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## Kristijan Lukić, Sunčica Pasuljević Kandić (eds.), *Autonomies*, Novi Sad, Zavod za kulturu Vojvodine, 2014; 167 pp, ISBN 978-86-85083-77-8

This bilingual publication was realized with the project Autonomies, part of Techno-Ecologies, an international project implemented by the Institute for Flexible Cultures and Technologies–Napon (Novi Sad) in partnership with with RIXC (Latvia), Baltan Laboratories (Netherlands), Ars Longa (France) and the Finnish Society of BioArt (Finland). Through research and various forms of representation, the project focused for more than three years on the general and technological automatization and autonomization that resulted from the crisis of anthropocentric discourse. Highlighting the social, political, ecological and ontological results of technical development, *Autonomies* includes texts by Gilbert Simondon, Erich Hörl, Anthony Iles, Luciana Parisi and Gerald Nestler, as well as preface by Kristian Lukić.

Previously unpublished, Gilbert Simondon's text "Technical Mentality" notes that technology was already part of schemes of intelligibility at least twice as the Cartesian mechanism and cybernetic theory. In Cartesian thought, the fundamental operation of a simple machine, which is a transfer system, is "analogue to the functioning of logical though capable of being rigorous and productive" (p. 106), while cybernetics is characterized by the automatic recurring aim of information. Furthermore, the application of these schemes of intelligibility requires two main conditions that are postulates of *technical mentality*: the notion that what technical activity produces is not an absolutely indivisible organism, but its subsets are detachable, and the notion that if one wants to understand a being, one must study it in its entelechy, and not in its static state. After analyzing artisanal and industrial affective modalities, Simondon concludes that an object, in order to allow development of technical mentality and to be chosen by it, must be of a reticular structure, an *open* object that can be improved and maintained in the state of perpetual actuality. As a result, a technological object proves to be autonomous and a product of self-conditioned emergence, instead of being a product of historical inevitability.

Erich Hörl focuses on the concepts of environmentalism in "A Thousand Ecologies: The Process of Cyberneticization and General Ecology", from Heidegger's notions of the cybernetic complexity of humans, to different ideas of ecologies, including those by Mark Hansen, Luciana Parisi, Jussi Parikka, Bernard Stiegler, Katherine Hayles, Dirk Baecker, Brian Massumi, Matthew Fuller, and Felix Guattari's attempt at converting these movements into philosophical-political program.

In the text "What you Resist Persists: Automation, Automatism and Autonomization" Anthony Iles reflects on autonomization as perceived by Frederic Jameson, in relation to capital accumulation that required/influenced technological automatization and resulted in habitual alienation. Iles correlates the division of labor in tailorism, which is an explicit verbalization of the capitalist mode of production, to social movements that were arguing for autonomization and 'liberation', taking into account Marxist analyses of cybernetics. Furthermore, Iles connects technological automatization to the theory and history of art, since Jameson related it to Brecht's term *verfremdungseffekt* and Viktor Shklovsky's theories, in particular to autopoiesis.

The publication further includes two parts from the book *Contagious Architecture: Computation, Aesthetics and Space* by Luciana Parisi, namely "Cybernetic Thought" and "Ecological Thought". Her account of cybernetic thought is based upon Gordon Pask's computational architecture of thought and several electrochemical devices that he constructed by the late 1950s. In particular, the *MusiColour* machine was a lightshow that responded to sound, but it was programmed to stop reacting when the music became boring and repetitive, signaling musicians to change their performance. He designed the *Inelegant Room* using processes of early cybernetics, "according to which environments can become intelligent, responsive, or interactive either if algorithmically programmed to do so, or if intelligent behavior emerges out of neuroalgoritmic connections" (p. 143). Ecological thought is based on James Gibson's account of information as of an environment that can be picked, selected and explored from the environment, but not communicated and transmitted to the receiver. The ecological approach to thought was achieved by Gibson by placing cognition in the environment, which Parisi further critically develops.

The Flash Crash of 2010 is in the center of Gerald Nestler's text "Mayhem in Mahwah: The Case of the Flash Crash, or, Forensic Reperformance in Deep Time". He approaches the event from the point when algorithms were introduced to the financial economy, firstly analyzing the market, but very soon after, changing it completely. The algorithms became the only way in which stock exchanged and they initiated the first wave of neoliberal revolutions that have since flooded the world. Nestler's paper concerns forensics of algorithmic and automated trading that took place in microseconds, but it is also an insight into how the human factor is limited not only in automatic trading, but in retroactive investigations of algorithmic operations. When it comes to Flash Crash, a market research firm, Nanex, proved that the crash was triggered by algorithmic trade execution, without human interference, enabled by the very time period measured in microseconds needed for transactions. Nestler further

claims that algorithmic trading is liquidity of the market in the true meaning of the word, which made sociologists of finance, such as Daniel Beunza, speak of the Flash Crash as of a watershed event in the history of markets. Being a "parasite host", algorithmic trading can be improved, according to Nestler, by introducing fora and the double figure of the expert witness to overlook the trading process.

The publication also includes information about the exhibition *Autonomies* that took place in November 2013 at the Museum of Contemporary Art Vojvodina, featuring works by Darija Medić (Serbia), Emilio Vavarella (Italy), Geraldine Juarez (Sweden), Heath Bunting (U.K.), Jan Lemitz (Germany), Joana Mol (Spain), Les Miserables (Serbia), Matthias Tarasiewicz (Austria), Shinseungback Kimyonghun (South Korea), Stevan Kojić (Serbia), Wonbin Yang (USA) and Zvonko Gorečan (Serbia). With texts both in English and translations into Serbian, the publication is the first to bring the philosophy of techno-ecologies in the Serbian language with examples of their application in works of local artists and those from around the world.