of "pre": pre-civilization, pre-Abrahamic, pre-political, short or huge intervals, before matter, prior to monotheism. How to follow the radical anteriority? How to track down with thought ubiquitous falls in time?

"Post" is the agony of structure (totality) while "pre" is the ooze of potentialities.

“Post” is the continuous disposition of the critical mind, a never ending finish line, while “pre” conveys political and ontological freshness.

There are different magnitudes of “pre”. Incommensurable ones that go beyond our perception, like the cosmic ancestral or the formation of galaxies; and micro-pre, manifested in thinking environments, in aesthetics and politics, in-between regulated human-scale epochs.

MACRO-CONTINGENCY

Acceleration of syncretism, of synthesis, developing an obsession with synchronicity. A new stone-age where silicon is the new stone.

A backwards transition towards the initial non-contradiction.

What kind of speculation can radical anteriority convey? A kind of anteriority that is pushed so far before being, before existence, prior to any possible perspective, that it also describes the coming ages.

"Ahead of its time", ahead of time itself.

A multiplication of anachronisms manifesting simultaneously.

A-chronism, when time is suspended, henceforth the Being is suspended too.

Quentin Meillassoux notes in *After Finitude* that as soon as philosophy has discarded the metaphysical territory and therefore no longer participates in the theological debate, religious fundamentalism has begun thriving, spreading its brutality even faster.

If one abandons the "absolute", pre-critical absolutism will expand.

“Pre”-times, when concepts are in formation or re-formation, when time and space haven't distinctly hatched from the primal contingency. Before the organization of knowledge, before assembling One's perspective, before anything came into being.

“Pre” as an inchoate space of germination.

PRIMITIVE EXPRESSIONS THAT HAVE A TASTE OF THE FUTURE

Biohybrid beings engineered by disruptive, cross-disciplinary applied science; self-propelled, phototactically guided, tissue-engineered biobots; 3D printed artificial worms. We are witnessing an emergent bio-techno prehistory. A future that contains ancestral vibrations.

Stefan Tiron, bio-matter.tumblr.com.

“Pre” doesn't exist; it only manifests itself. In whatever beginning or whatever end.

“Pre” periods are triggered by acute disturbance, an initial anomaly or extended agony. A protracted decay spreading and engulfing multiple layers, condensing pre-existing structures. A shock wave that precedes a massive disjuncture, i.e. the collapse of a world (as we knew it) that gives birth to several.

Stanislaw Lem, *Summa Technologiae* (1964).

Representations of the “pre” wrapped in the representations of the future: the giant metallic cupola that covers Lepenski Vir in Serbia (the first Mesolithic settlement in Europe).

One can sense the paleo-future breeze everywhere in Eastern European socialist architecture, in Bulgaria on Mount Buzludzha, at Sava Centre in Belgrade, in Soviet futuristic compounds. Everywhere behind the iron curtain the future skyline was pre-fabricated with clear vision, beyond capitalism, beyond Earth, just like in Alexander Bogdanov’s novel *Red Planet* (1909) or in the SF movie *Aelita* (1924), spreading the socialist revolution on Mars and into the cosmic yonder.

To have a glimpse into the future, one has to dive into the past and search for symptoms, quintessential glitches, bio-matter indicators, trivial cascades of disruptions. Starting with the primordial glitch, one has to follow a long line of quasi-singularities, paradigm shifting errors or scrambles, which occurred randomly along the linear history of the universe, right to the edge of nothingness.

Glitches, unforeseeable errors, sudden mutations, all of varied durations, ranging between macro-disruptions (the primordial glitch, the apparition of matter) or micro-disruptions, manifesting at aesthetic level (Duchamp and his “Pissior”). They could be regarded as essential errors, or true catastrophes, contradictory macro-malfunctions in a temporary given order.

“He who understands baboon would do more towards metaphysics than Locke” (Charles Darwin, *Charles Darwin's Notebooks, 1836-1844: Geology, Transmutation of Species, Metaphysical Enquiries* [1987]).

In the contemporary world, we are accompanied by the primitive subject, by hyper-superstitious mental archipelagos and cyber-warfare, by feudal behaviour and algo-trading, radical atheism and Mormons. The infra-world connections are jammed, yet the picture contains grains of future.

The world caught in a “polymorphous coitus” (Georges Bataille).

Bots and numerical creatures are announcers of a new “pre”, part of the new prehistory or technological anteriority. The eighties and the nineties will probably be regarded as a subchapter of the digital ancestral – anything seemed possible at the dawn of Internet.

www. – the potential of a new Amazonian jungle. A highly aesthetic spring of unpredictability, non-rationality and violence.

We are already moving fast beyond the first era and its digital bestiary. Mono-code viruses, trojans and other primitive binary organisms are dying out replaced by sophisticated algorithms and augmented intelligence devices or helpers, virtual prosthetics, countless automated spam ads popping everywhere on our screens. These are digital archeo-fossils. Or luxuriant unrestrained numerical vegetation.

Occurrences of “pre” are visible all around us, manifesting in mute or loud fashion. From paleo-diets to proto-agriculture, from pop culture to neo-tribalism and 4/4 club-music, in social types of organization, in philosophy and anthropology – Bruno Latour (*We Have Never Been Modern*), Eduardo Viveiros De Castro (*Cannibal Metaphysics*), Quentin Meillassoux (*After Finitude*), Jane Bennett (*Vibrant Matter*), Eugene Thacker (*After Life*). We are navigating within a diffuse paleo-future disposition.

Techno dance music survived unwearied for decades precisely because a high degree of “pre” as futurity was ingrained in it from its genesis. By electronically reproducing the primal rhythm, the kick-drum on the 1st beat of every measure, techno dance music was never contemporary. It has refused its time, either past or forthcoming. The exact, endless repetition of a sound was a giant leap, the initial artificial act, proof of proto-

awareness, the most primal yet the most complex. A sign of pre-language communication that eludes homo sapiens, characterising living organisms and species that rely on patterns and sequences in order to inter-relate.

Kodwo Eshun remarks in his outstanding book, *More Brilliant than the Sun: Adventures in Sonic Fiction* (1998) that when Detroit-Techno emerged, suddenly Europe became "roots", Kraftwerk and kraut-rock functioning like Muddy Waters and blues for the new electronic scene in US.

ALIENOLOGY

In the 3rd millennium AD, there is an inclination toward "re-engineering". Whatever the nature, whatever the structural sequence of an organism or of a non-living thing, it can – and it most probably will – be re-engineered. Re-disposed or re-pre-disposed. Synthesized, genetically manipulated, re-sampled.

The Anno Domini (A.D.) convention will probably be abolished to give way to a new era whose name we can only speculate upon. For it seems we are the numb contributors to the final stages of the Anthropocene. Are we entering the age of the alien, Anno Alienus (A.A.)?

The alien could precede or succeed humanity by eons, by millions of years. No matter how it incarnates or "discarnates" itself in pop culture and in philosophy, it always brings the pre-disposition (disposition of "pre"). The uncanny effect of the ungraspable beyond. A strident feeling in the wake of a monstrous hint. Any incipient awareness of the world-without-us triggers a sort of alienation. Whatever the alien will be, *it* will follow humanity as we know it.

Convulsions in the midst of "pre", when inner-turbulences are inescapable, like H.G. Wells' character in *The Ultra-primitivism* assured techno its eternal future.

Time Machine, reaching the furthest future, yet having the nauseating impression of being at the genesis of Earth.

QUEEROSAURUS

The queer, the drag, the transvestite, the transgender were always seen as the alien from within. This other prehistory, with its radical indifference to gender and sexual regulations brings terror into the hetero-normative core.

Queer could indicate a post-human prehistory. The fear of queer is drawn from the fear of future alteration.

Queer in many respects represents a new "pre". Although it brings a high degree of sophistication, the blurring of gender identities, the effort to return to pre-male/ female dichotomy is a time travel in the past-future, before and after gender normalization. Is gender-neutral ancestral and cisgender the glitch?

Sadie Plant writes in her preamble to *Zeros and Ones* (1997) one of the best description of a "pre" age:

[...]No future. No past. An endless geographic plane of micromeshing, pulsing quanta, limitless webs of interacting blendings, leakings, mergings, weaving through ourselves, running rings around each other, heedless, needless, aimless, careless, thoughtless, amok. [...] We had no definition, no meaning, no way of telling each other apart. We were

whatever we were up to at the time. Free exchanges, microprocesses finely tuned, polymorphous transfers without regard for borders or boundaries.

It's quite telling that after the Cyberfeminist Manifesto, Donna Haraway published a book about primates, about the narratives surrounding simians – the instrumentalism of

the “pre” in order to colonially justify gender roles, monogamy, and other socially enforced principles of behaviour. *Primate Visions: Gender, Race, and Nature in the World of Modern Science* is a book that speaks about another way of travelling – in the present-future, which is equally efficient as the cyber/digital path. Talking about a paleoanthropology documentary (*Lucy in Disguise*, 1985) concerned with the (then) new star of the *Australopithecus*, she writes:

If ever an ancestor were given birth by the adamic scientific inscription technologies mass communications industries of the late twentieth century, Lucy is she. Eve should have been a fossil, so she could become the Barbie doll of a high-tech culture, which would clothe her in the latest fashions of flesh and behaviour.

Treating science and science fiction on the same level of epistemological relevance, Haraway draws a perspective similar to that of Latour in *We Have Never Been Modern*:

Lucy and her sisters and brothers live in the late twentieth century. The socio-technical, necessary conditions of existence are very recent for the million-year-old beings, who are like extraterrestrials, whose natures seem both alluringly different from and perfect mirrors for [...] contemporary people [...]. Fossils and extraterrestrials, apes and spacemen, hunter-gatherers and Cold Warriors: these are actors in the current run of the human story, the end of primate story.

PRE-ARCHETYPE

Noise artist Tom Smith (mentioned in Ray Brassier's article *Genre is Obsolete*) describes his music as “pre”. A

deliberate decision to reshuffle the origins. In order to conceive future sound archipelagos, one has to go pre-borders, pre-categories.

One branch of speculative realism unleashes the absolute. How to think beyond “us”, beyond humanity, beyond the subject, yet refraining from using dogmatic (pre-critical) arguments? The new ancestral sublates the Kantian critical position and moves beyond the principle of sufficient reason.

Assembling a new “pre”, where radical contingency is the new absolute, “the divine inexistence”. This ramification of SR is involved in fabricating the conditions for a new anteriority to emerge. Proceeding to enact a deliberate excision of the human-scale, of the human altogether, in order to imagine a future thriving in ontological heterogeneity, an onto-orgy.

Is this the ultimate form of emancipation, the last barrier of prejudice?

There is a strident note of optimism in this final gesture of re-introducing the possibility of a new absolute and rein- stating the unknowable, the inconceivable.

Once “man” and “humanity” are dislocated from the center-stage of thought (when the subject loses its significance), differences of race, ethnicity, gender or social class seem to fade away, blurred by the Great Exteriority, levelled by the world-in-itself. This is the point at which optimistic liberals, human rights activists

and leftists react abruptly and declare the whole realist speculation a betrayal. The ones concerned with the urgent battle of emancipation

will drag the speculative ones back to the horizontal plane as soon as the latter sneaks "the metaphysical" back in, however contingent it may be. At society's ground

level, power relations and strict hierarchies still rule the world-for-us.

Et si les humains, au sens de l'humanisme, étaient en train, contraints, de devenir inhumains [...] ? Et si le 'propre' de l'homme était qu'il est habité par de l'in-humain ? [What if humans, in terms of their humanity, were about, even constrained to, become inhuman [...] ? What if peculiar to men is to be inhabited by the inhuman ?] (J. F. Lyotard, *L'inhumain: Causeries sur le temps* [1988]).

Within the abstract battle, the horizontal is punctured, pierced on all sides by the cube/dice, by the sphere with the center everywhere and its circumference nowhere (*sphaera cuius centrum ubique, circumferentia nullibi*).

"Différentes manières d'exister, et même différents degrés ou intensités d'existence."
[Different manners of existing, and even different degrees or intensities of existing.]
(Etienne Souriau, *Les Différents Modes d'Existence* [1943]).

If one wants to find frequencies of communication between conservative, highly-religious subjects and leftists, human rights activists, one needs to access the abstract sphere, to speak about love in political terms but also in metaphysical terms.

Likewise, in order to understand today's geopolitical anomalies, one has to immerse oneself in the absolute unregulated wilderness of 4chan-like platforms. To cope with anonymous frenetics on forums, in a space where information dispersion is de-linked from truth or facts, where no-rules rule and virality is pushed for its own sake.

FUTURE AS RADICAL REGRESSION

Jakob von Uexküll, *Theoretical Biology* (1926).

At the foundation of phenomenology lies the tick and its Umwelt.

Bio-semiotics. A biological theory in which the characteristics of biological existence ("life") could not simply be described as a sum of its non-organic parts but had to be described as subject and as a part of a sign system.

Neo-primitive aberrations. Worlds are colliding anew, conceptualized through multinaturalism (Viveiros de Castro) and anthropological symmetry (Latour). Re-dislocating the status quo.

A classic example of constructing the future by going into the past is the Renaissance.

An even more obvious example is the youth of the sixties, hungry for primitive culture. Jesus as a proto-hippy. A generation that sensed something is un-synced in the core of modernity, wondering all along if the civilized Westerner is not a beast in suit, if perhaps the ethnographer taking pictures is the real "un-evolved". A generation that knew dropping the napalm bomb is fundamentally barbaric (neo-barbarism).

In search for the pre-modern, the ethnographer should rather take a selfie.

During the psychedelic renaissance of the sixties, everybody in the West wanted to reach Goa, to roll naked in nature, to rediscover primitivism. Late sixties were an abrupt dive into “pre”. A frenetic search for “pre” times, going away from the burdening civilized model, escaping stability at all costs. Ingesting vast amounts of mind altering, psychotropic drugs, quoting from Carlos Castaneda, and abandoning common hygiene, they would stop at nothing to evade the Euclidean geometry of the modern urban and the thick air of the indoors. Communes and pseudo-tribes were blooming across US and West Europe, youngsters were eager to cannibalize the “pre” perspective, ready to start all over again, under unexplored circumstances.

In an unbalanced analogy, behind the Iron Curtain, the outdoor was regarded as the only place without direct censorship, the outdoor was the friend of the dissident. In Romania, in the fifties, the “legionari” (local fascists), dissident fighters, were retreating in the mountains, in the wild.

On another level, throughout the sixties, seventies and eighties, seemingly free to explore the uncharted woods and meadows, Romanian contemporary artists were often making “nature installations” (Sigma Group, *The Action on River Timis* 1976, Stefan Bertalan, *Membranes* 1976), proto-landscape art (Eugenia Pop, *Culture and Agriculture* 1980, Ana Lupas, *Damp Installation* 1970), even becoming trees (Dan Perjovschi, *The Tree* 1988). By paradoxically evading without exiting the socialist (concrete built) totalitarian modernism, these temporary outer-nests had a hint of primal mysticism.

On the other side of the spectrum, the urban alter-native was the absolute private/indoor space, one's own apartment, or even narrower, one's own room (Ion Grigorescu, *The Kitchen or Art in a Single Room* 1976).

"TUPI OR NOT TUPI"

(Oswald de Andrade, *The Cannibal Manifesto* [1928]).

The decolonization of thought also assumed a de-modernization, or a down-dating of thinking.

By diving in the Amazonian Tupi-Guarani culture, pre-“conquista”, Viveiro de Castro resurfaces a non-European perspective upon the world. Drawing from multinaturalism, animism and anthropophagy, Viveiros de Castro projects a sort of futuristic existential pluralism.

Michel de Montaigne, *On Cannibals* (1580). The noblesse of the tupi. The horrors of the pogrom on Huguenots disturbed Montaigne to such an extent that he withdrew to the countryside, away from his barbaric European contemporaries.

EMBRYONIC LEVEL

The synthetic is the new first event, post-petroleum, through its main synthesis – plasticity – towards the silicon infancy. The synthesis was also the first event at the micro- biological level.

In his book *The Being of Analogy* (2015), Noah Roderick talks about the epistemological relevance of analogy, about ways of aesthetic knowing, even in science. He starts by following how the physicist Hideki Yukawa challenges what S. Wright called “epistemocracy”:

The point, in Yukawa’s view, was that rationality does not necessarily beget reason. The only way in which meaningfully new knowledge emerges—knowledge worthy of rational investigation—is by way of aesthetics and intuition.

What is the agency behind the flow of events? Quentin Meillassoux answers unflinchingly: radical contingency. According to him, contingency acts as an agency without an agent, a will of an excess of nothingness. "Nothing is" proves to be the most dynamic of statements.

Total randomness doesn't mean constant randomness. In order to fulfil its "pre", AI needs radical contingency, it need not to have a goal. "Meaning" should be under scrutiny for a myriad of potential functions, even some functions we cannot conceive of yet.

DIGGING INTO INCIPIENCE

Elemental I (1968) - electronic music composer Éliane Radigue calls her first phase of creation the "prehistoric period".

Simon Reynolds, *Retromania: Pop Culture's Addiction to Its Own Past* (2011).

The music realm is the most transparent when it comes to its "pre" moments. One can trace sonic events before the articulation of discourse or method, before written scores. In the twentieth century, we can observe genres emerging purely out of an impulse to break with something, a desire to dislocate dominant sounds or re-puzzle sound archipelagos. A series of psychosonic (François J. Bonnet) premises, both affective and (weakly) rational that open up new eras.

"If the past persists in the present, then futurity insists in the present [...]" (Steven Shaviro, *Post-Cinematic Affect: On Grace Jones, Boarding Gate and Southland Tales* [2010]).

Interminable manifestations of "pre", eons of "pre", before the human scale time, millions of years of pre-arranging bios.

"Pre" can imply a return to pre-complexities but also an acceleration of complexity.

The numerous primitive times of capitalism, developing out of unison, in the nineteenth century industrial England, or in the late twentieth century China – there are always "pre" times in tandem. We (denizens of the XXI century) coexist with pre-modern times, with primitive accumulation, and pre-critical metaphysics. Hyperchaos becomes a new speculative increase.

Neo-China arrives from the future.
Hyper-synthetic drugs click into digital voodoo.
Retro-disease. Nanospasm. (Nick Land, *Meltdown* [1994]).

A lot of SF films exploit various "pre" eras or are set in future "pre" times – not only through time travel, but also triggered by post-nuclear or other post-calamity conditions. In these distant futures one would always encounter quasi-primitive societies (*Letters from a Dead Man*, *Mad Max*, *Hard to be a God*, *America 3000*, etc.). A future projected as a distant past, beyond the famous retro-future. The archeo-future. *2001: A Space Odyssey*, to name a classic example, deals with the macro-pre, it starts with the dawn of civilization but navigates "beyond the infinite".

Hollywood's obsession with prequels.

There are some "origins" to every series, from *Batman* to *X-Men* and *Planet of the Apes*, now *Star Wars*. Hollywood's script-industry leads the race to invent new mythologies by re-shuffling the "origins". Writers can go with the story both ways, radically, in the past and in the future. Timelines sometimes overlap. TV and

Internet-TV are joining in. Game of Thrones has gone beyond its original book; the book is over, yet the series continues to render the prior times endlessly shifting.

THE GNOSIS

Polytheism had its official slavery; Mesopotamians had complicated cosmogonies, inventing gods for every new urban settlement, for every aspect of their lives. Could that be a testimony of their spiritual sophistication? In fact, it is the “One God” who proved to be the synthesis enforcer, the ultimate weapon, the one who could co-opt or erase gods. In time, this brought about the most extended, elevated and complex form of theological totalitarianism.

In the primitive times of Christianity, Gnosticism was an emblematic incarnation of the “pre”. Simon Magus, Valentinus, Marcion and Basilides were exemplary of the religious and philosophical effervescence of the pre-catho-lic period, prior to the Nicaea council, before the apocryphal tradition. A time when reincarnation, androgyny and pagan rituals were still possible, while hyperstition – the fiction that according to CCRU makes itself real – flourished on every level of thought. Starting in Alexandria with Philon, the Gnosis was the highest form of speculation, compress- ing Greek philosophy, polytheistic mysticism, magical practices and evangelical texts. What is God? Or rather what could It be? So, perhaps there are two gods, the first move of Gnostics was to split God in two: one is the "foreign", the absolute unknowable god and the other is the "demiurge" (Nous Demiurg), the one involved with this world, already corrupted, emanated from a primordial glitch, the cursed God, “the sin bearer”. The Alien (Xeno) God was pure, a constant paleo-vibration indiscernible to human sensors. A principle, an abstraction. Worlds emanate from it diffusely and the first emanation was Ennoia, "Great Thinking" (female gendered).

Out of this mastering and manipulation of all knowledge Gnostics developed (in very different ways) complex cosmogonies, synthesizing previous philosophies and belief systems by compressing pagan and Christian traditions into an acephalous totality.

For Basilide the foreign God is "the One that is not", that has no thought, no sentiment, no will. He was arguing that the world was made out of nothing, insisting on the perfect void, beyond void, an absolute nothingness that escapes concepts or articulation. The primal cause is Nothingness, which at the same time constitutes itself in a Panspermia (the seed of all seeds). He would divide even Cosmos, considering a Hypercosmos, while Hermes Trismegistus postulated an androgynous Light-God spawning a pre- world teaming with principles and gods connected in an incestuous dynamic.

The transition from polytheism to monotheism was filled with traumatic contortions of the absolute. Marcion would deny Jesus' humanity.

"Pre" periods can also be ultra-sophisticated, extremely dense. Although the radical One God was conquering the hearts of the inhabitants of the dying empires, the Gnostics already felt the “One God Tyranny” (CCRU, Lemurian Time War) was shutting all previous knowledge and still not changing the world for the better. For them, the battle was also lost in the skies. If the One God is responsible for this brutal world, where evil is prosperous, where Christians are tortured, generally persecuted, fed to lions, then he must be an evil God, or as Emil Cioran would say, "an incompetent God". Hence, there has to be another One, a distant, unreachable, unknowable entity: The Increate, beyond our nature, beyond nature itself.

In the first centuries of Christology, the distinctions between Christians, neo-platonic philosophers, Gnostics and heretics was blurry, always overlapping. It took the church numerous councils and several centuries of inquisition to extradite "la part maudite" of heresy, to re-simplify the dogma, to expunge all speculation that in many cases led to ultra-pessimistic catechism and austere, self-destructive rites.

“In order to believe, one needs to perforate God with heresies.” (Reza Negarestani, *Cyclonopedia* [2005]).

So he was one; for having her in himself, he was alone, not however first, although preexisting, but being manifested from himself to himself, he became second. Nor was he called Father before Ennoia (Thought/She) called him Father. (Simon Magus, *Revelation* [2nd century BC]).

In his theogony, Simon Magus placed a female character in a central and determinant position. In real life he would always walk alongside with Helen of Tyr, a prostitute from Phoenicia, the opposite of immaculate Mary and echoing Jesus' Magdalena, who he would present as the first manifestation of Alien God thinking (Ennoia). At some point in his genealogy, she was also Helen of Troy.

After Simon, numerous gnostic prophets would try, against the terrible catholic oppression, to continue the legacy of metaphysical pluralism, dispersing its avant-la- lettre at theology, through the Middle Ages and towards the present day.

Alexandrian notes in his book, *Histoire de la Philosophie Occulte* (1983), that starting with the XX century it was the hard-core atheists, Marxists and anarchists who made use of the esoteric tradition.

The beginning of that century was another glorious "pre" period, a strange arch over millennia. Everything that was believed unshakeable was collapsing fast, faster than ever before, while technological advancements were brutally overlapping with feudal conservative values.

Surrealists like André Breton or Victor Brauner were connecting the ancestral-future dots, the primal fears with the industrial speed, the sophisticated occult with Leninism. Benjamin focused on Zohar and Kabbalah, Artaud wanted to explode the psychological (text-driven) drama theater and hailed unarticulated language. Bataille was considering the Gnostics the first materialists, furthermore he would put before capitalism "la notion de dépense", speculating around the potlatch, the gift tradition seen not as communal generosity but as competitive challenge and humiliation procedure. Freud just unleashed the irrational, while shortly after, Jung put psychoanalysis in an astrological diagram.

XENOFEMINISM, LABORIA CUBONIKS (2015)

It is also the recent Xenofeminist Manifesto that puts forward a kind of "pre". Establishing a mood, creating a thought disposition where new origins could thrive. Xenofeminism exceeds its content, it has a performative dimension, it creates a space where techno-passions and curved ideologies intertwine with cyber-feminism and the alien subjectivity of the radical other. In its palimpsest, one can read a heretical epistemology.

How does Laboria Cuboniks challenge the epistemocracy? First and foremost through text, by infusing non-utilitarian logos, by legitimizing the alien-in-itself, and by projecting a speculative perspective not only from beyond patriarchy, but beyond humanity.

One always needs to go further than one's future to find a new "no man's land", to destabilize the ontological regimes ruling the contemporary noosphere.

The new rationalism is not "pre". When one theoretically removes all lines of flight, when a telos has been clearly fixated – one that focuses strictly on thinking and not on predispositions, the "pre" period is over.

From no future to no actuality.

PRE-WORLDING

Why do Bruno Latour and Philippe Descola (Society of Nature [1994]) re-introduce the non-modern full throttle? What are the effects of their challenge on science and anthropology? What's the modern irrational?

Who is the bestial modern?

Accordingly, not only is self-consciousness reached through confrontation with the other and the subsequent self-return, but also by temporarily occupying, as dramatized by the Tupian cannibalistic sacrificial rituals, the enemy's point of view, and seeing "oneself" from there.

Descola suggests that the anthropologist has no choice but to pick neither universalism nor relativism. One should rather look at relations and qualities, epistemic territories and thought frameworks.

PRE-COG

Dorothy L. Cheney and Robert M. Seyfarth, Baboon Metaphysics: The Evolution of a Social Mind (2007).

Neuromarketing, post(pre)cognitive type of advertising, when the add is totally disconnected from the product itself, where the aim is to shoot straight at the paleo-brain, to the affective sphere, to ignite the desired emotion. The post-cognitive strategies deal with senseless reactions. The everlasting quest of the marketer to successfully bypass thinking.

Straight into your "pre".

Ever since Edward Bernays optimized Freud's "irrational" for marketing and Public Relations environments, the primitive never ceased to accompany the modern consumer, spreading like a plague deep into the Outer national territory.

Is biopolitics "pre"? When the rational and the affective become indiscernible and everything is governed by the absolute needs of the self-aware economical subject. When the subject – enthralled in immaterial euphoria – becomes indistinct from the product, when workers merge with the consumers, when "co-creation" is omnipresent and the economical plane (market) is the only immanence we know.

In Power at the End of Economy (2014), Brian Massumi puts it most aptly:

Nonconsciousness becomes the key economic actor. [...] The management, self-improvement, and psychological literature of the 2000s overflows with theories of intuitive action and advice on how to mobilize or modulate the powers of nonconscious decision, now considered for all humanly capital intents and purposes to be more fundamental economically, if not better in all cases, than ratiocination.

We are going through a magnitude merger period. Mega-multi-national companies are absorbing each other, forming mono block supra-powers, announcing the end of competition, the complete erasure of industrial capitalism and the birth of a totalizing cyber-algo-network. Shall we see the day when only one inter-continental corporation will prevail? One that no one will care about, by then being already the structure, the core of the virtual multiverse. A time when users/subjects will compose the corporation, working together for the good of it all.

Indifferent, self-propelled share-holders on a global scale.

The primitive hordes, the unconscious, the brutal ideological conveyor, all are back in actuality (or perhaps never fully left). Wherever one looks it seems humanity is experiencing a new infancy.

A PRIORI

Just as we emotionally travel among affective individual spaces, residing in social and moral networks, so the exchanges themselves are taking place in a generic global mood, a macro-affective environment that prompts an aesthetic display. In terms of subjectivity, “pre” can translate into a disposition for thinking, a borderline, a no man's land populated by quasi-desires, temperamental impulses, all modulated by the history of cybernetic interactions within each of our Umwelts.

Fernando Zalamea describes Alexander Grothendieck's approach to problems as one of “immersion”, a technique which he likens to the softening of a nut, where after a suitable time in the proper medium, the “exterior softens and opens up with a squeeze of the hands [...] like a ripe avocado.” (Fernando Zalamea, *Synthetic Philosophy of Contemporary Mathematics*, [2012]).

Aesthetic modes of knowing and intuitive epistemic research are in many respects “pre” methods. They resemble tactics employed in “pre” environments.

Digital pre-history, digital primates like bots, algorithms, software regarded as beta multi-cellular organisms in a pre-conscious state. Highly efficient in terms of functionality. Introducing the high-tech slime-moulds.

THE KNOWN UNKNOWN

The synthetic is the new first event. Synthesis was also the pre-matter first event.

In the contemporary philosophy of mathematics, they talk about the geometrisation of algebra. Of sheaves, of using mathematical “moves” in philosophy.

To construct a sheaf to some space allows us to ‘shift the discourse’ from something less well-understood to something better understood by ensuring that the less well-understood object is faithfully patched together from regions of better understood structure -[...]A sheaf is a rule to patch together nonsense into sense. (Wittgenstein Sheaves [Anonymous, communicated by Fernando Zalamea]).

A final moment of condensation that can preclude singularity.

In the social sphere, the latest developments and innovations are instating a pseudo-primitive. Marketing and architecture are marked by a great return to a distant organic past. Yet this is not a nostalgic gesture, not an actual return, but a sign of progress. The ultra-return is the sign of emancipation from the mass-scale industrial ethos, from the Euclidean modern state-society that was regarded as the peak of human reason.

In *Altered States* (1980) the director Ken Russell taps into the same paradox, the most advanced scientific experiment is set to discover the primal state of being, the pre-conscious state. The scientific man getting around the “blunder of consciousness” (Thomas Ligotti). In order to attain deeper knowledge about the world, one has to access the plasma of pre-subjectivity.

If homo sapiens sapiens wants to unravel the mysteries of its kind, it has to “see” with the Australopithecus eyes, before encephalization, using crude affect as navigating compass.

"What if knowledge were a means to deepen unknowing?" (Nick Land, *Fanged Noumena: Collected Writings 1987-2007*).

There is a broad official project going on as we speak, "Rewilding Europe", one whose task is to re-introduce wildlife to Europe. Meanwhile, cloning and artificial wombs are becoming more and more naturalized. A future unfolds, one in which the humans - contriving a new futuristic prehistory - are forced to re-sketch a "pre", one in need of neo-primitive energies.

But "pre" is not primitivism. "Pre" can sublate the contemporary post-industrialism and absorb technocapitalism into a new ooze. "Pre" doesn't indicate a return to hunter & gatherers. "Pre" has to contain the premises for what is most advanced.

By over-using the "post" prefix and perspective (post-modernism, post-communism, post-humanism), we are hiding the entrance to a new "pre". Although hard to discern, we can glimpse at some variants: pre-multiverse, pre-A. I. consciousness, pre-discovery of alien life forms on other planets, pre-eternal life, pre-full-automation, pre-technocratic libertarian utopia, before the total annihilation of "the political" (as understood by Chantal Mouffe).

In "pre" times, sudden outbursts of acceleration are a common thing.

If emotions are personal experiences, then affects are the forces (perhaps the flows of energy) that precede, produce, and inform such experiences. Affect is pre-personal and pre-subjective; it is social, or even ontological, before it is strictly individual. Affect isn't what I feel, so much as it is what forces me to feel. Affect in this sense is not necessarily conscious; but conscious experience may well issue from it. (Steven Shaviro, *Affect/Emotion*)

PREHENSION

Dacology – ante-diluvium obsession, Romania as the alpha-civilization of Europe. The owners of origins, the owners of "pre". No one can own or decisively manipulate "pre", one can only temporarily end it.

"Pre" sublates its future.

The most advanced technology will be organic, passing through a preliminary symbiosis, mimicking the natural predators, integrating primal powers and emulating millions of years of evolution (of efficacy in surviving). Genetic manipulations between dozens of species creating the future immune-bios, alpha-cyber subjects, manufacturing indestructible organs yet constantly menaced by highly mutated strains of bacteria.

Military aircraft squadrons replicating bee swarms patterns, drones flying on migratory birds routes.

One has to decipher the paleo-biological codes in order to progress, to leap forward in terms of war and survival capabilities.

We are going through a long and painful transition from industrialism to a new pre-civilization. The digital, automation, the silicon turn, made possible the return of

tribalism, communes, local thinking. By shrinking distances, by minimizing the machines, a wireless "pre" is dispersing. Yet the mass-industry colossus fades in excruciating long agony. The earth will never be the same after this transition. The dying monster will violently absorb the old-nature in its vortex. The vegetal and animal doom-trail will forever mark the geostratum already reserved (pre-factum) by contemporary geologists.

"Nature is not the primitive or the simple" but rather "the space of concurrence, or unplanned synthesis [...] contrasted with the industrial sphere of the human work" (Nick Land, *Fanged Noumena: Collected Writings 1987-2007*).

What if “pre” has always accompanied the human subject, like a lurking shadow in shape of an animal. The animal and further "animality" (understood as the residue of the Kantian critical revolution) were re-introduced and legitimized in different ways by Deleuze and Guattari and Nick Land. Animalism understood in an expanded sense – as territory, as strata, traversing the phenomenal world, auto-filtering in the modern subject.

But what kind of animal is pre-in-itself? An animal of cosmic proportions, the id of Cosmos, the astronomic feral, the pure violence of coming into being, the ultra-convulsive pre-matter ooze.

"[...] the only conceivable end of Kantianism is the end of modernity, and to reach this we must foster a new Amazon in our midst." (Nick Land, *Fanged Noumena: Collected Writings 1987-2007*).

Ion Dumitrescu

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