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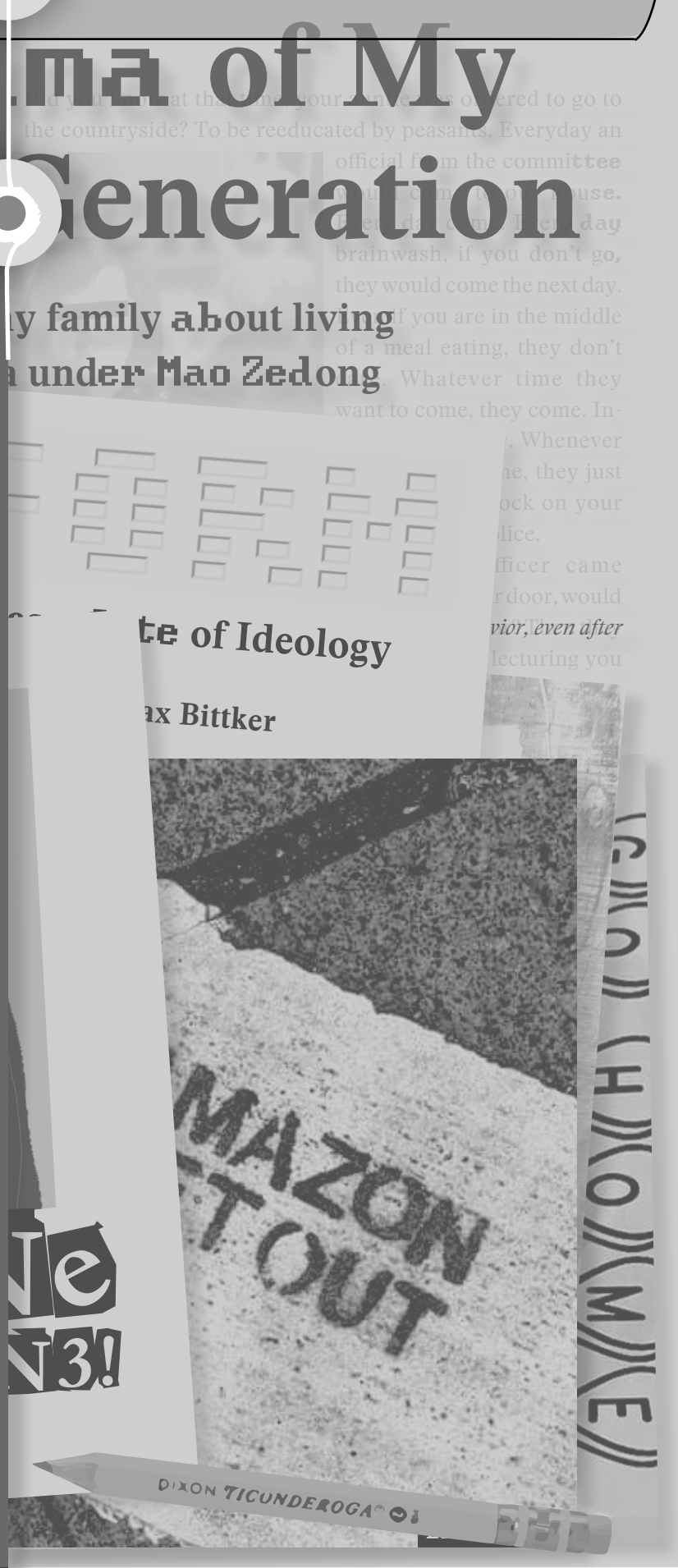

The Trauma of My Parent's Generation

An interview with my family about living in Communist China under Mao Zedong

Lia Coleman

The Great Leap Forward was a social and economic campaign to rapidly industrialize China under Mao from 1958 - 1962. It was a disaster. Huge amounts of resources were diverted to industrialization, and the agricultural sector was deprived, leading to the Great Chinese Famine of 1959 - 1961. My mother was living in Shanghai, and was born in 1960.

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"I was born right into the famine", she told me.

15 million people died according to government statistics.

However, scholarly estimates place that number as high as 45 million. My mother was 6 years old when the Cultural Revolution began.

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MOM

What sort of surveillance was there during the Cultural Revolution? Would people report other people to the government?

Yes. Cultural Revolution, they tell you to report people, tell everyone to know who is a bad person. That person is trying to have a good life, they have capitalist ideas. They will say, 'that household is full of people with capitalist ideas' and report you.

How has the surveillance affected you and your behavior, even after you have left China?

You feel like you are always under control. You have no freedom. Like everything's controlled by the government. So I have fears about going back there and living there. Because they know everything. They know everything. Like if you go and visit, and if you decide there that you want to stay longer in China, you have to go to the police station and report, what day I arrive, what day I am leaving.

Everything, they are looking at you, examining you. Where we used to live, everybody, even your neighbors will be watching. Even monitor what you're eating. *What are they eating? Are there any suspicious things happening?* If at home, if you had good food, other people would gossip. *Oh, that household, where did they get that money? How is it possible they are eating such good food?* Even with the clothes you were wearing on your body, people would watch and judge you. *How did they get the money for such nice clothes?* People even monitor who would come visit your house, which relatives are coming to see you.

At that time, your great-aunt was in Hong Kong and would send us things from there. We were all very afraid. During the Cultural Revolution, if you had any communication with people in western countries, if you had relatives in western countries, you would get reported as a capitalist. "Your thoughts are bad."

"You are thirsting for a good life." We were all very afraid. We would all take watch, waiting for the postman to deliver the mail. Then we'd all quickly run and grab it, so that other people could not see or take it, and see that we were getting packages from Hong Kong.

If people want to report, suspicious of anything, any illegal activity, they would go report you at the police center, or to the local community committee (they were people, usually older, who watched over the area, very senior leaders who worked for the government).

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I feel much more freedom here. But I still am psychologically traumatized by all this. So I have to be very careful.

I have to be very polite to the policeman. Because otherwise I am afraid they will do something. Come and knock on my door. Especially when they knock, they knock very hard.

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Did you know at that time, your auntie was ordered to go to the countryside? To be reeducated by peasants. Everyday an official from the committee would come to our house. Every day come. Every day brainwash, if you don't go, they would come the next day. Even if you are in the middle of a meal eating, they don't care. Whatever time they want to come, they come. Invasion of privacy. Whenever they want to come, they just knock knock knock on your door. Like the police.

If a police officer came knocking on your door, would you open the door? Then they just barge in and sit in your house, for an hour, lecturing you and brainwashing you.

What kind of things would they say?

They would say, you have to go get reeducated by peasants. This is what the party wants. This is what Mao Zedong wants, if you don't go you are going against Mao. Then they would take out a hat, and put it on your head, as a label. And tell you that you have bad thoughts. "You are a bad youngster. You are going against Mao Zedong." Every day they would do this. Until you leave, and go to the countryside. If your auntie didn't go, then when your uncle graduated, nobody would give him a job. And everybody down the line cannot get another job. This was the punishment. No one in the household could get a job.

How do you think the surveillance has affected your behavior today, even after it is over?

Even after it is over?? No no no, it is not over! Surveillance is not over! It hasn't been over yet. It is getting worse. Chinese still have the Hukou system.

But I am asking, in terms of your personal life?

Oh, I just have been extra careful. Speaking to other people, filing complaints to the police station, because they have authority to retaliate.

I am extra careful. Don't let people see. I don't want people to know me, or look at my picture and track me down. Stuff like that. Make a scene. People come find you. Harass you. Make trouble for you. Make false accusations.

I have fears about neighbors coming and seeing our house. If neighbors come into our house, want to come look around, and form an opinion. Neighbors—or anybody, really. Make a judgment and then say bad things about you behind your back. Gossip.

I feel much more freedom here. But I still am psycho-logically traumatized by all this. So I have to be very careful. I have to be very polite to the policeman. Because otherwise I am afraid they will do something. Come and knock on my door. Especially when they knock, they knock very hard.

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UNCLE

Did you know, when the rationing was happening during the Great Famine, that millions of people were dying of starvation outside the cities?

No, not at all.

When did you find out that that had happened?

When we came to the US two decades later.

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NO, no, no. no, it's not over.
Surveillance is NOT over.

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DAD

You need to know, freedom is a state of mind. Economically, China is freer than the US. You can do just about anything there and get away with it, if you have sufficient amount of money.

But there is one thing everybody needs to know. You cannot go against the Chinese Communist Party. If you go against that, you will be hit. Somewhere, ok. Almost everywhere where China can reach. Almost everywhere, including the US. You know what happened with the Houston Rockets? The general manager just uttered 7 words: 'Fight for Freedom, Stand with Hong Kong'. 7 words. And you saw how they stopped all the NBA shows in China, people started going online, they had army presence. And he's an American. He just tweeted a few words, and then the NBA lost billions of dollars.

What are the psychological effects of the surveillance?

Everyone is intimidated. Everyone is afraid of speaking up. Because they have a secret police system. You basically would have situations that would play out like this: you ask mom about the Cultural Revolution. Mom tells you about the Cultural Revolution. Somehow, let's say Donald Trump gets wind of what you said, because of what you posted online. So mom is sent to a labor re-education camp to clean up her mind. She gets sentenced to 5 years of hard labor, to break up rocks, with semi-starving conditions.

Essentially your relatives are all turned against you. They are all turned into spies for the state. To ensure that you don't utter anything.

What time are you describing?

During and after the Cultural Revolution. From 1949, to this very day. It's still the same. Well, you can say a lot more things today. They may or may not get you.

But they can get you at any time.

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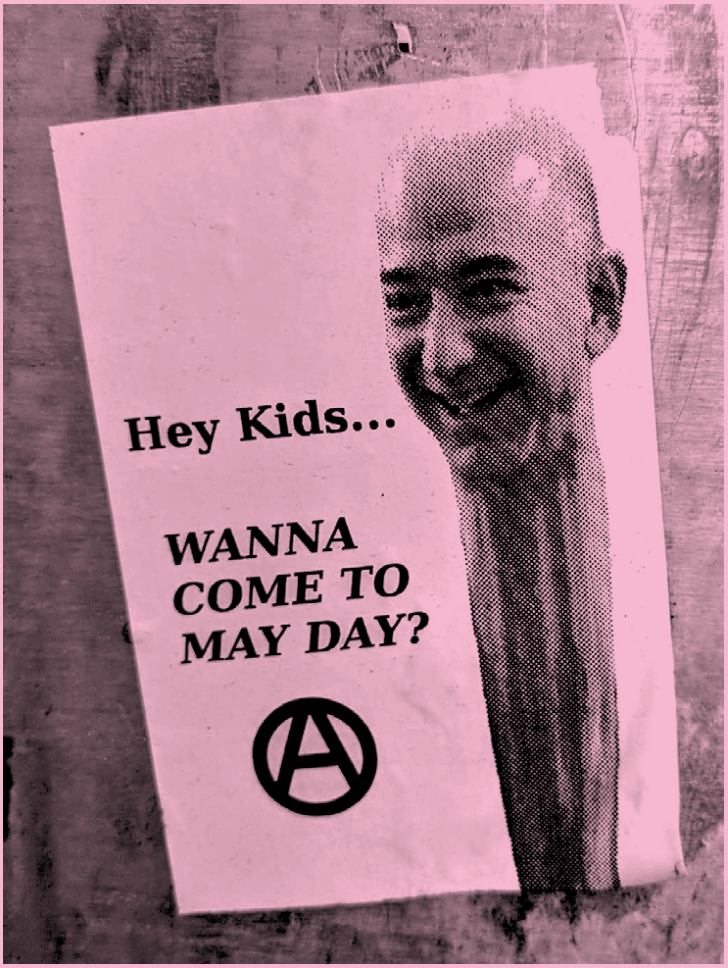
Hey Kids...
WANNA
COME TO
MAY DAY?


AMAZON
GET OUT


TECHBRO
GOMES


FUCK
GENTRIFICATION!
DROOL!

White Light/ White Noise

On policing and the sensory landscape

Danny Garfield

I was recently diagnosed with a mild case of tinnitus, a persistent ringing in my ears. It's difficult to describe the sound, because it changes in volume depending on my own perceptions and feelings about it. When I first noticed the sound, I was fearful of it, and it grew disruptive. I became hyper-sensitive to sounds for fear they would trigger or worsen my tinnitus.

My apartment is on a semi-busy street. The sounds never bothered me before, but then began to keep me up at night. Looking for solutions, I bought a white noise machine. The white noise machine, a cute domestic technology, makes a broadband 'whoosh' that softens the edges of incoming sounds through the window. Over time I adjusted to the tinnitus, and my fear diminished. In fact, I rarely need the white noise machine to sleep anymore. I was fortunate to be able to exercise control over my sensory landscape.

However, near my apartment and all over the city, there are spaces where the sensory landscape is being weaponized against the people that inhabit it. High powered flood lights powered by grinding gasoline generators bathe the public housing complexes around New York in intense white light. Often only a few meters from bedroom windows, the floodlights inscribed with the NYPD logo are on—all night, every night.

In 2014, after public outcry against stop-and-frisk policing, the Mayor's office and the NYPD announced a new policing strategy, called "Omnipresence."[001] As the name implies, the tactic centers around total panoptic surveillance part of which is implemented in the installation of several high-powered flood lights around public housing complexes.

This is not the first time that light has been harnessed to implement racialized surveillance in New York. As Simone Brown writes, "In March 1713, the Common Council of New York City passed a "Law for Regulating Negro & Indian Slaves in the Nighttime," that declared, "no Negro or Indian Slave...do presume to be or appear in any of the streets" of New York City...in the night time above one hour after sun set without a lanthorn and a lighted candle."[002]

These so-called lantern laws "made the lit candle a supervisory device—any unattended slave was mandated to carry one—and part of the legal framework that marked black, mixed-race, and indigenous people as security risks in need of supervision after dark. In this way the lit candle, in a panoptic fashion, sought to "extend to the night the security of the day."[003]

001 Goldstein, Joseph. 'Stop-and-Frisk' Ebbs, but Still Hangs Over Brooklyn Lives. *New York Times*. September 9, 2014.

002 Browne, Simone. *Dark Matters: on the Surveillance of Blackness*. Durham: Duke Univ. Press, 2015.

003 Ibid.

FIG. 1

The flood lights specifically were the center of a study conducted by the city in 2016 of the effects of lighting on crime reduction, ignoring that a UK study released a year earlier found " no evidence... for an association between... crime and switch off or part-night lighting."[004]

The NYC study uses low income communities as its test subjects despite a report from the American Medical Association that nighttime lighting more blue than color temperature 3000K disrupts circadian rhythms and puts people at risk for a litany of diseases. The NYPD floodlights operate at 3945K.[005] Residents of buildings with the floodlights have complained "the buzz from the generators never stops. There are at least five in every development...It's overwhelming. The lights shine into people's rooms, making it hard...to sleep."[006]

The result of this policy is surveillance enacted by weaponizing the sensory environment. As Mack Hagood writes, "the subjective experience of environmental sound connects a vibrating object [such as the generator], a molecular field of transmission (such as the air), the ear, the brain's neural network (not just the auditory system, but also the systems of filtration, memory, and emotion), and an entire discursive and experiential history of embodied in the listener."[007] I would extend Hagood's description of listening to that of seeing as well.

Just as I used white noise as a sound encoded to safety and sleep after my tinnitus diagnosis, the floodlights representspower and control. Although the sound of the generator is not language, the sound is encoded—"you are being watched."

The propagation of waves of light and sound make the flood lights especially effective surveillance tools. Waves are able to permeate spaces and generate a police presence where human officers are not allowed to enter. As Don Ihde writes "background technologies... transform the gestalts of human experience and, precisely because they are absent presences, may exert more subtle indirect effects upon the way a world is experienced."[008]

It is telling that these lights are installed in NYC public housing complexes, a chronically underfunded public infrastructure that DeBlasio and other "progressive" policymakers seem intent on funding the policing of. The same neoliberal policy making, to gut public infrastructure, and demonize those most dependent on it, governs police violence in under-funded schools, and the terrorization of turnstile jumpers in the subway. In a system where, in the absence of state support, we have all become individual managers of our health and economic security, those most vulnerable are squeezed. On on side, the erosion of public infrastructure and the other, the police state eroding sleep—a resource crucial to managing oneself.

Though seemingly "lo-tech" surveillance, the floodlights have symbolic power. They are towering, loud, immovable scarecrows for the police state, so bright that one cannot look at them directly. Through blanketing white light, they are disruptors of the flow of time. Both in that they invade people's internal clocks in their most vulnerable moments of sleep but also as totems to a history of weaponized, racialized, surveillance through light used against Black and Brown people in New York for centuries.

004 Steinbach R, Perkins C, Tompson L, et al. *The effect of reduced street lighting on road casualties and crime in England and Wales: controlled interrupted time series analysis.* J Epidemiol Community Health 2015;69:1118-1124.

005 Chiel, Ethan. "Police Floodlights Are Unlikely to Reduce Crime, But Could Harm Your Health." *Motherboard*, *Vice*, February 25, 2017.

006 Surico, John. "Omnipresence Is the Newest NYPD Tactic You've Never Heard Of". *Vice News*, October 20, 2014.

007 Hagood, Mack. *Hush: Media and Sonic Self-Control.* Duke University Press, 2019.

008 Ihde, Don. *Technology and the Lifeworld From Garden to Earth.* Indiana University Press, 1990.

On Migrant Futurity

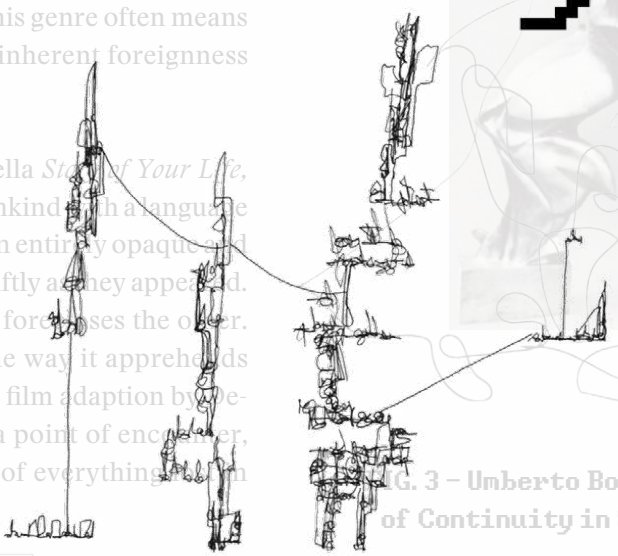

FIG. 3 – Umberto Boccioni's 'Unique Forms of Continuity in Space' (1913), altered

"The city of the future will be a drawing."—Renee Gladman

Allison Chan

Lately I've been thinking a lot about lines. Lines as a means of demarcation—across a page, around a neighborhood, between two countries. I wonder how botanists decide which species to classify as native versus invasive.

Today, poet Sesshu Foster discussed remapping the Chicano barrios of east L.A. to make legible the cultural sites eroded by the construction of new highways. Big, concrete lines towed violently through the city. Map-making can reshape space by folding lines, like a game of geopolitical origami.

But a line is just a point that travels. It's the extension of a self. Like a line of poetry, or a sentence in a book. A grand stroke of ink! A motion helmed by the shoulder that sets sail as the chest expands. Your body working fluidly to carve life out of a blank canvas.

I journaled these notes on the train back from a discussion at the Asian American Writers' Workshop last spring, titled *Cities of the Future*. The event invited artists to theorize how migrant communities might imagine our future homes in the face of US ethnocentrism and border violence. Poet and novelist Renee Gladman spoke about her *Ravicka* series, wherein she invents surreal cityscapes through her 'prose architectures'—words morphed into psychogeographical lattices that trace the contours of an urban habitat. Dreaming with the theme of migrant futurity in mind, Gladman ended the night by hypothesizing that "*the city of the future will be a drawing.*"

Gladman's impressionistic metaphor interests me precisely because of what it does not show. Its precarious architecture feels haunted by the question: **why does migrant life seem to be decisively absent from its own future?** This absence takes many forms: an absence of a body, of autonomy, of humanity, of knowability. Think of the ways science fiction subsumes race and imperialism into its ideologies of 'alien' and 'cyborg.' To embody non- or post-humanness in this genre often means to embody qualities of the migrant—of inherent foreignness and political transgression.

In Ted Chiang's 1998 time-bending novella *Story of Your Life,* extraterrestrial Heptapods bestow humankind with a language to let us see our own future, only to remain entirely opaque and unknowable themselves, vanishing as swiftly as they appeared. The same cipher that opens one species forecloses the other. Chiang's story aches of diaspora and the way it apprehends memory, grief, and inevitability. Its 2016 film adaption by Denis Villeneuve is aptly named *Arrival*—a point of encounter, an unknown origin, and the intimation of everything lost in between.

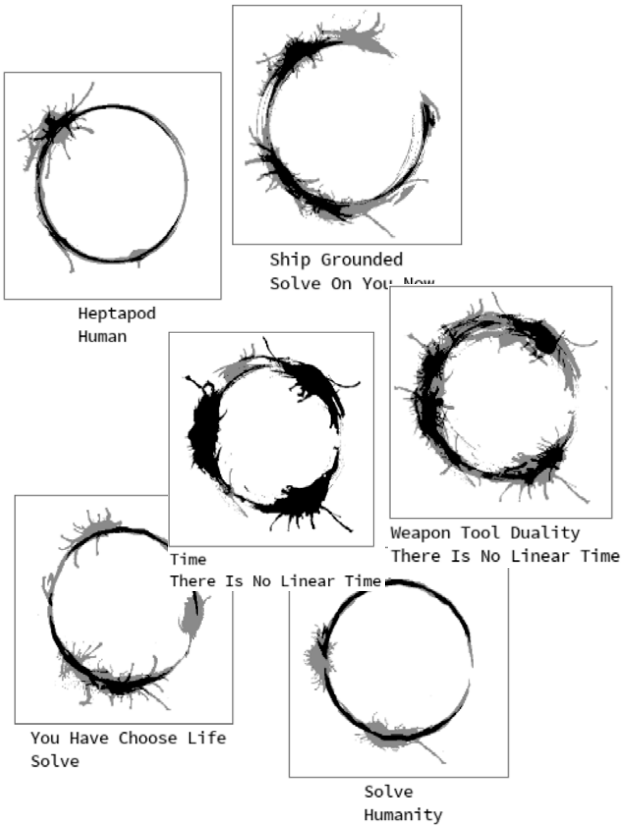

FIG. 2 – Semagrams from the Heptapod language in Arrival (2016)

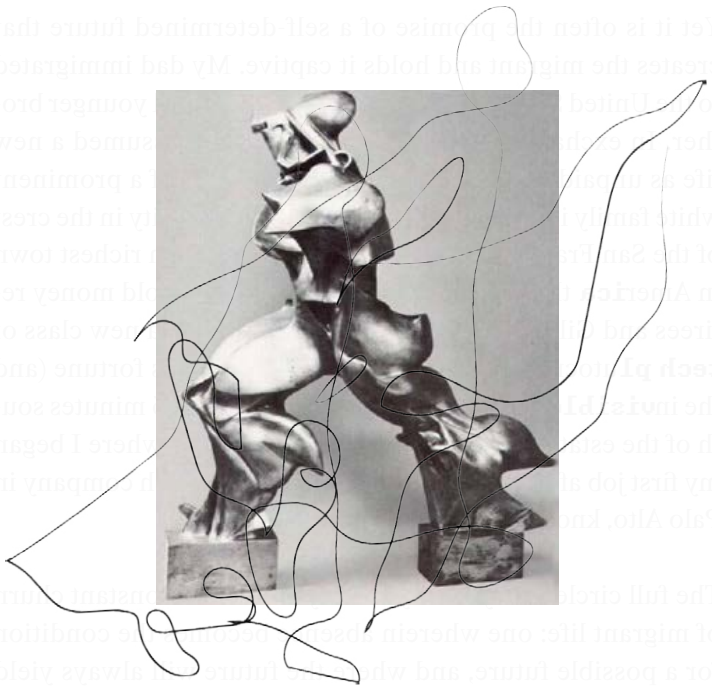

FIG. 3 – Umberto Boccioni's 'Unique Forms of Continuity in Space' (1913), altered

Being migrant is, paradoxically, not synonymous with being mobile. Who is left behind in the pursuit of tomorrow? Silicon Valley fetishizes a future where the low-wage service work historically performed by migrants is made obsolete through automation (or, as Astra Taylor writes in *The Automation Charade*, "fauxtomation": the deceptive way an interface shadows and displaces human labor, but never actually stops exploiting it).[001] Its liberal promise of Hyperloops, private space travel, and self-driving cars feels far less seductive when our mobility—our sense of agency over space, over class—is still ultimately circumscribed by the vectors of racial capitalism.

The intelligibility of 'im*migrant*' itself, and its collisions with indigeneity and blackness, reveal the coercive ties between mobility, capital, and exploitation that continue to engulf our world. The irony in the absence of migrant futurity is its refusal to acknowledge this. At what point must we reconcile with the inevitability of migrant life? The creeping awareness that we all will become, if not already are, climate refugees—communities bound for upheaval and displacement by virtue of capitalism's bottom line.

001 Taylor, Astra. *The Automation Charade*. Logic Magazine, August 1, 2018.

Yet it is often the promise of a self-determined future that creates the migrant and holds it captive. My dad immigrated to the United States at age 17 with his mother and younger brother. In exchange for room and board, they assumed a new life as unpaid domestic workers at the estate of a prominent white family in Hillsborough, a small municipality in the crest of the San Francisco peninsula. Ranked the fifth richest town in America this year, Hillsborough is home to old money retirees and Gilded Age mansions, preserved by a new class of tech plutocrats at the helm of Silicon Valley's fortune (and the invisible laborers they indenture). Just 25 minutes south of the estate my family serviced is the office where I began my first job after college, 39 years later—at a tech company in Palo Alto, known for its contracts with ICE.

The full circle of my family history marks the constant churn of migrant life: one wherein absence becomes the condition for a possible future, and where the future will always yield some kind of absence. What will it take to break free from the centripetal force of empire? Perhaps Gladman's "city of the future" feels so illusory because it is not actually a place, but a moment of release—an intimate unraveling from the threads of space and time that sew us to our inevitability.

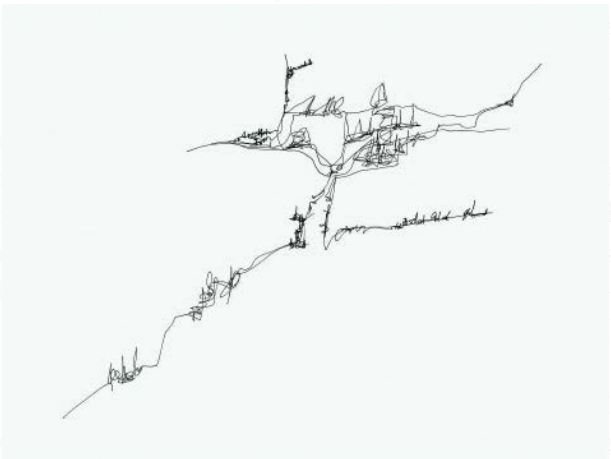

FIG. 4 – From Renee Gladman's PROSE ARCHITECTURES (2017)

The thing about drawing is you don't quite know how the lines are going to end up. It's hard to get them to go where you want them to go, and they're never as precise as you think they're going to be. Lines are wayward. They dislocate. They wander.

I am Not a Digital Native

The Mythobiography of the Cyberdoula

Olivia McKayla Ross

It wasn't 2016 for me.

When I ask people, "When did you start becoming more critical of your relationship with social media?", they usually cite the 2016 U.S. Presidential Election—unsurprisingly. Internet communities became sites of radicalization (for better or for worse) and partisan-echo chambers on Instagram and Facebook were exposed. People started posting about "the algorithm" more and more often, realizing how much of what they were seeing was based on the data social media companies were collecting from them. When you predict the content people want to see based on their past, you limit their ability to grow and change—making them even more machine-readable. It was a reckoning unlike any other.

But it wasn't 2016 for me.

For me and the rest of Black Gen Z, that reckoning began in 2012, with the murder of Trayvon Martin.

(As I type "Trayvon" and the small red squiggle appears underneath, I think about how Black children remain illegible to white America and her computers, her data servers. Sometimes I wonder if I should leave the squiggle alone, but it irritates my ADD so I always manually add his name to my laptops internal dictionary, as I do with my own middle name "McKayla.")

Trayvon Martin wasn't the first black youth to face the full consequences of state brutality. The United States was built on Black labor, Black death, Black humiliation, Black spectacle. Trayvon was the first whose body I saw in the palm on my hand, on the iPod touch I got for my 11th birthday. My friends and I huddled around that iPod--reading the articles and looking at the photos. There was no dialogue then about trigger warnings on social media, or about the overexposure of Black pain. And so, in 2012, as Black Gen Z watched our older sisters and brothers, our cousins, our role models, flood the streets, chanting "Black Lives Matter"--we also watched them get cut down.

Nowhere on social media was safe for Black youth after 2012. It was like the internet had exploded and Black guts, Black fingers and toes were splattered all over its walls, Eric Garner's wheezes echoing through cyberspace. "Black Lives Matter!" became #BLACKLIVESMATTER and "I can't breathe" became #ICANTBREATHE and Sandra Bland became #SANDRABLAND and Tamir Rice became #TAMIRRICE—the hashtags amplifying until they rendered the destruction of black life invisible.

Invisible, at least, to everyone but us. The sixth graders. We held puberty and grief in each hand.

To be clear, I don't actually remember the first time someone called me a "digital native." It was years pre-SFPC and lots of things have changed. However, I quickly learned to resent the

wonder in people's voices when they talked about my generation, the "digital generation"--the ones who've never known a world without the internet. We are supposedly the generation that has made cyberspace our home. Cyberspace, with Black guts splattered on the ceiling, is, supposedly, where I am most comfortable.

For the most part, I experience (and have always experienced) the internet as the West's colonial expansion project. Whether it was googling "black girl hairstyles" in 2014 and finding pictures of white girls in black clothes, or watching black people become collective GIF jokes on the internet, right down to the expressions on our faces, I had no expectations that the internet would be a safe place for me. No transmission was innocent.

Sometimes Resilience Looks like Survival

An interview with an abolitionist working to create immigration public defense programs

Courtney M. Lee in conversation with Shelby Wilson

Courtney M. Lee, Esq. (they/she) is an abolitionist driven by a deep love of collective support, accountable relationships, and solidarity across movements. In their current work, they help to create immigration public defense programs across the country and advocate for the end of all forms of incarceration and state violence. They previously served as an immigration attorney at The Bronx Defenders with the New York Immigrant Family Unity Project, the nation's first public defender system for detained immigrants facing deportation. They are also the co-Chair of Sige!, a collective of LGBTQIA+ Filipinos fighting for the rights, liberation, and empowerment of its members.

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ON INCARCERATION, STATE VIOLENCE, AND SURVEILLANCE OF IMMIGRANTS

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There are increasing disparities between the criminal justice system (not at all a "just system") and the immigration industrial complex. Lawyers argue a lot of the time that there is double jeopardy happening in the immigration setting. In fact this is known as this world called "crimmigration." It's where the criminal world and immigration really overlap and a lot of times lawyers will highlight the disparity of treatment.

A client that I had was arrested for criminal trespass because he went into an abandoned home to feed homeless people. It's a misdemeanor, so he spent a day or two in jail, and he had to pay a fine. He later got arrested by ICE, that conviction showed up on his record, and the judge determined that he was a danger to the community. For that reason he was continually detained in the immigration jail system. There's a disparity between the way that we treat people for the exact same conduct in these two settings.

I use the word jail instead of detention because detention is a word that is used to make those settings feel less harsh than the criminal setting, but that's certainly not true. The U.S Government locks up immigrants in city and county jails and in for-profit prisons. So they're subjected to the same punishments, multiple forms of punishments within these settings, as criminal detainees.

All of immigration is housed within the executive branch. This is actually a pretty insidious process, if you even just look at it from an organizational level. We are taught that checks and balances are what keep these government entities credible and accountable. When I walk into a courtroom there is the immigration judge, who is really just a fancy attorney who was appointed by the president. The Attorney General is appointed by the president. The ICE attorney that is representing the government is also part of the flow of power from the president. Every single person in this room is in the executive branch, which means they have the same boss and the same incentives. That plays out in really cruel ways in the courtroom. These systems are really violent. And the ways in which it shows up

especially in the carceral system—in jails—is truly some of the most violent shit rooted in slavery and white supremacy.

We have state-initiated ankle monitoring and there are also private companies out for profit from this complex, that are putting ankle bracelets on people. This essentially puts state power in your home and on your body. It's a modern ball and chain.

For many hours of the day a person is required to charge the ankle bracelet, so they are tethered to their home. That is incarceration in another form. When we're talking about abolition and decarceration in the immigration setting especially, we need to be talking about more than just alternatives to incarceration. If shutting down jails means that we're just going to be monitoring people in their own homes, then that is actually the state moving its jail power into a person's house and livelihood. That is equally if not more harmful.

Sometimes ICE is looking for a specific person and will partner with the MTA and the NYPD. The public transportation system is the means of making your way around this enormous place. It's the way that people get to work, it's the way people get home. Without the subway system, it is actually quite impossible to live in New York City. And MTA keeps raising the fare. People continue to be pushed in cycles of poverty, so can't afford it. People are jumping the turnstile. NYPD is there installing cameras and arresting people. A 19-year-old boy just got dogpiled and a gun pulled on him by the NYPD for jumping the turnstile. So the response by the government has gotten increasingly more violent. There is a political incentive to criminalize people in these particular spaces, even when the data doesn't support where that is actually happening, which to me says it's not really about fare evasion.

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ON RESILIENCY

Sometimes resilience looks like survival. I have had many clients who were suicidal in jail. And resilience practice for them means staying alive.

Social workers are really instrumental to this work. They have been trained to address and recognize how trauma impacts everything that we do in our daily lives, down to the choices that we make and the things that we believe. Sometimes those belief systems are integral to survival.
Another form of violence in this country is the ways in which people have to reckon with their own personal value and self-worth in immigration proceedings.
Part of my practice is telling detained people at the outset and every time I see them: "you don't deserve this." These are systems that are decades-long oppressive. They target certain communities—black and brown, queer and otherwise non-conforming bodies. Helping someone understand where they fit in this larger context of state violence. Telling them, you affirmatively deserve to be in this country, and you affirmatively deserve to be free—from these systems, from these chains, from an ankle monitor, from jail.

Sometimes it means doing artwork. I've gotten so many beautiful pieces of art or letters from clients that I'm grateful for—that's part of my resilience practice as well: even as I move to policy work in this field, to continue to center the voices of people who are directly impacted by these systems.

The phenomenon of universal representation is something we are trying to spread to the rest of the country. Embedded in that conversation is how do we ensure that the people who are working through this system are also being taken care of and that they have the support to do this work sustainably.

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CALLS TO ACTION

Pay attention. Actively seek out information that is intentionally being withheld or obscured or manipulated in the public eye and media. Pay attention to what is happening in your own communities.

Show up. There was a client who went to his criminal court hearing and ICE showed up to arrest him, and the criminal lawyer who represented him locked him in her office and got a whole team of supporters to physically put their bodies in front of that door. ICE eventually went away and didn't arrest him. That requires people who are safe to physically put their bodies on the line for other people in our communities.

There are other ways to show up too. It could be volunteering your time at some of these organizations to do jail support.

Especially if you speak other languages. There are lots of hotlines around the country that are housed for the most part in these smaller local organizations, which is how attorneys and advocates learn about people getting arrested or learn about the different practices that ICE is doing to arrest people. It's really important for these hotlines to be staffed so that we can get the full scope of what's actually happening around the country and how ICE is implementing their secret ordinances and tracking patterns so that we can be one step ahead.

In terms of donating financial support, look for the non-profit organizations that are doing deportation defense locally. There are lots of people who are giving money to bigger non-profits like the ACLU but really it's the smaller offices that are representing people on a local level that need the most support.

Play is Critical

Francisco Rojo

When I was younger I would play *Pokémon: Red* for hours at a time. I would stay up late playing, forming a cocoon with my curtains to hide the light of my lamp from my parents. *Pokémon* is engrossing, but there is an aspect to it that has always confused me—grinding. Many parts of the game require your Pokémon to be a certain level in order to progress to a new zone. Pokémon level up by defeating other Pokémon. Sometimes they get to the required level naturally, by defeating other trainers that you battle along the way.

But often, you get to a checkpoint and your Pokémon don't meet the required level, which is when you must *grind*. You must monotonously battle the same wild Pokémon over and over and over again, slowly raising their level. It's excruciating. Where the rest of the game is about exploring the world, strategically optimizing your team, and tactically choosing the right moves in battle, grinding is an endurance test that feels more like work than playing a game.

A familiar rhythm is present at my former place of employment: Google. Google workers are grouped into levels. Higher levels award higher pay and other benefits. Every level has explicit requirements that workers must meet to progress. In practice, this creates an environment of cyclical behavior: when a worker is newly promoted to a level, their is a period of experimentation and exploration to figure out how best to meet the requirements of the next level, followed by a period of grinding to create work that meets those requirements. In providing a standardized framework for worker progression, Google has constructed a ludic system similar to *Pokemon*.

While I was playing a videogame, I was woking to grind to the next level, and when I was working, I was playing a designed game. What is the difference, then, between play and work? There is a popular notion that "play is the direct opposite of seriousness"[001] and that "you work, not because you like it, or because it comes naturally to you, but because it is the only condition under which you are allowed to live."[002] In our current context, we play within games at work, and we voluntarily partake in unpaid digital labor when we use social media platforms in our leisure time. On Instagram, we try to win the game of accruing the most followers, while every action we take generates value for Facebook and its shareholders. These traditional definitions of work and play have become meaningless.

To better understand the complicated systems that perpetuate these exploitative labor conditions, it is more productive to think of work and play in terms of how the subject is interacting with their surrounding context. Work is a process that reinforces and perpetuates systems. Play, on the other hand, questions and transgresses the current context.

Play is an act of exploration and examination. To be playful is to creatively think about and interact with reality. When we noodle on a guitar to see how different notes sound together, we are playing. When a sculptor works with clay, exploring how to manipulate the physical material, they are playing. When a toddler is learning to walk, and testing the limits of how far they can go before falling, they are playing. Similarly, when we say something radical and pay attention to how people react, that is playing—we are exploring the limits of our social context, and testing and questioning the validity

001 Huizinga, Johan. *Homo ludens a study of the play-element in culture*. Redwood Burn Ltd, 1980.

002 *Wages For Facebook*, http://www.wagesforfacebook.com

of the invisible rules and limitations. When we examine the mechanisms of oppressive power structures fueled by capitalistic forces, and try to subvert them, we are playing. Play is context-independent—as long as the subject is thinking critically within their context, whether it's a designed game or a real-world system, they're playing.

In contrast to play, when people work, they participate and thus reinforce established systems. For example, the digital labor of users of social media participates in and perpetuates the systems of online connection and sharing on those platforms.

This is not to say that work and play are mutually exclusive. It is wholly possible to participate in established systems, while still exploring their boundaries. In fact, playing often leads to better work, as understanding the current context can help with knowing how to best reinforce the underlying rules. This phenomenon has been starkly coopted in the form of "playbour", a practice where videogame development companies design a space conducive to creativity and lateral thinking, in an effort to extract more value from their workers.[003]

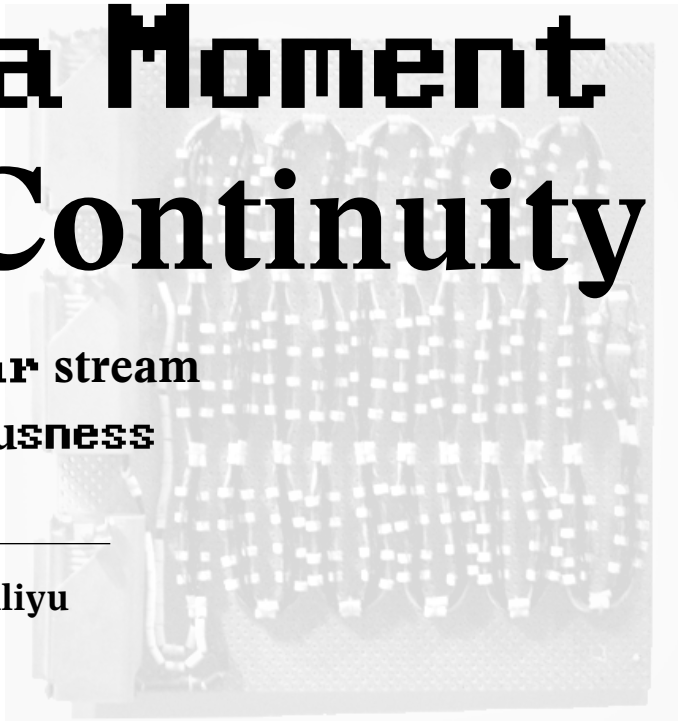
Play—that is, the act of being critical of rules and systems—is crucial in our current times, when systems of oppression have become increasingly complex, obfuscated, and abstracted through technology. We have become conditioned to think that when something feels playful, it must be unproductive. At the same time, the gamification of labor and the practice of "playbour" has seen play being used to perpetuate capitalist ideologies. We can better understand—and thus figure out ways to subvert—these systems by looking at them through a ludic lens. Continuing to play will elucidate new paths to resistance, refusal and subversion within the complex rules and systems that we exist in.

003 Woodcock, Jamie. *Marx at the Arcade: Consoles, Controllers, and Class Struggle*. Haymarket Books, 2019.

Death as a Moment of Radical Continuity

A non-linear stream of consciousness

Zainab Aliyu



We would visit my grandmother anytime we returned home. It had been five years since the last time I had been back to Nigeria. I remember her walls were filled, ceiling to floor, with photos. Photos of my mother, my aunts, my uncles. My grandfather. Other photos were in boxes — stored, archived, tucked away. It was the way she remembered. I watched Grandma leave the living room to enter the kitchen, passing through a doorway curtain strung with shells and beads that danced to the breeze of her movement. Soon she returned, making her way to a set of tall cabinets that were filled, ceiling to floor, with miscellaneous objects. On the back of the top shelf, there was a jar of white cowrie shells sitting behind a book and a cross. Stored, archived, tucked away.

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I belong to a Nigerian tribe, Yoruba, that has an oracle system for divination called Ifa. It materializes through a set of different tools, one of them being a woven chain made of eight similar objects that have two distinctive sides. Originally made of kola nuts, the practice has evolved to make use of other objects like cowrie shells or brass plates, due to the slave trade and diaspora. When the chain is tossed by a diviner, a combination of the eight objects facing upwards or downwards results in 256 possible readings of ancestral memories and oracular verses used to decipher past, present and future conundrums of life. This apparatus for divination through collective memory has a binary implementation not unlike the computer byte: a single unit of machine memory that contains 8-bits and can store 256 different values (0-255). While computer memory has a finite capacity, the divination chain has boundless potential. It extends itself from a physical mechanism into a field of ritualized practice that has the ability to be recast to unearth an unlimited number of interpretations depending on the context.

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If cultural value systems are encoded into the objects that we build, then Western ideals are deeply embedded in the pervasively ubiquitous technologies of today. They function as a reflection of hegemonic and capitalist convictions that are often imbued with anti-Black sentiment. Consider the archive. Computer memory is an extension of the colonial archive, which exercises a dominant social and political influence that disregards the deeply personal and nuanced memories of its subjects. Computer memory, with its limited storage and manufactured scarcity, was designed to be overwritten to make way for new information. This is inextricable from colonial methods of control and power that seek to render everything and everyone as programmable. In doing so, it allows for the histories of those it exercises dominion over to be overwritten in favor of enforcing racial hierarchies and scaling singular White supremacist values towards an increasingly global scale, often under the guise of progress. Practices of divination in my Yoruba culture are not practiced by my family anymore; they have effectively been erased as a result of colonialism through generations in my lineage.

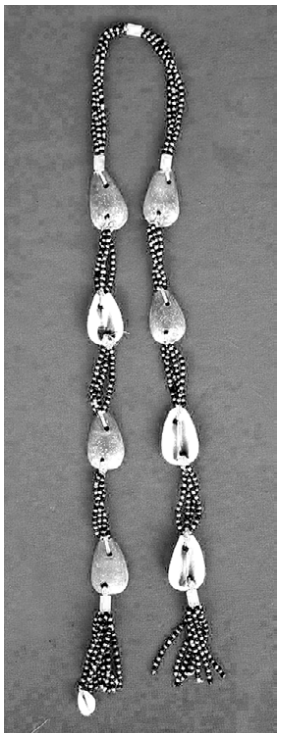

FIG. 1 – Yoruba divination chain (opele)

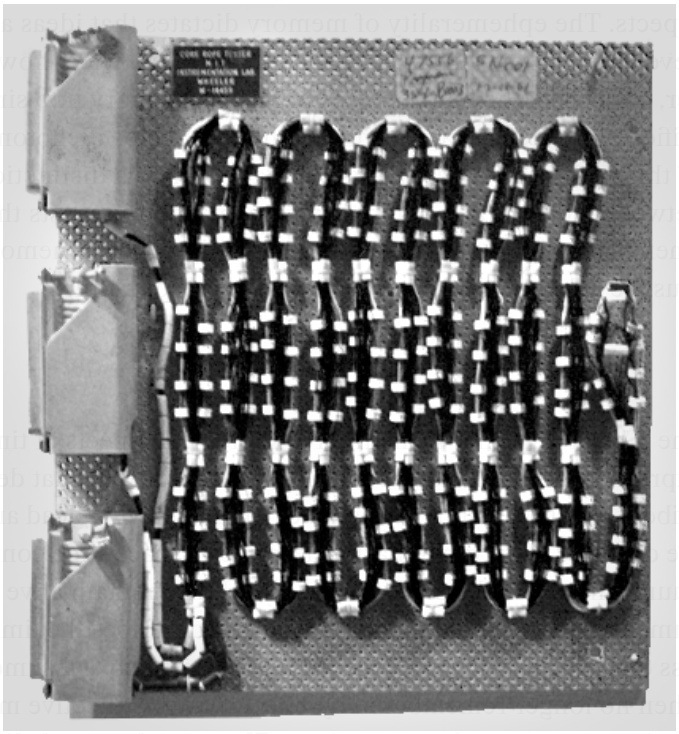

FIG. 2 – Core rope memory

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I identify with the women of early computing days, whose contributions, like those of my ancestors, have been relegated and untold. During the pioneering of the Apollo spacecraft mission, women workers manually wove memory into computer systems, based on translating software programmed by MIT engineers.[001] The first woman to do this was Hilda G. Carpenter, an African American lab technician who advanced the methods that would ultimately be used to land Apollo missions on the moon. These threading techniques, referred to as "core rope memory" and "magnetic core memory," were laborious processes of physically coding information into machines using ferrite rings and copper magnet wire to control the flow of electricity. I am captivated by the conceptual and aesthetic symmetry of two seemingly unrelated objects — core rope memory from early software computing and the divination chain from my Nigerian lineage — and their relationships to memory and erasure. Both objects function as mnemonic devices — that is, serving to remind us of what once was.

[001] Hilda Wove All Those Wires, Liza Stark

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In Wendy Hui Kyong Chun's Programmed Visions: On Software and Memory, Chun meditates on software as an analogy for ideology capable of "reconceptualiz[ing] bodies, society and memory."[002] Computing's gendered and military-surveillant history implicates software as a neoliberal agent that augments relations between objects and subjects. The intentional shift from manual cable switching and hard-coded information to abstracted interfaces and mutable technologies has caused software to become a paradoxical symbol. That which is unseeable still yields visible results. In this double-binded coalescence lies a simplified collapsing of personified processes and their biopolitical circumstances. To explain this, Chun articulates that "computers have become metaphors for the mind, for culture, for society, for the body, affecting the ways in which we experience and conceive of "real" space." Embodied interactions between the human and the machine are often reduced to a universal system of binary digits, failing to account for their nuanced and veritably uncomputable

[001] *Programmed Visions: On Software and Memory*, Wendy Hui Kyong Chun

aspects. The ephemerality of memory dictates that ideas are never remembered in the exact same manner twice, however, hardening the bioprocesses of human memory into simplified computer storage dismisses the convoluted dichotomy of things digital versus things analog. To draw a distinction between memory and computer storage, Chun suggests that "memory is not a static but rather an active process. A memory must be held in order to keep it from moving or fading."

******

The "Sasha" and the "Zamani" are ontological aspects of time expressed in Eastern and Central African traditions that describes the relationship between the living, the living dead and the dead.[003] The former, Sasha, describes a space-time continuum where people, places, ideas and things remain alive in human memory, while the latter, Zamani, describes the limitless dimension into which everything is ultimately subsumed when no longer remembered by the living. Collective memories are never to be overwritten. They are forever fading from the Sasha into the Zamani until they are remembered again by anyone living. In contrast to Western capitalist doctrines of linear temporality that habitually prioritize future-facing progress at the expense of erasing the past, this ideology offers a non-linear perception of time where the past is an infinitely capacious realm that we are approaching rather than moving away from. This intersects with what Chun refers to as "the undead of information:" software's commitment to a simultaneous invisibility and visibility, unknowability and knowability, degeneration and regeneration, mysticism and rationality. Through this lens of ambiguous conflation, information is neither alive nor dead, but rather, persistently resuscitated and "always already there." This posits death as a moment of radical continuity.

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I heal from the embodied affect of displacement by remembering alternate modalities of being. Memory can be used as a form of resistance to heal anti-Black sociopolitical dynamics, and this is amplified when it is practiced through a communal effort. Our bodies are archives and sites of memory that cannot and will not be overwritten, despite technological attempts to render them as such.

003 African Religions and Philosophy, John Samuel Mbiti

Hackers Will Be Expelled

Maxwell Neely-Cohen

1. In the opening of the 1985 film *The Breakfast Club*, a stripped-down dub version of *Don't You Forget About Me* plays as images of empty American high school life quickly cut across the screen. Between a "Man of the Year" plaque and a dirty gym locker room, there is a shot of a deserted computer lab. At the top of the screen, only visible if you know where to look, is a sign on the wall, black text on pink paper. HACKERS WILL BE EXPELLED it reads.

2. Less than a year later, "The Hacker Manifesto" was published. Written by "The Mentor" with the pre-headline "The following was written shortly after my arrest...", the manifesto's first seven paragraphs now read like a meme or contemporary send-up of a sad male gamer teenager, complaining about high school bullies and teachers that don't understand. The manifesto's most famous passage was used as the opening for the 1995 film *Hackers*.

> "This is our world now... the world of the electron and the switch, the beauty of the baud. We make use of a service already existing without paying for what could be dirt-cheap if it wasn't run by profiteering gluttons, and you call us criminals. We explore... and you call us criminals. We seek after knowledge... and you call us criminals. We exist without skin color, without nationality, without religious bias... and you call us criminals. You build atomic bombs, you wage wars, you murder, cheat, and lie to us and try to make us believe it's for our own good, yet we're the criminals.
>
> Yes, I am a criminal. My crime is that of curiosity. My crime is that of judging people by what they say and think, not what they look like. My crime is that of outsmarting you, something that you will never forgive me for."

3. This mixture of libertarian platitudes, paeans to meritocracy and colorblindness sits in poster form on Mark Zuckerberg's dorm room wall in the 2010 film *The Social Network*. I haven't been able to figure out if the poster sat on the real-life Zuckerberg's wall, but he has said repeatedly that the movie got his entire wardrobe completely right. To investors, regulators, and the general public, Zuckerberg continually invokes "The Hacker Way," all while his platform gets mired in election manipulation, the abetting of genocide, and his company builds layers of racist exclusion.

4. In October of 2016, writer and filmmaker Aaron Stewart-Ahn tweeted "It's like we got all the dystopia of 80s sci-fi but none of the cool hackers in dive bars sharpening katanas, preparing to nuke Goldman Sachs."

5. In *Hackers*, the main character takes down a racist TV station broadcasting a Limbaugh-like ranter in the first ten minutes. Its climax involves the destruction of a major oil company. Neither of these events has anything approaching a real-life analog. In the film's opening vignette, a prosecutor portrayed by Felicity Huffman lays out the charges against 12-year old hacker Crash Override. This also has no real-life analog, though in 2019 the real life Huffman plead guilty to fraud for her involvement in a nationwide college admissions bribery scandal, for paying an SAT proctor to correct questions submitted by her daughter.

6. In March 2016, the hacker group Anonymous announced it was declaring "total war" on Donald Trump, promising to completely destroy his presidential campaign. Nothing ever happened.

7. Real-life hackers love to complain about how crappy the Hollywood depictions of hacking are—but I think Hollywood might be too generous in their portrayals. For all the mythologizing, the hacker remains more a tool of the powerful than a serious check on corporate or state power.

8. For the entire decade of the 2010s, one could not travel to any corner of corporate America without hearing something like "cybersecurity is so hot right now." Nor was this fascination in response to some serious social movement threatening corporate dominance, but rather the realization that competitors and states might threaten their market share.

9. Hackers themselves are commonly described as belonging to one of two alignments. "White hats" are ethical operators, and "black hats" are malicious ones. It's a telling appropriation of movie symbolism from classic Western films. The colors of hats were used to denote heroes and villains, battling over the soul of the town in a gunfight or whatever. These signifiers of intent were only available to cowboys, not the indigenous they'd shoot at, who were not even given a designation on the moral plane of battle.

11. Writer and professor Nils Gilman coined the term "The Twin Insurgency" to describe what he thought was happening to the global political order. He argued that states are being attacked from two angles—from corruption and criminal insurgencies, organized crime, drug cartels, and also from a "plutocratic insurgency,» from "globalized elites [that] seek to disengage from traditional national obligations and responsibilities." Like taxes. Or giving a fuck.

Gilman listed hackers as being part of the first category, as agents of "deviant globalization," no doubt thinking of the data breaches, organized crime's relationship with the dark web, the underground market for software, but I would argue that hackers are the place where the twin insurgencies meet. Where the dual controllers of corruption intersect.

12. What if white hats belong to one side of the twin insurgency, and black hats to the other?

13. In Mr. Robot, The Matrix, Neuromancer, and Watch Dogs the heroic hacker defeats all comers, redefines the world, fights for freedom. That hacker—the hacker they were threatening to expel from the high school computer lab—exists only in our imagination, in a Netflix queue, on a Playstation screen. They no longer exist or never did, and perhaps that they would like.

14. The journalist, the whistleblower, the bystander with a cameraphone, the immigration lawyer, the political organizer, they are the ones actually doing the hacking the movies promised us.

15. The hacker is the bedtime story of a falling empire. A thing to whisper in a C-level manager's ear to up that cyber budget. A myth. A monster. A useful boogeyman. Babayaga. The hacker is a movie character. Without a screenwriter, they might as well not even be acknowledged. The hacker is an employee.

Hackers Will Be Expelled

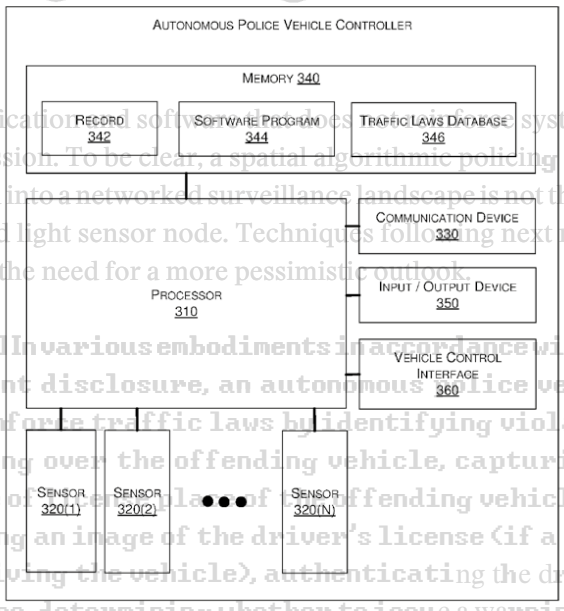
Paranoia Infrastructure

Ford's Patent for Autonomous Police Vehicles

Mark Anthony Hernandez Motaghy

"You've misunderstood me; you're under arrest, certainly, but that's not meant to keep you from carrying on your profession. Nor are you to be hindered in the course of your ordinary life."
-- Franz Kafka, *The Trial*[001]

On July 12, 2016, Ford Global Technologies, LLC filed for a patent titled "Autonomous Police Vehicle".[002] The patent pertains to techniques that the autonomous police vehicle may execute after obtaining an indication of a violation. These techniques are aided by an embedded processor that senses its environment through a networked infrastructure that then guides the vehicle in pursuit of the indicated vehicle. Unpacking the technical components of this apparatus reveals how it simultaneously fetishizes data and leverages an unbalanced algorithmic power, synthetically bleeding between aesthetics and politics.

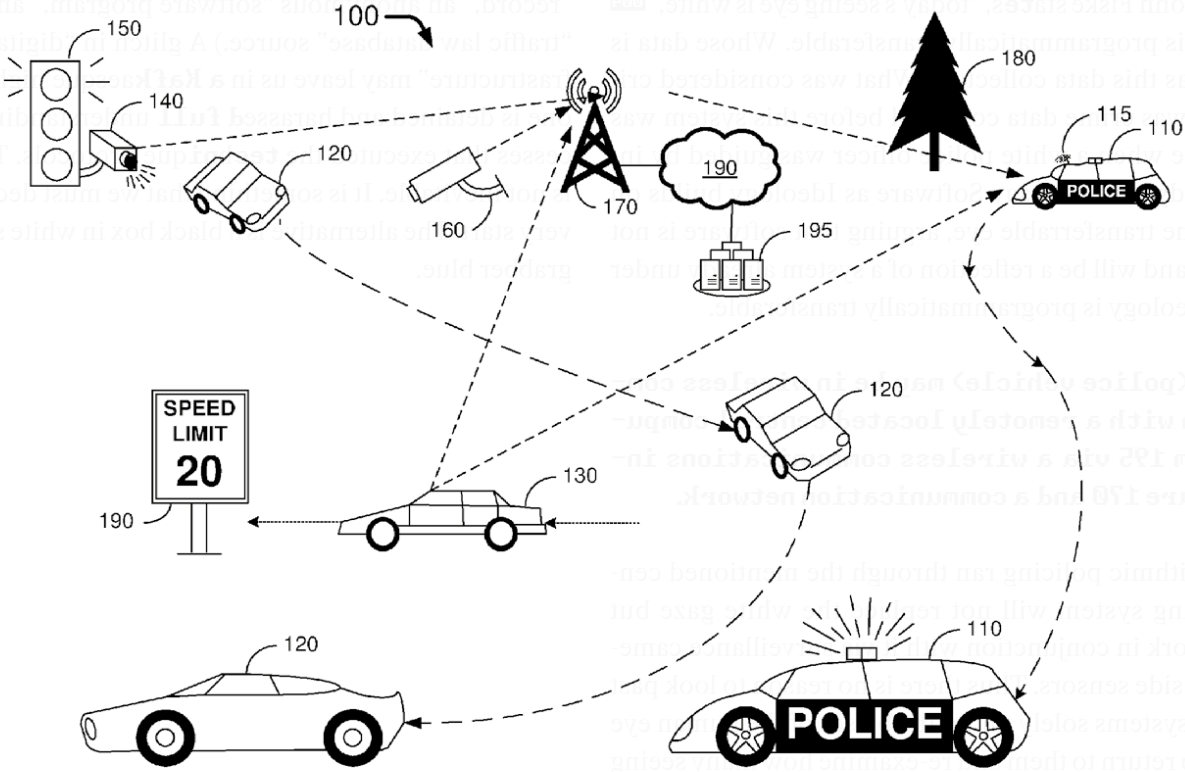


[0002] The advent and continuous development of driver assistance systems enhance and automate the driving process for safety and improved user experience. One example is autonomous vehicles, which can sense the environment and surrounding areas to navigate without human input.

Of course, this is more than an "improved user experience." This system is just as much out-ward facing toward the public than it is inward toward the United States Capitol Police. To borrow from Jackie Wang, this is an example of a representation of police "science," in this scenario a rebranding of the police via neutrality in the form of algorithms and a smart machine painted grabber blue. This is particularly important in a moment of the illegitimacy of the police. Jackie Wang continues to say that the advancement of science in policing is essential if police are to retain public support and legitimacy.

001 Kafka, Franz, George Steiner, Willa Muir, and Edwin Muir. 1995. *The Trial.*

002 Ahmad, Mohamed et al. *Autonomous Police Vehicle*. United States Patent US 2018/0018869A1. United States Patent Application Publication. Jan.18, 2018.



This form of algorithmic policing, or paranoia infrastructures, create a shift in policing where they aren't just responding to crime, but are now, faithfully, anticipating it.

[0009] Routine police tasks, such as issuing tickets for speeding or failure to stop at a stop sign, can be automated so that human police officers can perform tasks that cannot be automated...

Concerning speeding violations or suspicious driving in general, it can be argued that to automate these violation protocols through spatial algorithmic policing can eliminate the ugliness of discrimination. As stated by Mary Anne Franks, an associate professor of law at the University of Miami, "to have the power of discretion is to have the power to discriminate."[003] For example, a red light camera does not care if you are black. It does not care if you are white. It only cares about violations. This should then produce a more egalitarian society removed from human bias. Seeing automated policing through this standpoint can "neutralize" the field of discretions in theory, but only if simulated in a petri dish, removed from biometric identification and software that does not reinforce systems of oppression. To be clear, a spatial algorithmic policing system tapped into a networked surveillance landscape is not the same as a red light sensor node. Techniques following next may indicate the need for a more pessimistic outlook.

[0010] In various embodiments in accordance with the present disclosure, an autonomous police vehicle may enforce traffic laws by identifying violators, pulling over the offending vehicle, capturing an image of license place of the offending vehicle, receiving an image of the driver's license (if a human is driving the vehicle), authenticating the drivers license, determining whether to issue a warning or a ticket, and communicating with the vehicle regarding the warning/ticket decision and an indication that the offending vehicle is free to leave.

The line I call into question is specifically where it describes the protocol for "identifying violators." There is a concern for identifying violators first, before ever even communicating with the vehicle. Seeing a person as a threat or risk is a human error, and here we are seeing it programmed into a technique. Machines and their protocols are after all a reflection of their

003 Finley, Klint «Why Robocops Need to Be Less Efficient Than Human Cops.» *WIRED*. Nov 12. 2014

creators. As John Fiske states, "today's seeing eye is white,"[004] and that eye is programmatically transferable. Whose data is this? How was this data collected? What was considered criminal? How was crime data collected before this system was put into place when a white police officer was guided by intuition? Wendy Chun's essay Software as Ideology builds on this idea of the transferrable eye, arguing that software is not without bias and will be a reflection of a system already under power.[005] Ideology is programmatically transferable.

[0011] 110 (police vehicle) may be in wireless communication with a remotely located central computing system 195 via a wireless communications infrastructure 170 and a communication network.

Spatial algorithmic policing ran through the mentioned central computing system will not replace the white gaze but rather will work in conjunction with it via surveillance cameras and road-side sensors. Thus there is no reason to look past surveillance systems solely under the biases of the human eye but instead to return to them and re-examine how many seeing eyes, human and machinic, complicates this. Observed by Simone Browne in Dark Matter, these include Steve Mann's human eye as a "body-borne camera," Judith Butler's "racially saturated field of visibility," or Maurice O. Wallace's "picture taking racial gaze."[006]

[0011] ...110 may be trained or otherwise programmed using machine learning tools (e.g. deep neural networks) to find good hiding spots to catch violators of traffic laws such as, for example, speeders, red light violators and stop sign violators.

Returning again to Jackie Wang, she states "predictions are much more about constructing the future through present management of subjects categorized as threats or risk."[007] Yet, the patent does little to describe what data is used to predict the future (Claim 360 illustrates the processor within a network of a "record," an anonymous "software program," an unidentified "traffic law database" source.) A glitch in "digital carceral infrastructure" may leave us in **a Kafk**aesque nightmare where one is detained and harasse**d full** understanding of the processes that executed the **tech**n**i**que protocols. Transparency is not inevitable. It is something that we must declare from the very start. The alternative is a black box in white space painted grabber blue.

004 Fiske, John. *Surveilling the City. Theory, Culture and Society 15*. May 1, 1998. p. 85.

005 Chun, Wendy. *On Software, or the Persistence of Visual Knowledge*. Grey Room. 2005.

006 Browne, Simone. *Dark Matters: On the Surveillance of Blackness*. Durham, N.C. Duke University Press, 2015.

007 Wang, Jackie. 2017. *Carceral capitalism*. Brooklyn: Semiotext(e). p 43.

Natalie Rothfels

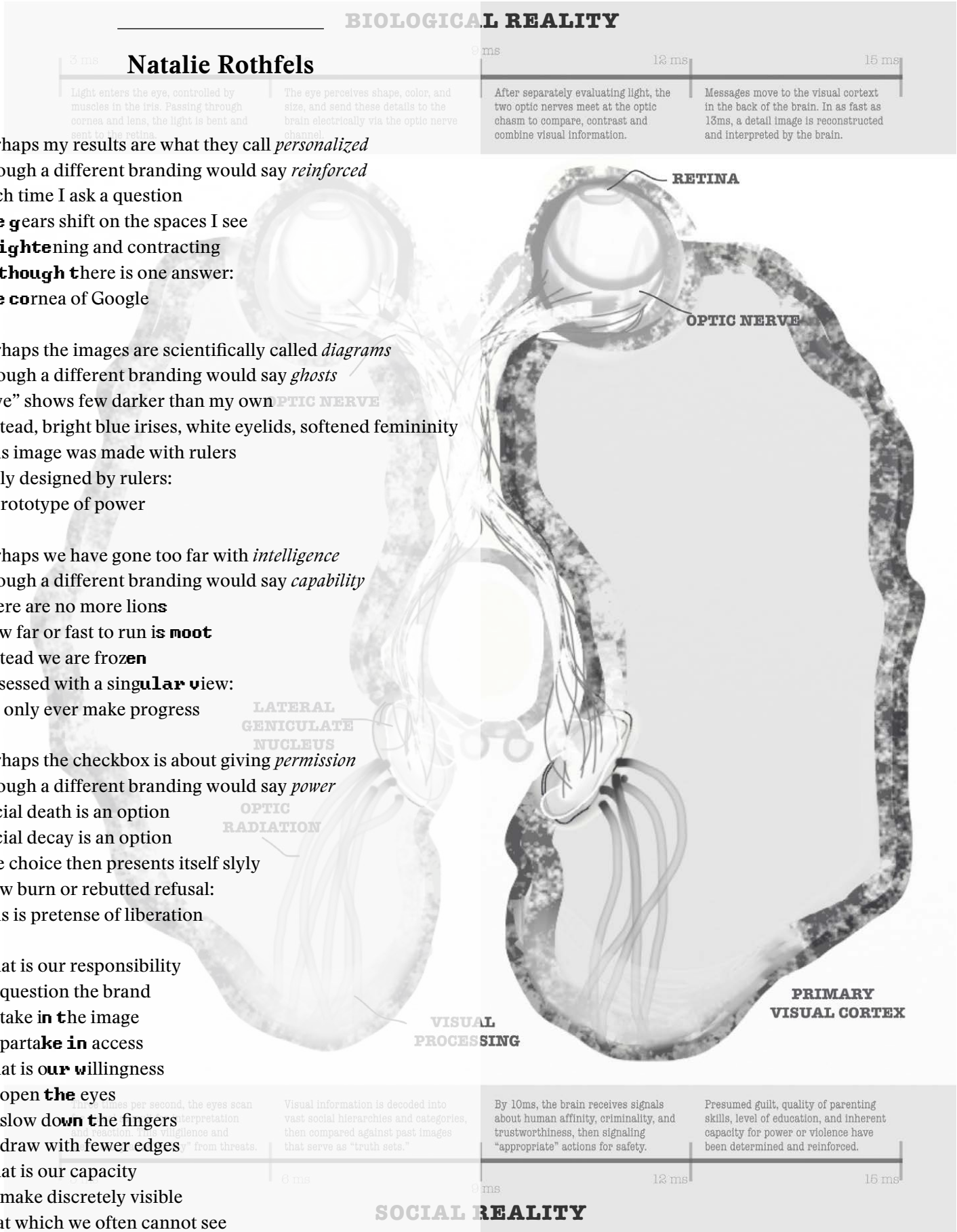
Perhaps my results are what they call *personalized*
Though a different branding would say *reinforced*
Each time I ask a question
The gears shift on the spaces I see
A tightening and contracting
As though there is one answer:
The cornea of Google

Perhaps the images are scientifically called *diagrams*
Though a different branding would say *ghosts*
"Eye" shows few darker than my own
Instead, bright blue irises, white eyelids, softened femininity
This image was made with rulers
Fully designed by rulers:
A prototype of power

Perhaps we have gone too far with *intelligence*
Though a different branding would say *capability*
There are no more lion**s**
How far or fast to run i**s moot**
Instead we are froz**en**
Obsessed with a sing**ular v**iew:
We only ever make progress

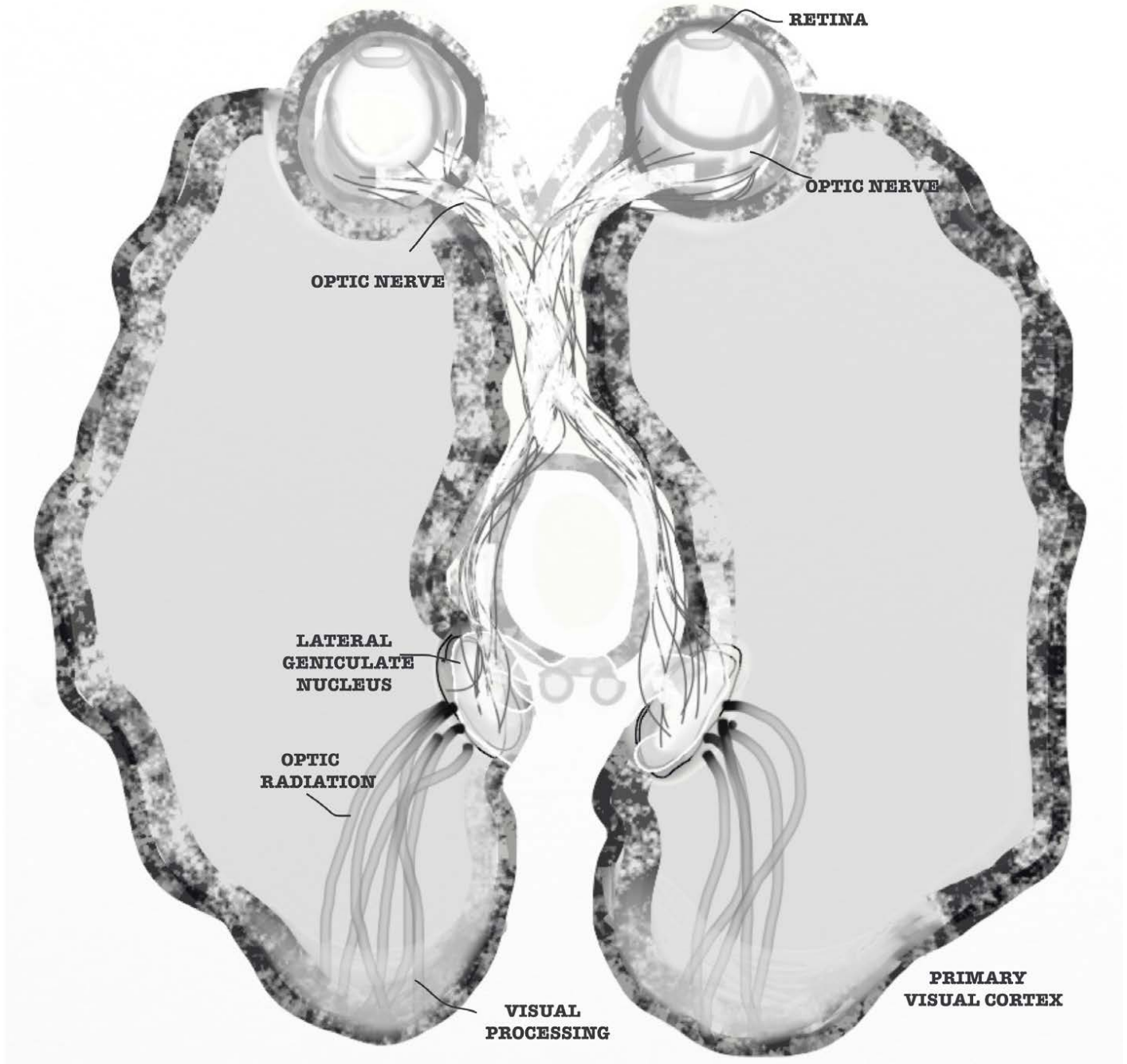
Perhaps the checkbox is about giving *permission*
Though a different branding would say *power*
Social death is an option
Social decay is an option
The choice then presents itself slyly
Slow burn or rebutted refusal:
This is pretense of liberation

What is our responsibility
To question the brand
To take i**n t**he image
To parta**ke in** access
What is o**ur w**illingness
To open **the** eyes
To slow do**wn t**he fingers
To draw with fewer edges
What is our capacity
To make discretely visible
That which we often cannot see



BIOLOGICAL REALITY

3 ms	6 ms	9 ms	12 ms	15 ms
Light enters the eye, controlled by muscles in the iris. Passing through cornea and lens, the light is bent and sent to the retina.	The eye perceives shape, color, and size, and send these details to the brain electrically via the optic nerve channel.	After separately evaluating light, the two optic nerves meet at the optic chasm to compare, contrast and combine visual information.	Messages move to the visual cortext in the back of the brain. In as fast as 13ms, a detail image is reconstructed and interpreted by the brain.



3 ms	6 ms	9 ms	12 ms	15 ms
Three times per second, the eyes scan for visual stimuli for interpretation and reaction. This viligilence and alertness grants "safety" from threats.	Visual information is decoded into vast social hierarchies and categories, then compared against past images that serve as "truth sets."	By 10ms, the brain receives signals about human affinity, criminality, and trustworthiness, then signaling "appropriate" actions for safety.	Presumed guilt, quality of parenting skills, level of education, and inherent capacity for power or violence have been determined and reinforced.

SOCIAL REALITY

Mathilde Mouw-Rao

If there is already something here, erase it! Then...

draw a picture of A WOMAN IN TECHNOLOGY.

#ErasurePortraits 

Take a photo with your phone and post the portrait that the previous artist drew to Instagram, for everyone to view, with the hashtag #erasureportraits

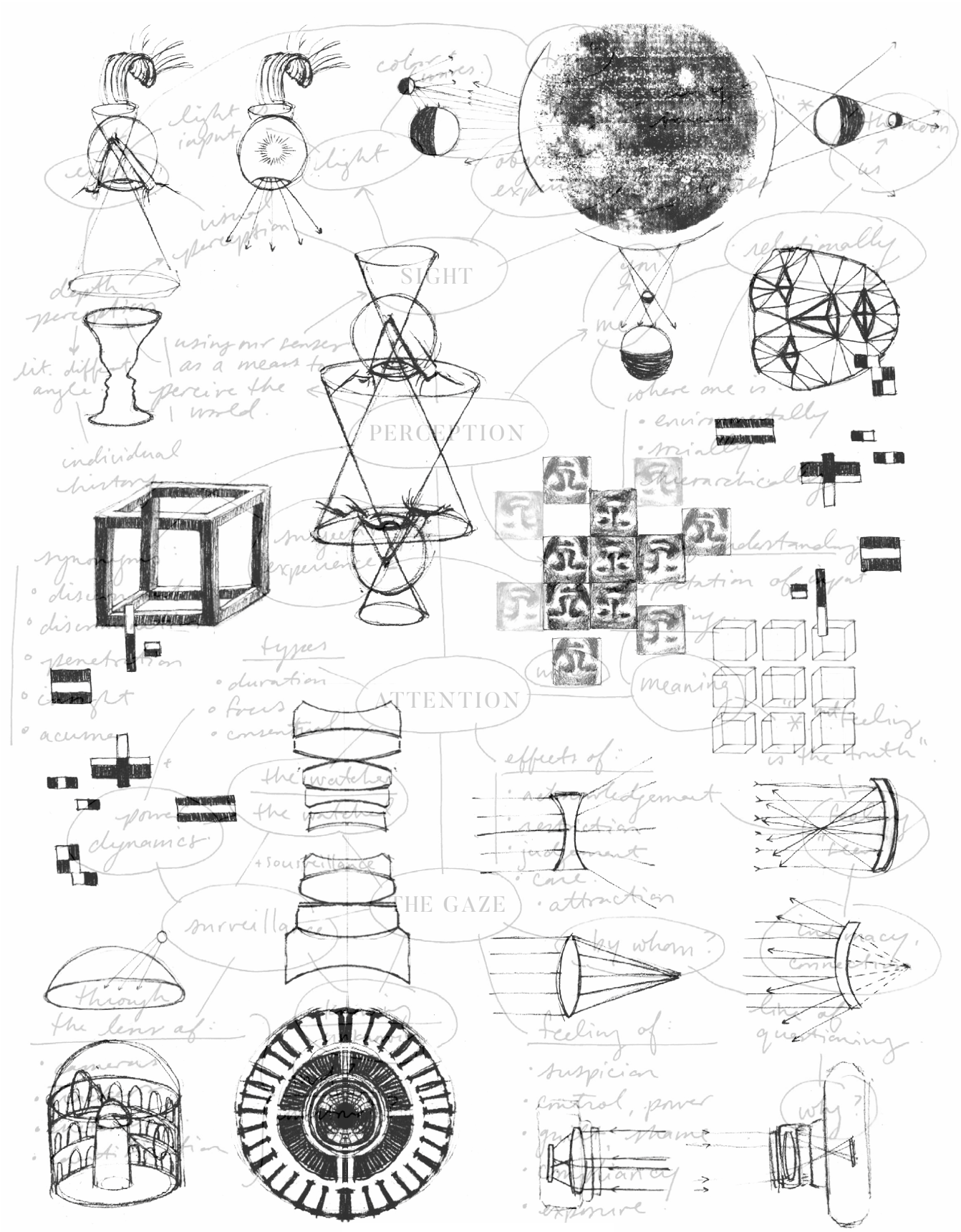
Maybe you didn't see this page until you had already erased the previous artist's drawing—would you have liked to document their work?

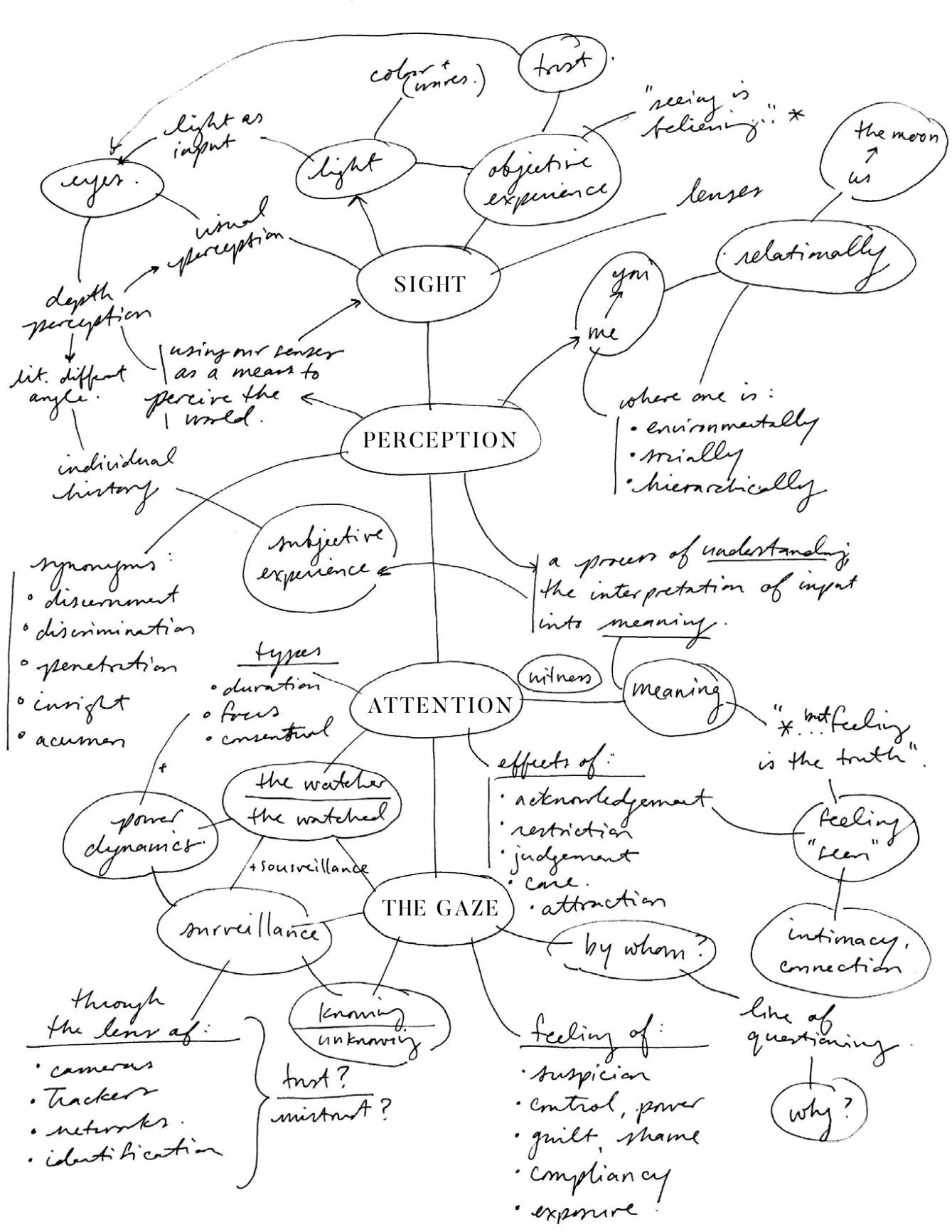
When erasing and drawing over these portraits, there's a chance to consider a larger context in which others' work, knowledge and humanity gets erased from history. For example, the attempt to erase the knowledge that someone else was living on a piece of land is crucial to the process of claiming land that once belonged to them. Submitting an idea into a system that gives sole ownership to the person that registered it also requires erasing the intellectual contribution of anyone who had the idea before or will come up with it later. This is how patents work. By writing an idea down in a specific way, it enforces the idea that others have no ownership over it, and cannot access it or benefit from it unless they pay. Whether the idea was thought of earlier or used elsewhere already is of little importance.

The process of rushing to stake a claim, excluding others from getting value from a resource before they can get there and exclude you, depends on erasure. When I was growing up I was taught that, if I didn't claim credit for my work or ideas when I "should have," I could lose all recognition for my work and, as a result, lose access to resources and the ability to live a fruitful life. It was on me to ensure that I wasn't the fool who gets erased. When I first learned to code, I wanted to work hard to become a great developer quickly so that people would no longer think that all women coders were total beginners, so I could start building never-before-seen software before someone else got the idea. I thought, just because women coders hadn't distinguished themselves up until now didn't mean it couldn't happen in the future if I or another woman worked hard and showed the world what we could do. Then I learned that much of the foundational knowledge of programming actually came from women. These women, who held the job title "computer," programmed massive computing machines by physically plugging wires into them to change the programs that would run. The women computers would figure out how to make the proposals of computer scientists (usually men) a reality in the physical computer, to get an answer to their question. They innovated on the processes for doing this efficiently and that became the foundation of programming as we know it today. I was impressed by their accomplishments and prouder than before to be a woman in programming. But I also became more fearful that my accomplishments could be dismissed no matter how hard I worked, and my contributions reattributed. These women have been intentionally erased from the narrative to make room for the idea that white men are the only people capable of understanding the complexity of programming.

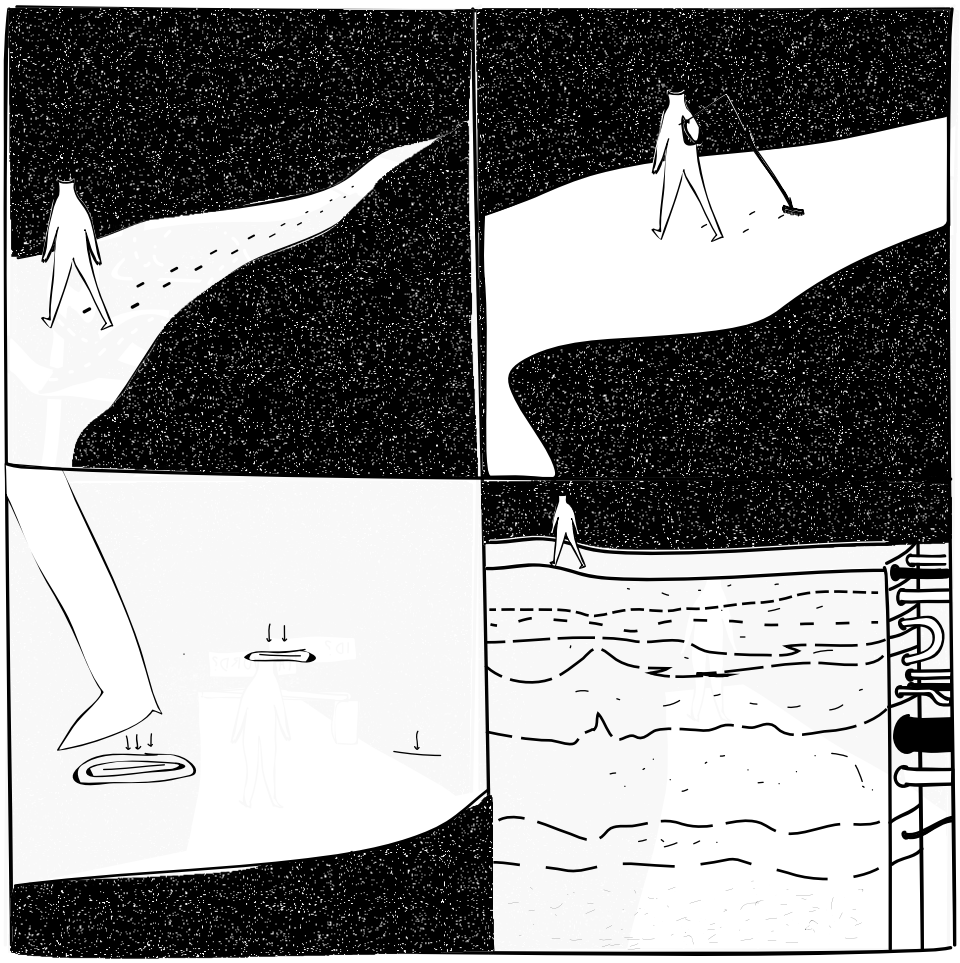
In an effort to foster my art practice in a way that counters erasure, I'd like to take the small step of acknowledging folks who helped me with this zine project by listening to my ideas and talking through them with me—Natalie Rothfels, Katherine Deimert, Iaian Nash, Zai Aliyu, Shelby Wilson, American Artist, Francisco Rojo, Gia Castello, and Celine Katzman.

Katherine Diemert




SIGHT
PERCEPTION
ATTENTION
THE GAZE
eyes
light
objective experience
trust
color (+ wires)
light as input
visual perception
depth perception
lit. diffent angle
individual history
using our senses as a means to perceive the world
"seeing is believing": *
lenses
the moon
us
relationally
you
me
where one is:
• environmentally
• socially
• hierarchically
subjective experience
a process of understanding
the interpretation of input into meaning
synonyms:
• discernment
• discrimination
• penetration
• insight
• acumen
types
• duration
• focus
• contextual
witness
meaning
"* but feeling is the truth".
effects of:
• acknowledgement
• restriction
• judgement
• care
• attraction
feeling "seen"
intimacy, connection
the watcher / the watched
power dynamics
+ surveillance
surveillance
through the lens of:
• cameras
• trackers
• networks
• identification
knowing / unknowing
trust? / mistrust?
by whom?
line of questioning
why?
feeling of:
• suspicion
• control, power
• guilt, shame
• compliancy
• exposure

Esther Bouquet

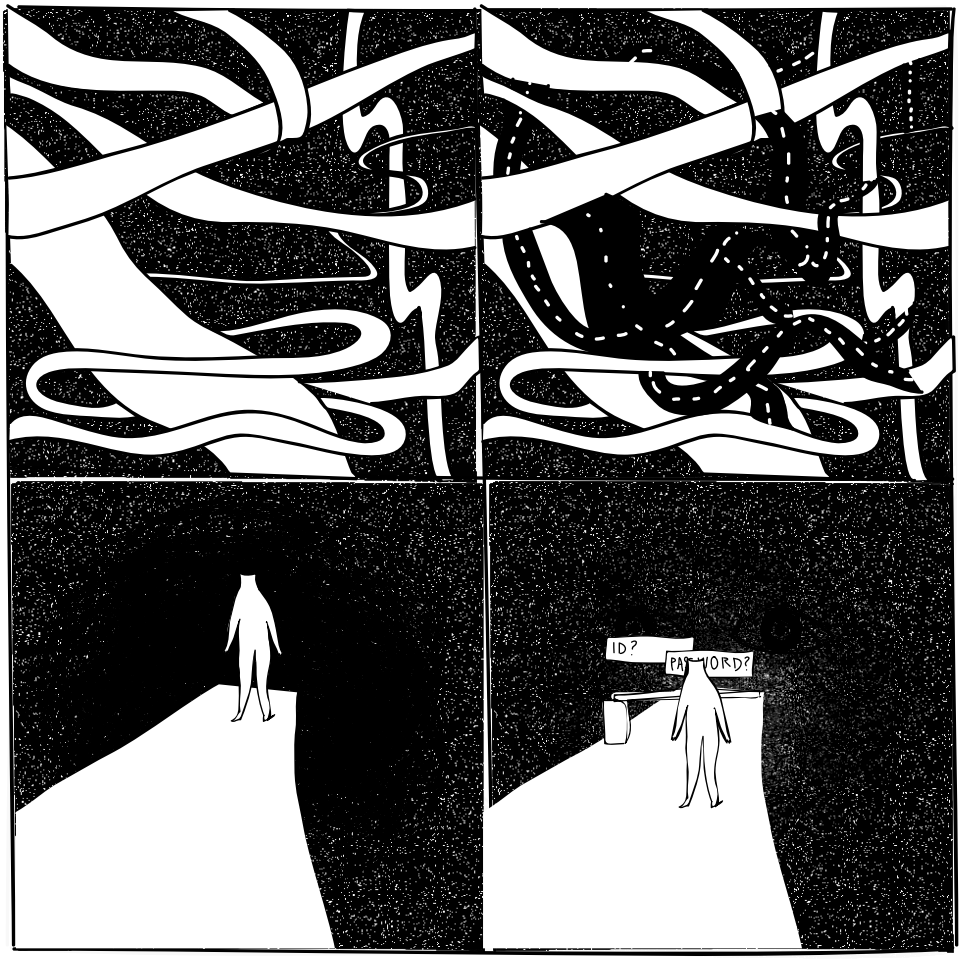


BROWSING THE WEB IS LIKE WALKING IN THE SNOW. YOU CAN LOOK BACK AND SEE THE MOST RECENT PATH YOU TOOK.

ERASING YOUR TRACKS ON THE SURFACE MAY SEEM EASY.

BUT WHEN THAT INFORMATION IMMEDIATELY INFILTRATES THE SURFACE OF THE WEB, YOUR BEHAVIOUR GETS ABSORBED.

ONCE PROCESSED, THE WHOLE COLLECTION CAN REVEAL SIGNIFICANT INFORMATION, ENABLING COMMERCIAL TARGETING AND/OR MASS SURVEILLANCE.

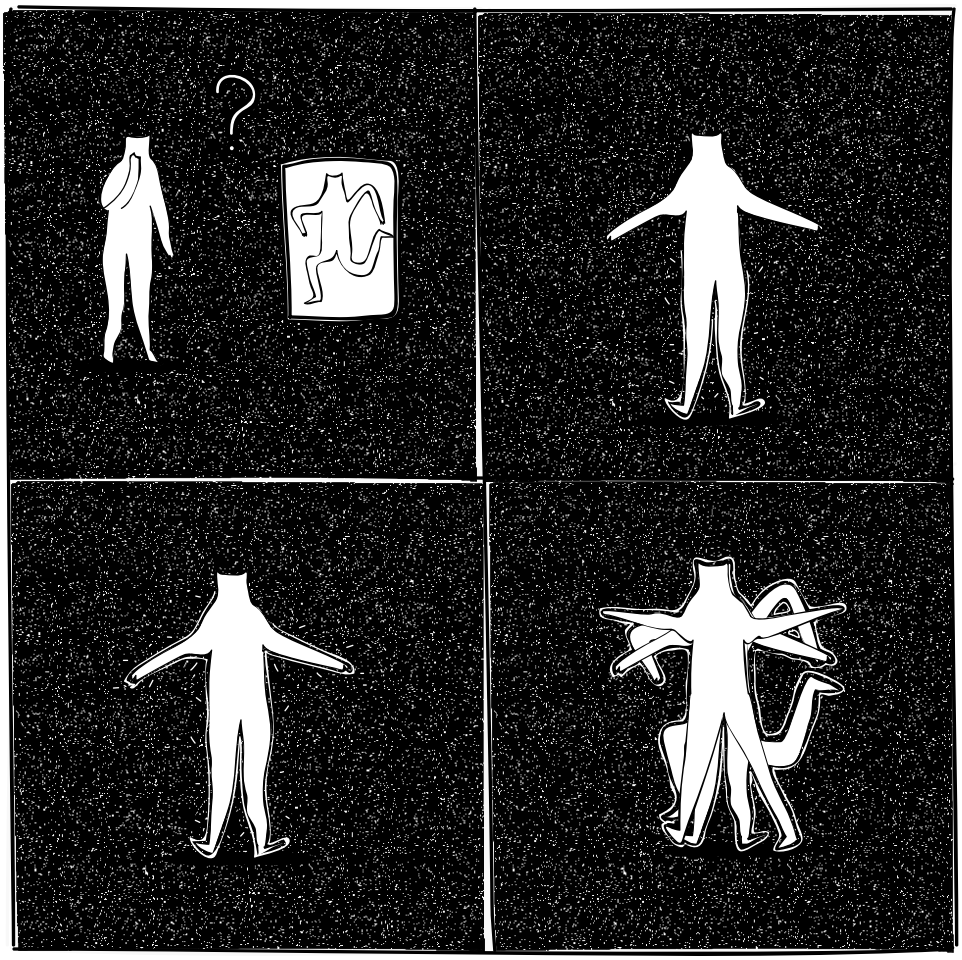


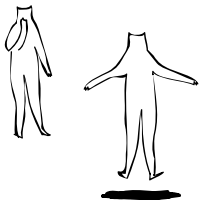
THE WEB IS STRUCTURED WITH EQUAL ROADS THAT GUIDE US IN MANY DIRECTIONS.

BUT MOST POWERFUL COMPANIES NO LONGER USE THE SHARED ROADS. THEY BUILT THEIR OWN DARK HIGHWAYS.

WITHOUT SUFFICIENT PERMISSION, YOU WON'T BE ABLE TO ACCESS THEM. THEY WILL REMAIN BLACK HOLES.

IF ACCESS IS GRANTED, YOU WILL STILL HAVE TO PAY A TOLL: AGREEING TO BE THE SUBJECT OF MORE SCRUTINY.



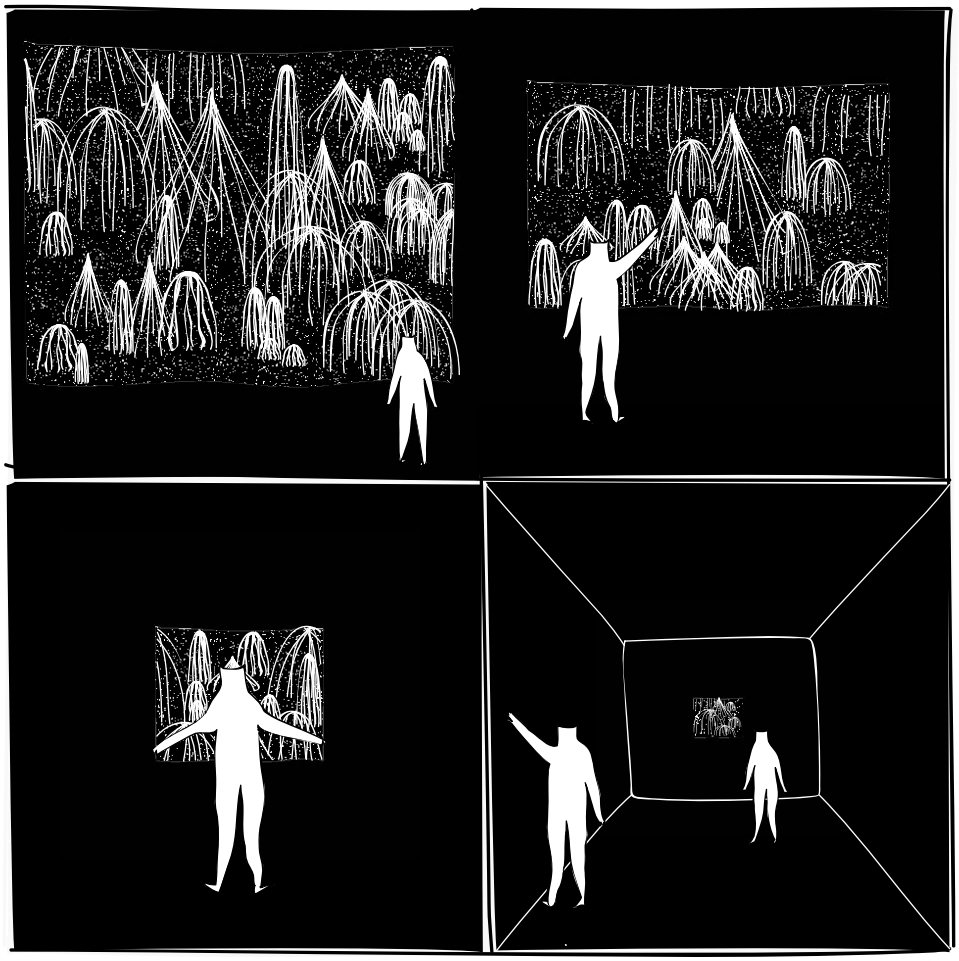


THE MOLD THAT CONTROLS US USED TO HAVE A GENERAL, PRE BUILT FORM

HOW CAN WE IMAGINE OURSELVES OUTSIDE OF A BOX THAT WE DON'T EVEN KNOW WE ARE STUCK INSIDE?

THE MOLD WE LIVE IN NOW ACTS MORE LIKE A SECOND INVISIBLE SKIN, MAPPING OUR MOVEMENTS PERFECTLY.

THIS NEW SKIN CREATES THE ILLUSION OF FREEDOM AND FLEXIBILITY WHILE BEING MORE TOTALIZING IN ITS DIFFUSENESS



EVEN IF WE HAVE ACCESS TO WORLDWIDE CONTENT FROM OUR DEVICES...

IT MODULATES ITSELF FOLLOWING VARIABLE GEOMETRIES TO MATCH LOCAL FRAMES.

... THE WEB ADAPTS ITSELF TO SUIT THE REALITIES OF EACH REGION.

IT'S LIKE LOOKING AT A LANDSCAPE THROUGH A WINDOW. EXCEPT WE CAN'T LEAVE THE ROOM AND SEE IT WHOLE.

Kilogirl

Yuzhu Chai

Instructions

001 Connect the dots in anyway you like
002 If you encounter a dot without any phrase on it, please add a phrase
003 Think about the labor behind the technology

[**kilogirl**] – (noun, invented in the early 1940s. I use the phrase to describe labor that are often ignored in the fast development of technology.) The official term used to describe the energy that is "equivalent to roughly a thousand hours of computing labor."

[**moongirl**] – (noun, a synonym for Deus ex machine. The girl who programed the software that save the moon landing, but it was barley portrait or mentioned in Apollo documentaries.) There was a plot twist during the Apollo 11 moon landing, that not a lot of people paid attention to. Several alarms were triggered minutes before the landing. Margaret Hamilton, who had previously prepared for such a moment, designed the software that displayed the priority alarm, which successfully subverted the abort of the historic moon landing. But that wasn't the first time that she saved the day. During Margaret's early career, she was part of the SAGE project. Assigned to a program that no one could figure out, not only did she make it work, she also printed out the answers in Greek and Latin.

[**love-machine**] – (noun, strictly describe inanimate objects. The earliest computers are huge, and need multiple people to operate.) Although the Manchester Mark 1 was big and heavy, he had a nickname given by the British press: electronic brain. This nickname caused a bunch of scientists arguing over whether or not a computer can be creative. Mark 1 was mainly used as a resource for the researchers to learn the practical use of computers. The first realistic program Mark 1 ran was to search for Mersenne prime numbers, he had a 9-hour error-free record. However, Mark was not made to only calculate numbers. Christopher Strachey, a computer scientist wrote the first computer generated poem algorithm for Mark 1, called love letter.

[**numbers**] – (noun, often used in technology for significant information) 1 Million Workers. 90 Million iPhones. 17 Suicides. This is the title of a WIRED article published on Feb 28th, 2011, after the massive increase in suicides in Foxconn, Shenzhen.

[**oppy**] – (adj, describe a fighting spirit. Opportunity Rover landed on the moon 2004, for a 90-day activity. It worked for 15 years.) At the beginning of 2019, NASA announced the end of the Opportunity Rover's mission. The phrase 'my battery is low, and it's getting dark' went viral. However, this phrase, recognized as the last transmission of the Rover back to Mission Control, was actually science reporter Jacob Margolis's poetic portrait of the Rover's last messages – there is no power left, and the sky was incredibly dark. The poignancy of this phrase, however, invoked empathy among thousands of people.

[**enchantress-of-numbers**] – (term of endearment. A girl who dedicated her entire life to Mathematics and computing.) Ada Lovelace have a lot of other names, and every one of them contains a great story.
1. She called herself an "Analyst" with a "poetical science" approach, she saw machine as more than just a tool to crunch numbers; numbers as something that could represent more than quantities.
2. Charles Babbage called her "Lady Fairy". She was a sick child, but she also wanted to fly. Ada went on to write an illustrative guide call "Flyology".
3. Charles Babbage also called her "enchantress of numbers". Ada kept a series of notes, recorded in alphabetical order. In Note G, she included a detailed method for calculating a sequence of Bernoulli numbers using Babbage's Analytical Engine, which had been widely recognized as the first computer program; and her, the first computer programmer.

[**astronomer's-clock**] – (phrase, describe a hardworking person with extreme attentions to details. The girl who precisely predicted the return of Halley's Comet.) Nicole-Reine Lepaute had always been fascinated with the sky. Her work was always involved with astronomy. Ever since a child, she had worked hard, most of her knowledge was self-taught by drowning herself in books.

[**BGC**] – (BLACK GIRLS CODE, non-profit organization) I recently had just graduated from a software engineering boot camp, where I am the only 3 women with color among a 20 people program. Kai, a 12-year-old gamer girl also had a similar experience. Kimberly Bryant, inspired by her daughter Kai, started an organization for women with color to have equal access to technological education and information called Black Girls Code. To Kimberly, starting this organization was a risk, but her mission to create future technologists helped her see it through. She aims to train 1 million girls by 2040.

Forms as a Site of Ideology

Max Bittker

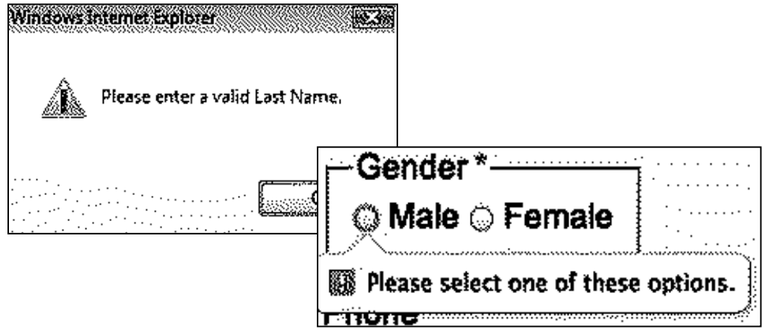
The form is a machine to say "no." It is a gate which rejects applicants according to invisible rules and logics of validity. It acts not just as a lens, but as a filter and barrier.

1

Forms are traditionally positioned at points of access to institutional resources. Callous computer systems make for desirable guards, and lend their aura of impartiality to broader systems of exclusion.

Healthcare, education, national borders—these systems have become psychologically defined by their imposing and emotionally demanding intake forms.

The ideological position of a software system cannot be separated from the larger systems of power it lives within.



2

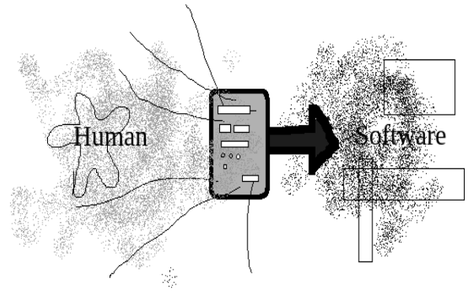
Software is set of ideas and rules encoded into digital memory. The result is a material artifact which replicates and enforces the ideology of its creation.

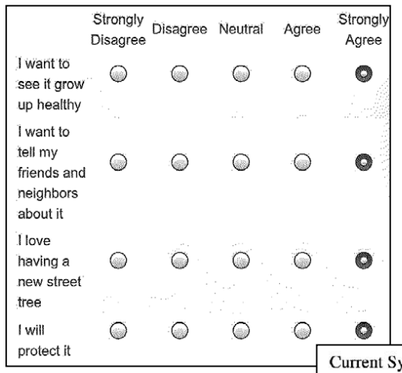
Computers seek to present themselves as flat and objective, but their true nature comprises of deeply layered surfaces. These folds accumulate ideological payloads that evade direct perception by both their users and their creators.

Computer programs encode a set of assumptions that form a model of reality. This model does not include a concept of the unknown. A computer perceives itself as an exhaustive and self-consistent world. "I/O," or "input/output," are explicit locations of interchange between that inner world and the broader universe.

3

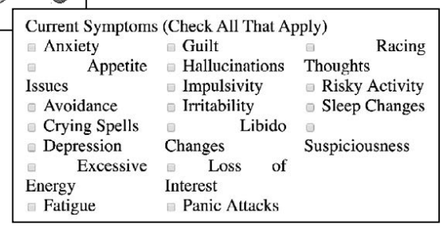
Forms are one site of interface between the realm of the human and the realm of software. They act as a gateway where humans may enter. This portal is the point of contact between the rules of the software system and the messy reality of a human being. The form is the ideal place to investigate the reification of ideology through software.





4

"Free form" data is not accessible to computer systems—they crave strictly regimented fields and values. In order to enter through a form and be transformed into a legible digital artifact, humans shape themselves to fit the constraints of the form.



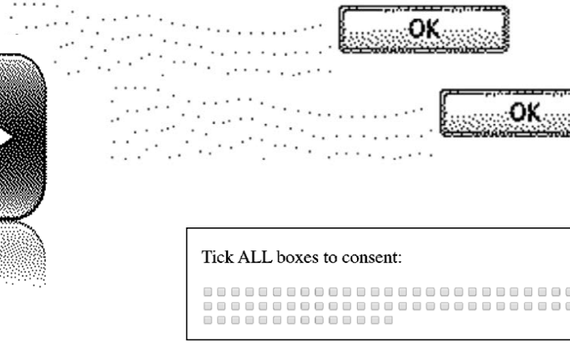
I like to use a computer (Type yes if you agree)

Who raised you? (max 30 characters)

5 — Form Anxiety

By design, the power of the form comes from how its fields constrict inputs and make them legible to the machine. This process is necessarily reductive and homogenizing.

Filling out a form with your name and information transforms you into a piece of data on the terms of the software. This is the cost of submitting.



6 — The Dissolving Form

Computers reproduce ideology with power and subtlety. Software obscures intention and evades critical attention through the appearance of neutrality.

Forms are gateways for humans to engage with and submit to ideology. The surface area between software and human increases over time to become larger, more porous, and more diffused. The borders of the cybernetic world dissolve to become less visible.

As the interface envelopes us, it becomes harder to trace the lines of control.

Infinite digital ideology encoded into ubiquitous contact; a constant state of submission.

OnLiNe S4feTy ZiN3!

By Gia Castello

“Privacy is not the same for the powerful, which allows them to evade the limits of a system in itself designed to give them privileges; and privacy for the rest of the people, that protects them from a system designed to exploit them. Our world is upside down. We have a justice system that represents injustice. Law and order are there to create an illusion of social peace, and hide the systematic and deep exploitation, the violence, and injustice. Better follow your conscience, and not the law.”

—Phineas Fisher

The Internet is my favorite place on earth. It has given me a space to build networks of collaboration and fight against structures of power and control. Using these digital networks I can organize meetups with my local community to take action on political, economical and social debates. Internet also allows me to contribute to international investigations with women journalists, activists artists and developers from all Latin America. It helps me and my community to design, produce, and publish stories about underrepresented topics in media outlets so they can reach civil society as an attempt to make our governments accountable.

Because of this power, the United Nations declared access to the internet as a fundamental human right. This is also why when certain content is being banned, it can be a violation to our freedom of speech. This power is also the reason why our data matters and is wanted. It is needed as an asset to make a profile of our online presence and later on used against us. Cyber harassment & online violence are personal, direct and capable of destroying ourselves &

our bodies. Surveillance, control, censorship, cyber-terrorism, government interventionism and other types of violence provoke anguish, paranoia, stress, fatigue and through time, they develop chronic sadness and depression, amongst other damages. They make us lose our balance.

This toolkit for online safety is written with my fellow activist sisters in mind, and it is an invitation for you to think about your digital presence, to analize which are your own specific vulnerabilities online, and later on choose the tools that most adapt to your needs depending on how sensible the information you are sharing is. This zine won’t make online violence, frauds and harassment dissapear, but these tools will help you avoid surveillance as much as you need and want. You can make your digital practise more secure. This is my way to give you a hug, dear friend of the digital era, writing from the eye of the hurricane. Take care of yourself, and resist.

call things by their name

First, it’s important to call things what they are. This will help us understand the risks, but also to choose the tools and precautions we need to adopt for each of our own cases. Most of **ONLINE ABUSE** falls into one of these categories, set by **WOMEN’S MEDIA CENTER:**

DOXXING: “Dox” is a slang version of “documents”. The unauthorized retrieving and publishing of a person’s personal information by hacking, causing fear, stress and panic is the objective of doxing, even when perpetrators think or say that their objective is “harmless.”

SWATTING: Deliberately tricking authorities into responding to a false emergency situation that might include the use of weapons and possibility of being hurt. The term comes from “SWAT” , a branch of the US police that uses militarized techniques to breach targeted places.

STALKING: Women are frequently illegally surveilled. This happens in their apartments, changing rooms, jobs, supermarket, stairways, public transport, locker rooms, police stations and in classrooms while they teach or study. Justice Department records reveal that 70 percent of those stalked online are women and more than 80 percent of cyber-stalking defendants are male.

UNSOLICITED PORNOGRAPHY: Sending unsolicited pornography, violent rape porn gifs or photographs in which a target’s photograph has been sexualized. In 2003, the website for UNIFEM, the United Nation’s Development Fund for Women, was stolen online by a pornographer who populated the site with violent sexual imagery.

GENDER-BASED BULLYING: It involves the use of words, insults, profanity and, often, images to communicate hostility towards girls and women because of their gender. Typically, harassers resort to words such as “bitch,” “slut,” “whore,” or “cunt” and include commentary on women’s physical appearances.

IDENTITY THEFT: As defined by the Department of Justice, identity theft includes, “crimes in which someone wrongfully obtains and uses another person’s personal data in some way that involves fraud or deception, typically for economic gain.” This can also involve account hijacking.

NON-CONSENSUAL PORNOGRAPHY: The distribution of sexually graphic images without the consent of the subject of the images. The abuser obtains images or videos in the course of a prior relationship, or hacks into the victim’s computer, social media accounts or phone. Women make up more than 95 percent of reported victims.

RETALIATION AGAINST SUPPORTERS OF VICTIMS: Online abusers will often threaten to or engage in harassing their target’s family members, friends, employers or community of supporters.

MOB ATTACKS: Hostile mobs include groups of people systematically harassing a target. #Slanegirl, a hashtag that was used for the trending global public shaming of a teenage girl filmed performing fellatio, is one example.

SHOCK AND GRIEF TROLLING: Targeting vulnerable people by using the names and images of lost ones to create memes, websites, fake Twitter accounts or Facebook pages. Feminist writer Lindy West has described how harassers set up Twitter accounts using a stolen photograph of her recently deceased father. The name on the account was a play on his name and a reference to his death. “Embarrassed father of an idiot,” the bio read. It cited his location as, “Dirt hole in Seattle”.

RAPE AND DEATH THREATS: Rape and death threats frequently coincide with sexist, racist commentary. While online threats may not pass current legal tests for what constitutes a “true threat,” they do generate anxiety and alter the course of a person’s life.

Risk Assessment

The goal in all this circus is to have peace of mind. My recommendation for you is to try not to download everything tool you come across. Someone that is harassed by their partner and needs to encrypt their messages doesn't need the same tools as someone that has to remain anonymous because they are hacking banks to spread money to activists organizations, like Phineas Fisher for example. Each case is different and has to be treated as such. This Risk Asessment can help you understand your real threats and you can start managing your tools based on that:

HOW SENSITIVE ARE YOUR ASSETS?

This helps to identify the value of your digital assets and the degree of impact if those assets are damaged, lost or published.

WHAT IS YOUR ADVERSARY'S THREAT?

You can consider them to be low (little impact on human life or the continuation of operations), medium (resulting in loss of sensitive information, data or costly equipment/ property), high (serious consequences resulting in loss of classified or highly sensitive data or equipment/facilities that could impair operations) or critical (resulting in loss of life or serious injury).

WHAT CAPABILITIES DO YOUR ADVERSARIES HAVE?

What are your adversaries time resources? What are their financial capabilities? Do they have technical skills? All these help understand how they can act in the future.

WHAT CAPABILITIES/RESOURCES DO YOU HAVE TO DEFEND AGAINST YOUR ADVERSARIES?

What are your capabilities in terms of financial, time or technical resources? How much you can/ are willing to learn in the near future to mitigate their damage?

s3t_K!L13R_p4s5w0rD5

PICK AT LEAST 15 CHARACTERS, USE UPPER & LOWER CASE LETTERS AND SYMBOLS

You can use phrases, quotes, or parts of your favorite poems to help you remember them. The more characters we use, the more time it takes for someone who wants to decipher them. Another handy trick is to use different keyboard dictionaries.

USE 2-FACTOR AUTHENTICATION

It makes your attacker's life harder and reduces fraud risks. By double-checking that your identity is legitimate. It first asks for users and password, and needs to double-check with your e-mail or text messages, or another platforms.

USE DIFFERENT PASSWORDS FOR DIFFERENT ACCOUNTS

We humans are not very good at remembering. having 60 accounts and a different password for different platforms is not an easy task. Consider using a password manager if you need to.

S4F3_N@V!G4T10N

NAVIGATE ON HTTPS WEBPAGES

That extra "s" stands for "Secure Sockets Layer" that encrypts your connection to a website. This way hackers can't intercept any of your data when it's in transit. You can download the **HTTPS EVERYWHERE** as an add-on to your browser.

AD-BLOCKERS

Websites are constantly trying to build a user profile based on your interests to personalize advertising. Some websites may even use your computer to mine cryptocurrencies without their knowledge (or explicit permission). You can avoid this by using ad-blockers. Two favorites are **UBLOCK ORIGIN** and **PRIVACY BADGER.**

USE ALTERNATIVE BROWSERS

Alternative browsers automatically block ads and trackers. The recommended browser is **DUCK DUCK GO** for smartphones, or **TOR BROWSER** for your desktop. Whenever possible use TOR, it is not that much more ram and you help the community.

ERASE YOUR BROWSING HISTORY FREQUENTLY

Cookies are a tool that, along with browsing history, help web browsers speed up users' browsing sessions. But they also pose a threat. Attackers could steal that information to gain access to our accounts and, by extension, make off with our personal information. Set a calendar and get used to clean it.

USE VPNS

A VPN, or Virtual Private Network, allows you to create a secure connection to another network over the Internet. VPNs can be used to access region-restricted websites, shield your browsing activity from prying eyes on public Wi-Fi, and they are also used by organizations to protect sensitive data in transit.

S@f3_ch4ts

END-TO-END ENCRYPTION

It is common that telecom providers, internet providers, and platforms get access to all your information, store your conversations. With end-to-end encryption, no third parties can decipher the data and companies are unable to hand over texts of your messages to their authorities. My personal favorites are **WHATSAPP** and **SIGNAL.** Whatsapp will protect the confidentiality of the messages, but it isn't as secure or anonymous.

ERASE YOUR CHAT HISTORY FREQUENTLY

if someone get access to your phone, this is a handy way to prevent them from accessing your private information like chats with your friends, lovers or a saved passwords that you forgot you sent to yourself.

S4F3Ty_!N_H@RDW4R3

MUTE MICROPHONES AND CAMERAS

When handling sensitive conversations, turn off the devices in the room. Just in case, cover the camera at all times to avoid being recorded.

Lock your devices every time you leave them unattended. If you can avoid it, don't leave your computer unattended.

Don't plug in things to your computer if you don't fully trust the person that owns them.

If you are working with very sensitive information, use full disk encryption in your computer,
and external hard drive.

SurVeilLaNcE nO MoRe

NOW THE POWER IS IN YOUR HANDS.

Thank you to my goddesses of the internet Mini from R'lyeh Hack Lab, Olivia Martín and David Huerta from The Freedom of Press Foundation, my Chicas Poderosas squad, and the Vita Activa team, who always keep me safe from trouble.

Table of Contents:

About this book

This book teaches you how to become an algorithmic mastermind and a rockstar javascript developer. By mastering algorithms, you can easily master the worlds of business and scale systems to blanket the globe. Integrating this knowledge with how to make beautiful forms and web applications makes you into a unicorn and a great candidate for making the next unicorn startup (startup with over one billion dollar valuation). This book presents over eight thousand equivalent developer hours of knowledge and over fourty five thousand words of wisdom, easily understandable in a day of focusing!

Who should read this book

Anyone with basic programming knowledge, access to broadband networks, and the ability to stay up for extended periods of time. Since tech is changing all the time, you need to be able to search for answers quickly and ask questions online. Amazingly, people will often answer your questions for free online, stay patient, we will cover this in the last hours. We only ask for you to have a Mac, a good understanding of math, and ability to focus continuously on lots of dense content.

How this book is structured:

Most competent learners should finish a chapter in each hour. The complimentary subscription code in this book allows you to follow along online with our exercises, and with our "code-smart" systems, allows you to digest this material in only 24-hours!

If you buy this book used or the code has been lost, a new code can be purchased at https://crackingcoding.inpublic.space/buy, for the low cost of $125.

After each chapter, there's a small assignment or idea to take note of and finish after your 24 hours is over that's a relevant way to test your new skill or remember the topic. You can find these in the table of contents for reference, and code samples can be found online at https://crackingcoding.inpublic.space/

What you will learn:

You will learn how to make the computer follow your exact instructions with exercises to print text to the screen, allow for users to enter business data, calculate the 20th decimal of Pi, find who has blocked you on social media, and traverse a binary tree to find cryptocurrency.

By doing this, we're preparing you to work in the fields of predictive algorithmic domination at large tech firms, look good in the eyes of venture capital, and be a reliable, logical, focused employee.

Learning programming is all about instructing the computer what to do: nevertheless if off topic. We focus on algorithms and tools that large tech companies interview for, making you interview-ready to instruct computers and make a good salary at the same time. We believe coding is the great equalizer: it is accessible to all. Learning to code is the best way to contribute back to society and be a respected and well-off professional. Programming is the fastest way to allow you to travel the world while working and finding the best artesian coffee shop with eight dollar lattes?

🕯️ Javascript was designed in 10 days, you surely can learn it in 24 hours.

Hour 1: Syntax

Programming syntax is not that daunting! All the symbols javascript uses are easily found on the keyboard. Most all programming languages use English for program flow and structure because it's the best language to describe code. In Javascript, these are the **keywords** the computer understands:

```
break case class continue default do else enum extends
for if import instanceof int null return static switch
this throw try void while undefined
```

💡 Only consulting companies will quiz you on this information. Read on for silicon valley and big tech tips!

We'll cover what these mean soon! Now that you're beginning to control your computer, let's give the computer some simple instructions to show you who's in control. `console.log` simply tells your computer to print the specified text to the console, and in this example the computer greets the world: 👋

```
console.log("Hello world!");
```

Programs can be split into multiple functions — a function is an abstraction for sets of commands that allow you to DRY (Don't Repeat Yourself) and reuse code:

```
function pitchForMoney() {
  console.log("AI Generator for Online for-Profit Coding Schools.");
}
```

Programmers often do not like to write code multiple times: it's not efficient and as a programmer you should be as lazy as possible and let the computer do all the work.

Now, if you want the computer to greet you, you can make a *variable* using the keyword *let*.

```
let name = "Chad";
console.log("Hello ", name);
```

Double quotes or single quotes tell the computer you're keeping a set of letters, or a string. Anything that is unquoted should be either a number or a boolean. Variables can also contain functions since Javascript treats functions the same as a number or a string.

💡 Want to be the next silicon valley personality? Learning to code helps you get venture funding and legitimizes yourself in the valley.

To declare a variable, you use the keyword `let` to declare a variable that can change and `const` to declare a variable that cannot be changed. After the keyword for a variable type, you type the name of a variable. You can either end there or you can add an equal sign followed by the variables value to also set the value of the variable when you create it. To manipulate variables, you can use typical symbols you learned in pre-school between two variable names or values: `+` adds two numbers or combines two strings into one, `-` subtracts two numbers, `*` multiplies two numbers, `/` divides two numbers.

```
let string = 'hi';
let currentHour = 1.00023;
let fundingAmount = 1000000;
let youAreBrilliant = true;
let canIFail = false;
let timeIsTicking = function() {
  currentHour = currentHour + 1;
}
```

Hour 2: Running your code

Now that you've written some code how do you have the computer execute that code and make it useful for others?

We'll cover two ways to run Javascript code:

1. Node — A program that runs your Javascript in a system shell with no user interface
2. Browser — Allows javascript to be embedded and controlling a webpage

You can run a script in node by opening an OSX terminal and typing `node` then type a space then drag your javascript file from finder into the terminal then press `Enter` to run your script.

```
node /Users/student/ai_world_domination_is_eminent.js
```

To load a script in a webpage, you need to write a minimal HTML file including a <script> tag, where you can write javascript within the script tag or in the adjacent ".js" file to the webpage.

```
<script type="text/javascript">
  console.log("Greetings, underlings.");
</script>
<script type="text/javascript" src="myscript.js"></script>
<h1>HTML is easy! Just start tags between angle backets.
    And end them with a slash before the tag name.</h1>
```

Let's practice! Web browsers offer two functions you can use for easy data input and output: `prompt` and `alert` : prompt is a function that asks the user for a variable with the prompt as its first argument and returns the user-entered string. Alert opens a dialog window with text given as a first argument. For example:

```
const age = prompt("What is your age?");
alert("Your age is " + age);
```

Hour 22: Testing your code

When you're working on that hot blockchain startup, you might want to skip any extra work to market, but this step is the secret that will save you headache later down the road. Can't convince your co-founder the importance of taking time to testing your financial code? Don't be the next Mount Gox and lose half a billion of your customer's funds.

Unit Testing ensures each small component of your code, or each function, does what it is supposed to do. Even though we've trained you to be the best coder sometimes your keyboard misses and key and you need to write some more code to make sure all those signals reached the computer.

Integration Testing tests all the other systems and interactions that your code has. If your code runs in isolation, congratulations! You don't need integration tests. However, if you are making money, you likely are integrating with third parties and need to write integration tests.

The best part of writing these tests is that you can prove using the computer that your reasoning around company decisions and system failures is correct since you have proved them and the computer has proven you correctly, twice.

⚠ Hour 22 onwards is not included in this preview ⚠


```
<strong class="Strong_gjs17i-o_O-weightBold_uvlhiv-o_O-fontBody_56f0wi text-secondary" data-reactid="1361"><span data-reactid="1362">5 hours to complete</span></strong></div><h2 class="H2_1pmnvep-o_O-weightBold_uvlhiv-o_O-bold_1byw3y2 m-b-2 " data-reactid="1363">Using Javascript to Build Web Applications</h2><div class="P_gjs17i-o_O-weightNormal_s9jwp5-o_O-fontBody_56f0wi" data-reactid="1364"><div class="rc-TogglableContent rc-module-description-text collapsed" data-reactid="1365"><div class="content" style="height:52px;" data-reactid="1366"><div class="content-inner" data-reactid="1367"><p data-reactid="1368">In this module, we are going to take all those newly learned Javascript language skills and learn how to utilize them within the context of a web page. We'll start by learning how to properly manipulate the web page components using the Javascript Document Object Model API. We will then move on to learning one of the most popular ways of serving up data to a web site - Ajax. We&#x27;ll learn about the protocol that the language of the web speaks in (HTTP), how to set up and handle Ajax requests and responses, as well as how to process JSON data. We&#x27;ll finish the module by connecting our restaurant web site from Module 3 to a real backend service that will allow us to pull the data for the restaurant menu dynamically from the server without having to reload the entire page.</p></div></div></div></div><div class="Box_120drhm-o_O-centerAlign_19zvu2s-o_O-displayflex_poyjc m-b-2" data-reactid="1369"><div class="Box_120drhm-o_O-centerAlign_19zvu2s-o_O-displayflex_poyjc p-y-1" data-reactid="1370"><div class="m-r-1" data-reactid="1371"><div class="gradient8g_a7fx15" style="border-radius:50%;" data-reactid="1372"><div class="Box_120drhm-o_O-centerJustify_1nezfbd-o_O-centerAlign_19zvu2s-o_O-displayflex_poyjc-o_O-columnDirection_ia4371" style="width:40px;height:40px;" data-reactid="1373"><svg aria-hidden="true" class="SvgIcon_8wfvj4" style="fill:#FFF;height:20px;width:20px;" viewBox="0 0 48 48" role="img" aria-labelledby="Readingd601d412-9063-4fb2-875b-4834142d4df0 Readingd601d412-9063-4fb2-875b-4834142d4df0Desc" xmlns="http://www.w3.org/2000/svg" data-reactid="1374"><title id="Readingd601d412-9063-4fb2-875b-4834142d4df0" data-reactid="1375">Reading</title><path d="M28.67 14H38v19.68h-9.34c-4 0-4.08 2.32-4.08 2.32H23.4s-.05-2.32-4.03-2.32h-9.33l-.04-.53V14h9.34c1.96 0 3.76 1.1 4.66 2.83.9-1.74 2.7-2.83 4.67-2.83zm-.318H36V16h-7.64c-1 0-2 .56-2.7 1.25-.73.7-.66 1.6-.66 2.7h-1.98c0-.98.05-2-.67-2.7-.72-.7-1.66-1.26-2.68-1.25h-7.64L12 32h7.67c1.84 0 2.8.1 3.35 1V19.97H25V33c.55-.9 1.5-1 3.36-1zM24 47C11.3 47 1 36.7 1 24S11.3 1 24 1s23 10.3 23 23-10.3 23-23 23zm0-1.84c11.7 0 21.16-9.47 21.16-21.16C45.16 12.3 35.7 2.84 24 2.84 12.3 2.84 2.84 12.3 2.84 24c0 11.7 9.47 21.16 21.16 21.16z" role="presentation" data-reactid="1376"></path></svg></div></div></div><div class="P_gjs17i-o_O-weightNormal_s9jwp5-o_O-fontBody_56f0wi m-x-1s text-secondary" data-reactid="1377"><span data-reactid="1378"><span data-reactid="1379"><!-- react-text: 1380 -->17 videos <!-- /react-text --><span data-reactid="1381">(Total 137 min)</span></span><span data-reactid="1382">, 6 readings</span><span data-reactid="1383">, 4 quizzes</span></span></div></div><button class="Button_1w8tm98-o_O-link_wjki9h-o_O-sm_pd780u text-uppercase" data-reactid="1384"><span class="Box_120drhm-o_O-centerJustify_1nezfbd-o_O-centerAlign_19zvu2s-o_O-displayflex_poyjc" data-reactid="1385"><!-- react-text: 1386 -->See All<!-- /react-text --></span></button></div><div class="overflow-hidden" style="height:0;" data-reactid="1387"><div class="SyllabusModuleDetails" data-reactid="1388"><div class="ItemGroupView border-top p-t-2" data-reactid="1389"><div class="items" data-reactid="1390"><div class="Box_120drhm-o_O-centerAlign_19zvu2s-o_O-displayflex_poyjc" data-reactid="1391"><svg aria-hidden="true" class="SvgIcon_8wfvj4" style="fill:#2A73CC;height:24px;width:24px;" viewBox="0 0 48 48" role="img" aria-labelledby="Video3284c078-70d6-4cbc-d617-e0d60a632c3f Video3284c078-70d6-4cbc-d617-e0d60a632c3fDesc" xmlns="http://www.w3.org/2000/svg" data-reactid="1392"><title id="Video3284c078-70d6-4cbc-d617-e0d60a632c3f" data-reactid="1393">Video</title><path d="M19 33.94V15l15 9.47-15 9.47zM24 47C11.3 47 1 36.7 1
```


Iain Nash
SFPC DARK MATTERS 2019

8th Edition
For
2020
Hiring
Standards

Bob's**TeachYourself**

Cracking Coding
in 24 hours!

Instructions

001 Connect the dots in anyway you like

002 If you encounter

homer's-clock] – (phrase, describe a
orking person with extreme attentions to
The girl who precisely predicted the return
ey's Comet.) Nicole-Reine Lep**aute had**
been fascinated with the sky. Her work
ways involved with astronomy. Ever since a
e had worked hard, most of her knowledge
taught **by drowning** herself in books.

– (BLACK GIRLS CODE, **non**-profit
ion) I recently had just graduated **from**
e engineering boot camp, where I am
3 women with color among a 20 people
Kai, a 12-year-old gamer girl also had a
similar experience. Kimberly Bryant, inspired by
her daughter Kai, started an organization for women
with color to have equal access to technological

of the

messages - there is no power left,

and **the sky was** incredibly dark. The poignancy

This zine is the collective project of the critical theory of technology class for the Fall 2019 term, which contains original writing, design and illustration by SFPC students.

The title of the critical theory class, taught by American Artist and Teaching Assistant Tsige Tafesse, was "Dark Matters: Blackness, Surveillance, and the Whiteness of the Screen" and included readings from authors Simone Browne, David Naguib Pellow and Lisa Sun-Hee Park, Wendy Chun, and Jackie Wang. The full curriculum is online at https://github.com/0ld-h3ad/DarkMatters-Fall2019.

Sharing a namesake with Simone Browne's *Dark Matters: On the Surveillance of Blackness,* this class sought accountability to our mutual histories, taking a critical focus on identity, visibility, opacity, obfuscation, and automation, and how one reckons with the contention of their own body in public and in private. Together we questioned how to remain critical of legacy power structures that are embedded in the devices we interface with daily.

—American Artist & Tsige Tafesse

Special thanks to guest speakers Rashida Richardson and Legacy Russell, zine designers Allison Chan, Esther Bouquet, Zainab Aliyu and American Artist, and Gonzalo Guerrero of Secret Riso Club for printing.

School for Poetic Computation is an artist run school in New York that was founded in 2013. A small group of students and faculty work closely to explore the intersections of code, design, hardware and theory —focusing especially on artistic intervention. It's a hybrid of a school, residency and research group.

Fall 2019 Teachers, Teaching Assistants, and Speakers included Alex Miller, American Artist, BUFU, Celine Wong Katzman, Che-Wei Wan, David Reinfurt, Edel Rodriguez, Fernando Ramallo, Galen Macdonald, Lauren Gardner, Legacy Russell, Melanie Hoff, Rashida Richardson, Sebastian Morales, Stefan Pelikan, Taeyoon Choi, Taylor Levy, Tiriree Kananuruk, Todd Anderson, Tsige Tafesse, Zachary Lieberman.

Our motto is: *more poetry, less demo*

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