

INTRODUCTION. TOWARD A THEORY OF PARASITICAL RESISTANCE

1. Scholars have mostly written about Ubermorgen in the context of discussions about art hacktivism and tactical art and media. See the following representative works: Arns, “Feeding the Serpent Its Own Tail”; Bernhard and Lizvlx, *UBERMORGEN.COM*; Raley, *Tactical Media*; Broeckmann, “Software Art Aesthetics”; Dieter, “Amazon Noir”; Kampf and Cox, “Using Digital Art”; Mihai, “Art Hacktivism”; Thoburn, *Anti-Book*; Vavarella, “Art, Error.”

2. “All of our work is done out in the open,” the group noted in a press release about the project. Ubermorgen, “Press Release,” November/December 2006, www.amazon-noir.com/TEXT/PRESS_RELEASE_151106.pdf.

3. “The Hacking Monopolism Trilogy,” Face to Facebook, accessed December 27, 2017, www.face-to-facebook.net/hacking-monopolism-trilogy.php.

4. A press release announcing funding for *Amazon Noir* describes the piece as “question[ing] the inconsistencies in the enforcement of copyright law” and “point[ing] out the hypocrisy of the digital copyright lobby.” Amazon Noir collaborator Paolo Cirio explained in an interview, “When a common good has been given to people for free or for a cheap price, the whole of society grows. Every day we see the rampant privatization of commons [*sic*], as soon as people become more poor and ignorant. The latest movements of CC [Creative Commons], Wikipedia, P2P free networks, etc. are a much needed [*sic*] resistance in a world where the use of cultural content is ever less a right and ever more a business.” Edith Ross Haus for Medienkunst, “Stipends 2006,” entry “ubermorgen .com, ‘Amazon Noir—The Big Book Crime,’” accessed May 16, 2018, www.edith-russ-haus.de/en/grants/grants/archive/stipends-2006.html; Cirio, Ludovico, Bernhard, and Lizvlx, “The Big Book (C)rime.”

5. Thoburn, *Anti-Book*, x.

6. Pasquale, *The Black Box Society*, 89.

7. See Philip, “What Is a Technological Author?,” on “good versus bad” open source as a function of a Western versus a non-Western paradigm. In his “Guerrilla Open Access Manifesto,” the digital prodigy and activist Aaron Swartz challenged as hypocritical big corporations’ moralistic stance against open access: “It’s called stealing or piracy, as if sharing a wealth of knowledge were the moral equivalent of plundering a ship or murdering its crew. But sharing isn’t

immoral—it's a moral imperative. Only those blinded by greed would refuse to let a friend make a copy.”

8. In a 2004 online article for the Independent Book Publishers Association, Jonathan Kirsch, an attorney specializing in copyright and publishing law, wrote, “Amazon, of course, is such a dominant player in the book industry that many publishers, and especially independent publishers, feel compelled to participate even though they fear that it might not be in their best interest to do so. . . . Although there has been much grumbling among both authors and publishers about the Amazon programs . . . no one has gone so far as to test the legality of the programs in court.” Kirsch, “Danger! Amazon’s Inside the Book Programs Pose Legal Risks for Publishers,” Independent Book Publishers Association, June 2004, articles.ibpa-online.org/article/danger-amazons-inside-the-book-programs-pose-legal-risks-for-publishers/.

9. The rise of an explicitly authoritarian figure like Donald Trump, however, has attested to an ascendant form of naked sovereign power in U.S. mainstream politics that does not feel the need to dissimulate its bigotry, misogyny, nepotism, and jingoism under the guise of hospitality.

10. Frank Pasquale defines a black box as “a useful metaphor . . . [that] can refer to a recording device, like the data-monitoring systems in planes, trains, and cars. Or it can mean a system whose workings are mysterious; we can observe its inputs and outputs, but we cannot tell how one becomes the other. We face these two meanings daily: tracked ever more closely by firms and government, we have no clear idea of just how far much of this information can travel, how it is used, or its consequences” (*The Black Box Society*, 3).

11. For helpful discussions of digital technologies and neoliberalism, see, among others, Chun, *Control and Freedom*; Dean, *Democracy*; Shaviro, *Post-Cinematic Affect*; Taylor, *The People’s Platform*; Chun, *Updating*; G. Hall, *The Uberfication*; Srnicek, *Platform Capitalism*; Cohen, *Never Alone*.

12. The perceived inefficiencies of an earnest form of revelatory criticism find support in the resignation that has generally characterized mainstream public response to the seismic bursts of transparency that followed the Wall Street bailouts; Wikileaks, Snowden, and the Panama Papers; and a revolving door of Trump whistleblowers—suggesting ours to be a moment when the exposure of corruption or extralegality cannot be said to produce revolution or even regulation. As dismissals of the politics of revolution seem perpetually proven wrong, it is not that on-the-ground protest or the epistemology of exposure are not useful or even crucial gestures but rather that we cannot expect them alone to fix what they make manifest. Nico Baumbach, Damon R. Young, and Genevieve Yue write, “[Since 2009] we have witnessed what looked briefly like the implosion of the global financial system followed by a wave of protest movements challenging the neoliberal consensus, but business as usual has returned, indeed with a renewed sense of inexorability. Capitalism is both broken and all-pervasive. . . . The global financial system to which we are all beholden has never been more opaque in its operations, or more transparent in its effects” (“Introduction,” 1).

13. As Steven Shaviro argues, “transgression no longer works as a subversive aesthetic strategy . . . Transgression is now fully incorporated into the logic of political economy. It testifies to the way that, under the regime of real subsumption, ‘there is nothing, no ‘naked life,’ no external standpoint . . . there is no longer an ‘outside’ to power” (“Accelerationist Aesthetics”).

14. Since the 1990s, the practice of hiring “white-hat hackers” (many of whom are “black-hat hackers” who turned coat) to locate vulnerabilities in corporate or government software and cybersecurity systems has become more and more prevalent. Google, Facebook, Microsoft, Samsung, Uber, Tesla, Apple, and even the U.S. government all have cash-for-bugs schemes, enlisting end users as bug-hunters. “A Bug-Hunting Hacker Says He Makes \$250,000 a Year in Bounty,” *MIT Technology Review*, August 22, 2016, <https://www.technologyreview.com/s/602224/a-bug-hunting-hacker-says-he-makes-250000-a-year-in-bounty/>. See also “A Framework for a Vulnerability Disclosure Program for Online Systems (Version 1.0),” U.S. Department of Justice Cybersecurity Unit, July 2017, <https://www.justice.gov/criminal-ccips/page/file/983996/download/>. Accepting payments in exchange for helping fortify state and corporate power appears to stand in clear opposition to the hacktivist ethos, which Gabriella Coleman associates with “an enthusiastic commitment to antiauthoritarianism and a variety of civil liberties” that is generally concerned with checking mechanisms of state control and supporting internet freedoms (“Hacker,” 160).

15. “[Artists] can easily become extensions of the museum’s own self-promotional apparatus, while the artist becomes a commodity with a special purchase on ‘criticality,’” writes Miwon Kwon in *One Place after Another* (47).

16. Stephen Shukaitis observes that “in the current functioning of capitalism, the critical function of governance is to be more critical than the critics of governance itself. Functionaries in a system of power, by presenting themselves as their worst critic, thus deprive critique of its ammunition and substance, thereby turning the tables on it. This is to go beyond both the arguments put forward by Boltanski and Chiapello; that critique has been subsumed within capitalism and that, within autonomist politics, reactive forms of social resistance and insurgency still remain a driving motor of capitalist development. This hints at the possibility that strategies for the neutralisation of the energies of social insurgency are anticipated even before they emerge” (“Overidentification,” 28). See also Boltanski and Chiapello, *The New Spirit*.

17. Deleuze, “Postscript.” Since Deleuze, media theorists have called upon the concept of control to advance an analysis of the postdisciplinary logics of domination as the everyday experiences of exploitation have only become more discreet, internalized, and automatic—in a word, participatory. For discussions of the diagrams of power advanced by digital networks, see Galloway, *Protocol*; Chun, *Control and Freedom*; Raley, *Tactical Media*; Franklin, *Control*; Hu, *A Pre-history*; Jagoda, *Network Aesthetics*.

18. This is a quote from Byrne’s description of *Look What You Made Me Do* on the artist’s website, formerly roisinbyrne.co.uk.

19. When asked by an interviewer about the choice to count the grains by hand (punishing work in which the artist himself claims also to have actively participated), Hendricks responded, apparently unironically, “You have to consider that my 12 assistants received money for something which other people pay a lot of money. Anyone, for instance, who attends meditation courses, and attempts to achieve a sense of nothingness has to dig deep into their pockets for the privilege. I give them money for it!” “Interview: Conversation between Eva Linhart and Jochem Hendricks,” in Hendricks, *Legal Crimes*, 29.

20. Sally Churchward, “Fighting Dogs, Theft and Avoiding Tax—Artist Jochem Hendricks Brings His Controversial Work to Southampton,” *Daily Echo*, November 5, 2012, <https://www.dailyecho.co.uk/leisure/news/10026459.fighting-dogs-theft-and-avoiding-tax-artist-jochem-hendricks-brings-his-controversial-work-to-southampton/>.

21. This method is captured by the title of Hendricks’s 2002 artist’s monograph, *Legal Crimes*.

22. What is so threatening about the feminized copy, Rebecca Schneider argues, is its potential to destabilize a patriarchal order that masquerades as original and foundational. “Perhaps one result of a mimesis not properly vilified would be that the seeming first would have to acknowledge its indebtedness to the second” (“Hello Dolly,” 96).

23. Ahmed, *Living a Feminist Life*, 253.

24. “The piece is a performative media-installation and thus continues the historical tradition of happenings and performance art. Provoking reactions from conventional media and business is an integral part of the project,” reads the work’s entry on the website announcing the funding it received from the Edith Ross Haus for media art. Edith Ross Haus for Medienkunst, “Stipends 2006.”

25. Like *Amazon Noir*, *Look What You Made Me Do* translates as installation art when it is represented in a gallery space (an effect of exhibiting the piece’s component parts), while it presents as conceptual art in its exhibition on the artist’s website, which takes the form of a brief description and digital images that metonymically stand in for the larger work.

26. In *Living a Feminist Life*, Sara Ahmed observes that this is how white men come to embody “an institution”: “White men refers also to conduct; it is not simply who is there, who is here, who is given a place at the table, but how bodies are occupied once they have arrived” (153).

27. Insofar as the artists in this book achieve a kind of solidarity with more marginalized and exploited communities in their attempts to undermine the host, it is at a remove, from a position that does not take on the challenges and risks faced by these communities and that lacks affective ties to them.

28. My use of the designation *women* refers not to a biological category but a political and historical one. I follow Silvia Federici, who has argued for the necessity of maintaining the category *woman* to confront the economic and insti-

tutional forces that produce it, its problematic positing of a universal political subject notwithstanding (“Sipping Tea”).

29. Serres’s *The Parasite* is credited with parasitism’s arrival on the scene of contemporary art, design, and architecture in the 1980s. For discussions of parasitism as an artistic, design, and curatorial practice, see Sara Marini, “Parasitical Architecture,” *Domus*, May 10, 2010, www.domusweb.it/en/architecture/2010/05/10/parasitical-architecture.html; Fitzpatrick and Brothers, “A Productive Irritant”; Jahn, *Byproduct*; Pilcher, “Parasitic Art”; Anagnost, “Parasitism.” The very language of parasitism is used to signify cutting-edge art and curatorial experimentation, as the term’s appearance in the names of exhibition spaces such as Ljubljana’s P.A.R.A.S.I.T.E. Museum of Contemporary Art, Hong Kong’s Para/Site Art Space, and the German online art magazine *Berlin-ArtParasites* attests. For figurations of the parasite in digital interventionist practice, see Martin, “Parasitic Media”; Lovink, *Dark Fiber*; Critical Art Ensemble, *Digital Resistance*; David Garcia and Geert Lovink, “The ABC of Tactical Media,” January 10, 2008, *Tactical Media Files*, www.tacticalmediafiles.net/articles/3160; Raley, *Tactical Media*. See also *the parasite*, a massive Alternate Reality Game (ARG) experiment led by Patrick Jagoda at the University of Chicago: H. Coleman, “the parasite.” Invocations of parasitism in the work of Michel de Certeau, such as the passive tactics of free riding (working slowly, pursuing nonwork efforts while on the clock, squatting), will be familiar to many. “The space of a tactic is the space of the other,” writes de Certeau. “Thus it must play on and with a terrain imposed on it and organized by the law of a foreign power. . . . It does not have the means to keep to itself, at a distance, in a position of withdrawal, foresight, and self-collection” (*The Practice*, 37). Such “weapons of the weak” (to use James C. Scott’s phrase) follow a parasitical logic in that they are improvisational, short term, and fragmentary practices of resistance available to those constrained within spaces of domination. See also Scott, *Weapons and Domination*.

30. Combes, *The Art of Being a Parasite*, 8–12.

31. Nixon, *Slow Violence*; Berlant, *Cruel Optimism*. I am indebted to Ingrid Diran for this insight and phrasing.

32. Muñoz, “Feeling Brown,” 70.

33. Muñoz, *Disidentifications*, 11–12.

34. In *Bodies That Matter* Butler asks, “What are the possibilities of politicizing disidentification, this experience of misrecognition, this uneasy sense of standing under a sign to which one does and does not belong? . . . it may be that the affirmation of that slippage, that the failure of identification, is itself the point of departure for a more democratizing affirmation of internal difference” (219). See also Butler, *Bodies That Matter*, 121–40.

35. Harney and Moten, *The Undercommons*, 31, 26.

36. Stephen Shukaitis, Jean Baudrillard, and others have described “over-identification” and “overacceptance” as manic maneuvers by which one pretends to take the system at its word, performs sincerity at a fevered pitch, or plays so

close to its script that the system shudders at the intensity of one's participation. For a compelling analysis of overidentification, see Shukaitis, "Overidentification." For a discussion of overacceptance, see Jean Baudrillard, "The Masses: The Implosion of the Social in the Media," trans. Marie Maclean, in *New Media, Old Media: A History and Theory Reader*, ed. Wendy Hui Kyong Chun and Anna Watkins Fisher with Thomas Keenan, 2nd ed. (New York: Routledge, 2015), 515–22.

37. Butler, "The Body," 84.

38. Lauren Berlant's influential diagnosis of aspirational political attachment as a form of "cruel optimism" powerfully conveys the high cost of political idealism in this moment.

39. Peter Gilliver, "Precarious," *OED Online, Word Stories* (blog), accessed February 10, 2017, <http://public.oed.com/aspects-of-english/word-stories/precarius/>.

40. Wang, *Carceral Capitalism*, 53.

41. See Harvey, *A Brief History*; Boltanski and Chiapello, *The New Spirit of Capitalism*; Berlant, *Cruel Optimism*; Giroux, *Neoliberalism's War on Higher Education*; W. Brown, *Undoing the Demos*; Feher, *Rated Agency*.

42. Regarding the challenge to survival, we might think, for example, of Lester A. Spence's discussion of the neoliberal transformation of the term *hustler* over the past thirty years, from a "person who tried to do as little work as possible in order to make ends meet" to "someone who consistently works" (*Knocking the Hustle*, 2). As higher numbers of black men in the United States have been expelled from the formal labor economy, their choices limited by lack of education and jobs, criminal records, and discrimination, some have turned to informal economies or shadow markets for income. In this context they are vulnerable to arrest and police brutality (as was the case for Eric Garner, who sold loose cigarettes, and Alton Sterling, who peddled CDs, both killed by police who approached them for petty street hustles).

43. Emily Badger, "It's Unconstitutional to Ban the Homeless from Sleeping Outside, the Federal Government Says," *Washington Post*, August 13, 2015, <https://www.washingtonpost.com/news/wonk/wp/2015/08/13/its-unconstitutional-to-ban-the-homeless-from-sleeping-outside-the-federal-government-says/>.

44. Davis, "Fortress L.A.," 104; Edward Delman, "Should It Be Illegal for Supermarkets to Waste Food?," *Atlantic*, May 29, 2015, <http://www.theatlantic.com/international/archive/2015/05/law-france-supermarkets-food-waste/394481/>.

45. Caroline Mortimer, "Space, Not Spikes Protest Artist Says 'Hostile Architecture' Is 'Anti-Human,'" *Independent*, July 23, 2015, <http://www.independent.co.uk/arts-entertainment/art/features/space-not-spikes-protest-artist-says-hostile-architecture-is-anti-human-10409673.html>. Even bourgeois customers are subject to disciplinary strictures. A sign outside of one Whole Foods Market, a grocery chain that serves an upper-middle-class customer base, informs shoppers of the expiration date on their welcome: "Warning: 3 Hour Customer Parking Only." The capitalist mandate to keep circulating reframes paying customers as trespassers.

46. John Kennedy, “How Digital Disruption Changed 8 Industries Forever,” *Silicon Republic*, November 25, 2015, <https://www.siliconrepublic.com/companies/digital-disruption-changed-8-industries-forever>.

47. See Terranova, *Network Culture*. For discussions of how women of color built the internet and what they have done to fix it, see Nakamura, “Indigenous Circuits” and “The Unwanted Labour.” For a discussion of the shift from a model of permanent to temporary ownership, from buying a product outright to temporarily licensing it, see Perzanowski and Schultz, *The End of Ownership*.

48. Gillespie, “The Politics of ‘Platforms.’”

49. Drawing on feminist accounts of hospitality by Tracy McNulty and Irina Aristarkhova that extend the philosophies of Kant, Levinas, and Derrida, I understand the concept of hospitality as necessarily implying a coercive dynamic, for ownership (the privilege of having an official right of permission or possession in the face of another who does not) makes the act, in its unconditional form, structurally impossible. Given the power differential that subtends it, the hospitality relation can never be fully consensual. See McNulty, *The Hostess*; Aristarkhova, *Hospitality of the Matrix*; Derrida and Dufourmantelle, *Of Hospitality*.

50. Writes Tracy McNulty, “Hence *potis* identifies not only the master, but the master who is ‘eminently himself’” (*The Hostess*, ix).

51. “Some bodies are deemed as having the right to belong,” writes Nirmal Puwar, “while others are marked out as trespassers, who are, in accordance with how both spaces and bodies are imagined (politically, historically, and conceptually), circumscribed as being ‘out of place’” (*Space Invaders*, 8).

52. Serres, *The Parasite*.

53. Anders M. Gullestad writes, “Again according to the *OED*, as a noun, ‘parasite’ was first used in the current scientific sense in Ephraim Chambers’ *Cyclopædia* (1728), when he—under the heading ‘PARASITES, OR PARASITICAL [*sic*] Plants’—defined the subject as ‘in Botany, a Kind of diminutive Plants, growing on Trees, and so called from their Manner of living and feeding, which is altogether on others’” (“Parasite”).

54. Arnott, “Studies,” 162–63. See also Gullestad, “Parasite”; Hassl, “Der klassische Parasit” and “The Parasitic.”

55. “Gift exchange forms part of what is called an ‘embedded economy,’” writes Anne Carson, “that is, a sociocultural system in which the elements of economic life are embedded in noneconomic institutions like kinship, marriage, hospitality, artistic patronage and ritual friendship” (*Economy*, 11–12). Carson is particularly interested in the complicit role of court singers and poets who come to be stitched into the embedded economy by trading their art for food and shelter in Homer’s *Odyssey*. “At the moment when Odysseus, in the banquet hall of Alkinoos, carves out a hot chunk of pig meat from his own portion and proffers it in gratitude to the singer Demodokos ‘so that he may eat and so that I may fold him close to me,’ we see the embedded economy in its ideal version,” she writes (14).

56. Gullestad, “Parasite.” Drawing on the work of W. Geoffrey Arnott, Gullestad notes that “over time the parasite ended up as a more or less interchangeable rival to the earlier comedic stock character of the *kolax* (the flatterer) as a name for those characters in Greek and Latin comedy looking for a free lunch, be it in a literal or metaphorical sense.” See also Damon, *The Mask of the Parasite*.

57. In *How to Tell a Flatterer from a Friend*, Plutarch “acknowledges that the comic parasite, on stage, is impossible to miss, given his stereotypical traits and blatant self-abasement. But he goes on to warn of the dangers we face when parasitism and flattery become hard to detect, when the flattered takes on the standard features of civilised elite behaviour, hiding his nefarious purposes behind him: ‘Whom, then, do we need to guard against? . . . He is usually sober, he is busy, and he thinks it necessary to get involved in everything, and wants to be in on all the secrets, and plays the part of friendship seriously, like a tragic actor, not a satyric or comic one’” (Jason König, “Philosophers and Parasites,” in *Saints and Symposiasts*, 243–44).

58. Jonas A. Barish quotes Plato: “The painter’s craft thus reduces itself to an effort of slavish mimicry. And the same holds, says Socrates, for the tragic poet, who, like the painter, is an imitator, and hence ‘thrice removed from the king and from the truth’” (*The Antitheatrical Prejudice*, 6).

59. See Gullestad, “Parasite.” For a brief essay on the evolving political currency of parasitism, see Samyn, “Toward an Anti-Anti-Parasitism.”

60. Serres’s extraordinary 1982 book, *The Parasite* (which first appeared in French in 1980), offers a framework for thinking through complex systems of power. Serres’s treatise is as virtuosic as it is elliptical, and it may be for this reason that its contributions have still not fully been contended with. His elusive philosophy is concerned less with parsing the politics of the parasite, which remains largely opaque in his account, than with unearthing a lively and ambitiously intertextual theory of the parasite. Serres tracks the term’s tripartite semantic resonance in the domains of anthropology, biology, and information theory, noting that the French sense of *parasite* means “noise” or “static” (a semantic dimension lost in English). But what the figure yields is ultimately a study of systems.

61. Serres, *The Parasite*, 191, 202.

62. Serres, *The Parasite*, 202.

63. Writes Muñoz: “At times, resistance needs to be pronounced and direct; on other occasions, queers of color and other minority subjects need to follow a conformist path if they hope to survive a hostile public sphere” (*Disidentifications*, 5).

64. Serres, *The Parasite*, 217.

65. Stanford Open Policing Project, “Findings,” 2019, <https://openpolicing.stanford.edu/findings/>. See also: NYCLU, “Stop-and-Frisk Data,” 2019, <https://www.nyclu.org/en/Stop-and-Frisk-data>.

66. It is helpful to bring a sense of the scale of the host system into this discussion, as Nathan M. Martin does in “Parasitic Media.” Martin contends that in larger systems, larger tolerances are given for error; in smaller systems, the stan-

dard deviation is already so small (and the monitoring so direct) that it is difficult for a parasite to remain invisible and still be able to function properly. He writes, “An example would be the amount of theft by employees that occur[s] at a small business where the owner is a visible source of monitoring being much lower in most cases than a large corporation where the owner is not present and possibly not known. Retail thefts, like employee thefts, increase with the size of a business. Corporations such as Wal-Mart factor the losses they will see due to theft into their financial planning and cost analysis. Usually if the amount of theft grows relative to the size of the corporation, the level of standard deviation will not increase and no alarm will go off that will force the host to change its behavior.” Martin (for the Carbon Defense League), “Parasitic Media.”

67. See Hartman, *Scenes of Subjection*; Bhabha, *The Location of Culture*; Scott, *Weapons of the Weak* and *Domination and the Arts of Resistance*.

68. For Riviere, the masquerade of womanliness is “worn as a mask, both to hide the possession of masculinity and to avert the reprisals expected if she was found to possess it” (“Womanliness,” 306).

69. Hartman, *Scenes of Subjection*, 8.

70. See Pederson, “Autopoiesis.”

71. “This project does not present itself as a solution,” explains Rakowitz. “It is not a proposal for affordable housing. Its point of departure is to present a symbolic strategy of survival for homeless existence within the city, amplifying the problematic relationship between those who have homes and those who do not have homes.” Quoted in Mike Hanlon, “The paraSITE—An Inflatable Shelter for the Homeless that Runs Off Expelled HVAC Air,” *New Atlas*, August 19, 2005, <http://newatlas.com/go/4455/>.

72. “What does it mean when the tools of a racist patriarchy are used to examine the fruits of that same patriarchy?” asks Lorde. “*It means that only the most narrow perimeters of change are possible and allowable. . . . For the master’s tools will never dismantle the master’s house. They may allow us temporarily to beat him at his own game, but they will never enable us to bring about genuine change. And this fact is only threatening to those women who still define the master’s house as their only source of support*” (“The Master’s Tools,” 110–11, emphasis mine).

73. See Ouellette, “Take Responsibility.”

74. See Sara Ahmed on the “desire for resistance” as a way of suturing over discussions of racism too quickly, so as to will them to go away (“A Phenomenology,” 165). For discussions of the queer, black, and feminist of color politics of refusal and escape, see Hartman, *Scenes of Subjection*; Camp, *Closer to Freedom*; Brooks, *Bodies in Dissent*; Mengesha and Padmanabhan, “Introduction,” 1–8; Brewer Ball, “The Only Way Out”; Moten, “Taste Dissonance”; Keeling, *Queer Times*; Camp, “The Visual Frequency.”

75. The *OED* shows that *complice* derives from the Latin *complicō*, which according to the *Oxford Latin Dictionary* means “fold up, bend, tie up, involve, wind, roll, curl up, double up.” The entries on both *complice* and *complicity* also

make reference to declensions of *complector*—that is, “embrace, encircle, surround, include, grasp, seize, involve, welcome, take in.”

76. The etymology of *complicity* reveals two definitions. The first and most common is that of a moral or legal judgment of indirect culpability (“the being an accomplice”); the second, which is more value-neutral, speaks merely to the fact of being embedded in a given structure, to be folded in or subject to two or more realities that are never fully commensurable (Joseph and Rubin, “Promising Complicities,” 436–37).

77. For a critique of the racial and gender politics of interventionist tactics, specifically of the prankster, see Kanouse, “Cooing Over the Golden Phallus.”

78. Jagoda, *Network Aesthetics*, 221.

79. See Cheney-Lippold, *We Are Data*.

80. Brunton and Nissenbaum, *Obfuscation*, 55.

81. This issue is illustrated by the term *Anthropocene*, which indiscriminately lumps together every human being under the homogenizing banner *anthropos*. “As the Anthropocene proclaims the language of species life—*anthropos*—through a universalist geologic commons, it neatly erases histories of racism that were incubated through the regulatory structures of geologic relations,” writes Kathryn Yusoff (*A Billion Black Anthropocenes*, 2). Feminist critique has questioned the “we” that subtends this category. Claire Colebrook, for instance, writes, “The Anthropocene has tended to erase the problem of scale. . . . The policy implications of the Anthropocene have tended to suspend the typically feminist questions of this ‘we’ that we seek to maintain and has instead led to the return to supposed species solidarity. . . . How is it that geological readability (of a specific scale) has become that which defines the human?” (“We Have Always Been Post-Anthropocene,” 11). On feminism’s special purchase for the historical situation of extreme enmeshment that is the Anthropocene, see Grusin, *Anthropocene Feminism*.

82. Haraway, *Staying with the Trouble*, 1; Tsing, *The Mushroom at the End of the World*, 25; Jagoda, *Network Aesthetics*, 225. In the face of this sense of political impasse, Jagoda proposes “ambivalence” as a strategy of resistance. Forgoing the gratification of oppositional or escapist political models, ambivalence “is not a variety of opting out. If anything, it suggests a process of opting in completely. Going all in, however, need not be reduced to naïve complicity or the hyperbolic extremism of strategies such as accelerationism. . . . Ambivalence[, rather,] is a process of slowing down and learning to inhabit a compromised environment.”

83. Shotwell, *Against Purity*, 204.

84. This book investigates not utopian or pessimistic narratives of resistance imagined as escaping or irreducible to economic or semiotic formalization but the pragmatic and temporal conditions of resistance immanent to the system. In this it follows Eugenie Brinkema’s critique of affect theory’s tendency to see excessive affects as inherently salvific, subversive, or resistive. Brinkema, *The Form*.

85. “These projects are not oriented toward the grand, sweeping revolutionary

event,” writes Rita Raley, “rather, they engage in a micropolitics of disruption, intervention, and education.” Tactical media “are more interested in repurposing, modifying, and disrupting than they are in remaining invisible” (*Tactical Media*, 1, 14).

86. Sedgwick, “Paranoid Reading.”

INTERLUDE. THRESHOLDS OF ACCOMMODATION

1. Explains Ellison’s narrator, “I learned in time though that it is possible to carry on a fight against them without their realizing it. For instance, I have been carrying on a fight with Monopolated Light & Power for some time now. I use their service and pay them nothing at all, and they don’t know it. Oh, they suspect their power is being drained off, but they don’t know where. All they know is that according to the master meter back there in their power station a hell of a lot of free current is disappearing somewhere into the jungle of Harlem. Several years ago (before I discovered the advantages of being invisible) I went through the routine process of buying service and paying their outrageous rates. . . .

That was based upon the fallacious assumption that I, like other men, was visible. Now, aware of my invisibility, I live rent-free in a building rented strictly to whites, in a section of the basement that was shut off and forgotten during the nineteenth century” (*Invisible Man*, 5–6).

2. Spillers, “Peter’s Pans,” 5.

3. Ellison, *Invisible Man*, 14. See Malik Gaines’s discussion of Spillers on Ellison’s *Invisible Man* in his theorization of Nina Simone’s transfiguration of alienated marginality into a radical position of black subjectivity (*Black Performance*, 39–40). For more recent discussions of the retooling of tropes of darkness and opacity in black radical practice, see also Moten, *Black and Blur*; Keeling, *Queer Times*; Nyong’o, *Afro-Fabulations*; and Musser, *Sensual Excess*.

4. Harney and Moten, *The Undercommons*, 26.

5. Browne, *Dark Matters*. For discussions of “infrastructural whiteness” and state biometric capture systems’ disproportionate failure to read women, people of color, and people with disabilities, see Pugliese, “The Biometrics of Infrastructural Whiteness,” in *Biometrics*; and Magnet, *When Biometrics Fail*.

6. McGlotten observes that for black and brown subjects, for whom the threat of surveillance is often most severe, performative tactics of evasion are often least available. “Techniques of refusal, such as anonymous massification vis-à-vis masks, are unevenly available. There are some for whom flight may not be possible and/or for whom it may be forced. For example, becoming clandestine or deserting are not really options for populations already subject to spatialized forms of control.” The predominantly black and Latino neighborhoods in which the New York Police program Stop-and-Frisk almost entirely operates, McGlotten writes, are “contexts in which people yearn to escape police harassment and violence but where efforts to evade surveillance or to contest it only result in heightened forms of scrutiny” (“Black Data,” 273).

7. In 2018, in only the span of several weeks, there were at least a half-dozen incidents widely reported in the mainstream U.S. press when a white person has called the police about a black person for merely existing in certain spaces, including a Starbucks, a Nordstrom Rack, a Yale University dorm, an LA Fitness, a convenience store, an Airbnb, and a golf course. At the same time, in direct contrast, news of Marilyn Hartman, a white woman in her mid-sixties who was arrested after successfully bypassing multiple checkpoints and airport security, boarding planes and successfully stowing away without a ticket or passport, has made headlines. Ray Sanchez, “She Claimed a 9-Year-Old Boy Groped Her. Then She Apologized,” *CNN*, October 13, 2018, <https://www.cnn.com/2018/10/13/us/new-york-woman-calls-police-black-boy/index.html>; Christina Caron, “No Passport or Ticket: How a Woman Evaded Airport Security and Flew to London,” *New York Times*, January 22, 2018, <https://www.nytimes.com/2018/01/22/us/stowaway-ohare-plane.html>. Such events have been memeified on Twitter via the hashtag #LivingWhileBlack. Using data collected from approximately 90,000 tweets that engage with or directly use the hashtag, data scholar Apryl Williams argues that black activist memes constitute a form of resistance to the colonization of space, online and offline, under white supremacy (see Williams, “Black Memes Matter”).

8. McNulty, *The Hostess*, viii.

9. The parasite’s figuration as an outsider recalls the logic of supplementarity as theorized in Derrida’s *Of Grammatology*. The supplement is presented “as exterior, foreign to the ‘essential’ nature of that to which it is added or in which it is substituted.” Yet, as Derrida shows, the supplement is in fact no less essential than the supposedly complete and self-sufficient entity to which it is purportedly attached. See Culler, *On Deconstruction*, 103.

10. Esposito argues that in Nazi propaganda parasitism ceases to be a metaphor of exclusion and becomes literalized: “Certainly the characterization of the Jews as parasites is part of the secular history of anti-Semitism. Nonetheless, such a definition acquires a different valence in the Nazi vocabulary. . . . What to a certain point remained a weighty analogy now actually took form: the Jews didn’t resemble parasites; they didn’t behave as bacteria—they were bacteria who were to be treated as such” (*Bíos*, 116–17, emphasis in the original).

11. Schlossberg, “Introduction,” 2.

12. Lee, *The Exquisite Corpse of Asian America*, 126.

13. McNulty, *The Hostess*, x.

14. Hartman, *Scenes of Subjection*, 89.

15. On the institutional politics of diversity, inclusion, and erasure, see Melamed, *Represent and Destroy*; Ahmed, *On Being Included*; Ferguson, *The Reorder*; Harney and Moten, *The Undercommons*; Hong, *Death beyond Disavowal*; Nash, *Black Feminism*. For the trope of the model minority or racial and ethnic minority endowed with honorary whiteness, see Tuan, *Forever Foreigners or Honorary Whites?*; Kim, “Critical Thoughts.”

16. Here we can think of the performance studies scholar Richard Schechner’s foundational claim that, in the act of performing, the performer is “not me” and

yet “not not me,” or Gregory Bateson’s influential articulation of the metacom-
municative “as if” double register of play. Theorists of performance and play
alike have described the concepts as the “staging of a paradox,” by which one’s
actions during play signal the message “I am hereby placing myself on a differ-
ent register of existence which nevertheless stands in for its suspended analogue”
(Massumi, *What Animals Teach Us about Politics*, 4; Schechner, *Between Theater
and Anthropology*, 112). See also Schechner, *Performance Studies*, 92–93.

17. See Michel Feher’s public talk, “The Neoliberal Condition.”

18. White women are structurally complicit with a system of care in which
white men accrue status and power by assigning themselves the role of white
women’s protectors and defenders, against (and counter to) those nonwhite sub-
jects to whom by the same logic they deny care, justice, and citizenship. Insofar
as those who are accommodated under the signs of femininity and whiteness
are the beneficiaries (whether they like it or not) of white patriarchal structures
of care, both femininity and whiteness function parasitically. For discussions of
white women’s complicity with white supremacy, see McIntosh, “White Privi-
lege”; Frankenberg, *White Women*; Jones-Rogers, *They Were Her Property*.

19. Wiltz, “Persecuting Black Men,” 162. For a discussion of the racial politics
of innocence, see Bernstein, *Racial Innocence*.

20. Wilderson, *Red, White, and Black*, 45.

CHAPTER ONE. USER BE USED

1. Olivia LaVecchia and Stacy Mitchell, “Amazon’s Stranglehold: How the
Company’s Tightening Grip Is Stifling Competition, Eroding Jobs, and Threat-
ening Communities,” Institute for Local Self-Reliance, November 2016, [https://
ilsr.org/wp-content/uploads/2016/11/ILSR_AmazonReport_final.pdf](https://ilsr.org/wp-content/uploads/2016/11/ILSR_AmazonReport_final.pdf), 7.

2. Chun, *Control and Freedom*.

3. Russell, *Open Standards and the Digital Age*, 1–2.

4. Nathan Schneider, “The Meaning of Words,” in Scholz and Schneider, *Ours
to Hack and to Own*, 14.

5. These are the terms with which Astra Taylor sets up her argument on her
book jacket and publicity materials for *The People’s Platform*.

6. Taylor, *The People’s Platform*, 22.

7. Gillespie, “Politics of Platforms.”

8. Srnicek, *Platform Capitalism*, 47.

9. Digital platforms, Gillespie asserts, enjoy an inordinate degree of legal pro-
tection as the result of a safe harbor carved out in Section 230 of U.S. telecom-
munication law. This cover is aptly captured by a common phrase included in
their terms and services agreements, stating that they have “the right but not the
responsibility” to remove user content (“The Myth of the Neutral Platform,” 31;
see also 24–44).

10. Walmart increasingly functions like a platform. The company has pio-
neered a supply chain management model called “vendor-managed inventory,”

which offloads the responsibility of maintaining its inventory onto its suppliers. Some vendors may use the data to stock the shelves in a store, but the exchange remains relatively traditional: Walmart buys a certain quantity of an item and it is responsible for selling that item and for any loss of revenue; the vendor just determines the quantity. However, this can look more like transactions similar to the digital platforms Airbnb and Uber: Walmart does not buy any of the vendor's product but allows them to place the items on its shelves and pays only for the items that sell. The vendor, in this case, remains responsible for the unsold items, and Walmart does not lose any money on these items. I'm grateful to Cengiz Salman for bringing this to my attention.

11. Srnicek, *Platform Capitalism*, 27.
12. Srnicek, "The Long Downturn," in *Platform Capitalism*, 9–35; G. Hall, "The Sharing Economy," in *The Uberfication of the University*, 1–6.
13. G. Hall, *The Uberfication of the University*, 4, emphasis in the original.
14. Vaidhyathan, *The Googlization of Everything*, 1.
15. Vaidhyathan captures the dynamic by which users are given a false sense of agency: "Our blind faith in Google has allowed the company to claim that it gives users substantial control over how their actions and preferences are collected and used. Google pulls this off by telling the truth: at any time, we may opt out of the system that Google uses to perfect its search engine and its revenue generation. But as long as control over our personal information and profiles is granted at the pleasure of Google and similar companies, such choices mean very little. There is simply no consistency, reciprocity, or accountability in the system. We must constantly monitor fast-changing 'privacy policies.' We must be willing to walk away from a valuable service if its practices cause us concern" (*The Googlization of Everything*, 83–84, emphasis mine).
16. Vaidhyathan, *The Googlization*, 88–89.
17. Horkheimer and Adorno, *Dialectic of Enlightenment*, 96.
18. Chun, *Control and Freedom*, 28.
19. Hafner and Lyon, *Where Wizards Stay Up Late*, 71.
20. Hafner and Lyon, *Where Wizards Stay Up Late*, 72–73.
21. "A host computer, or simply 'host,' is the ultimate consumer of communication services," reads a blueprint of an early ARPAnet RFC protocol entitled "Requirements for Internet Hosts," which defines the internet as a system of hosts. Galloway, *Protocol*, 38.
22. Though it stands to reason that early protocol could equally be said to be dependent on users to make up the network, a mutuality effaced by the idea that one is host first.
23. Galloway, *Protocol*, 7, 243.
24. J. Brown, *Ethical Programs*, 1.
25. Galloway, *Protocol*, 29.
26. Galloway, *Protocol*, 11.
27. Galloway, *Protocol*, 7.
28. Galloway, *Protocol*, 7–8.

29. Chomsky, “The Death of American Universities,” emphasis mine.
30. Scott Keyes, “Walmart Holding Canned Food Drive for Its Own Underpaid Employees,” *ThinkProgress*, November 18, 2013, thinkprogress.org/economy/2013/11/18/2960371/walmart-food-drive/.
31. Allison Kilkenny, “Ohio Walmart Holds Food Drive for Its Own Employees,” *Nation*, November 18, 2013, <https://www.thenation.com/article/ohio-walmart-holds-food-drive-its-own-employees/>.
32. Adam Peck, “McDonald’s Advice to Underpaid Employees: Sell Your Christmas Presents for Cash,” *ThinkProgress*, November 19, 2013, thinkprogress.org/economy/2013/11/19/2970651/mcdonalds-advice-underpaid-employees-sell-christmas-presents-cash/.
33. Clare O’Connor, “I Have to Choose between Food and Rent’: Meet the McDonald’s Workers Fighting for Fair Wages,” *Forbes*, July 22, 2013, <https://www.forbes.com/sites/clareoconnor/2013/07/22/i-have-to-choose-between-food-and-rent-meet-the-mcdonalds-workers-fighting-for-fair-wages/#51a2e1156639>.
34. Laura Shin, “Will the McDonald’s Employee Budget Help Get the Minimum Wage Raised?,” *Forbes*, July 18, 2013, <https://www.forbes.com/sites/laurashin/2013/07/18/will-the-mcdonalds-employee-budget-help-get-the-minimum-wage-raised/#bb9d5e964b9>, and “Why McDonald’s Employee Budget Has Everyone Up in Arms,” *Forbes*, July 18, 2013, <https://www.forbes.com/sites/laurashin/2013/07/18/why-mcdonalds-employee-budget-has-everyone-up-in-arms/#17d9f7965216>.
35. Visa, Practical Money Skills, “About,” accessed November 20, 2017, www.practicalmoneyskills.com/about.
36. Visa, Practical Money Skills, “Track Your Spending,” <http://www.practicalmoneyskills.com:80/mcdconnect/spending/spending.php> (link inactive and article currently unavailable), and Practical Money Skills, “Budget Journal,” accessed September 24, 2018, http://www.practicalmoneyskills.com:80/mcdonalds/documents/McD_Journal2.pdf (link inactive; accessed through Wayback Machine Internet Archive).
37. Writes David Graeber, “Debt is a very specific thing. It first requires a relationship between two people who do not consider each other fundamentally different sorts of being, who are at least potential equals, who *are* equals in ways that are really important, and who are not currently in a state of equality—but for whom there is some way to set matters straight” (*Debt*, 120).
38. Visa, Practical Money Skills, “Pay Card,” accessed November 21, 2017, <http://www.practicalmoneyskills.com:80/mcdonalds/paycard/index.php> (link inactive; accessed through Wayback Machine Internet Archive). In a class action lawsuit filed in 2013, one employee contended that a northeastern Pennsylvania franchise’s requirement that she accept payment via a JP Morgan Chase Payroll Card was in violation of the Wage Payment and Collection Act. “If you don’t activate the card, there is no way for us to pay you,” her manager allegedly told her. Dan Packel, “Pa. McDonald’s Hit with Class Action over Debit Card Wages,” *Law360*, June 18, 2013, <https://www.law360.com/articles/450950/pa-mcdonald-s-hit-with-class-action-over-debit-card-wages>.

39. One consumer finance website noted that while the fees McDonald's employees pay for using the cards are "not publicly available," a similar card "shows charges of 75 cents to check the balance statement and \$1.75 for withdrawals, along with a \$5-per-month inactivity fee." Chris Cumming, "McDonald's Budget Backlash Hits Visa Payroll Cards," *American Banker*, July 19, 2013, <https://www.americanbanker.com/news/mcdonalds-budget-backlash-hits-visa-payroll-cards>.

40. Both Visa and McDonald's budget (originally available at the URL www.practicalmoneyskills.com/mcdonalds/index.php) and payroll page (www.practicalmoneyskills.com/mcdonalds/paycard/index.php) now redirect to <http://www.practicalmoneyskills.com/errors/>.

41. "McResources 'Help' Line," YouTube, October 24, 2013, posted by Fight for 15, <https://www.youtube.com/watch?v=olUsgn-Ubho>.

42. McDonald's pulled the McResource Line website but chose not to close the phone line, likely a strategic calculation based on the different stakes of accountability attending the two mediums (i.e., the immediacy and publicness of the internet vs. the unfolding temporality and relative privacy associated with the telephone).

43. The original URL for McDonald's statement now redirects to an error message that reads "The page cannot be found." See the original webpage via the Wayback Machine Internet Archive, accessed November 17, 2017.

44. Management of the McResource phone support service is outsourced to Nutur Health, Inc., which advertises the service as a "work-life" help line for employees who want to, as the slogan goes, "Get a little lovin' support" by consulting with "caring professionals" about "life's issues and questions." In a website highlighting the McResource Line, C. Edwards Group, Inc. (an operating company for McDonald's restaurants in western North Carolina) describes the McResource Line in the following way: "Exclusively for McDonald's employees, we CAN provide help FOR many of life's issues and questions." McResource graphic, 2015, accessed November 17, 2017, <https://www.cedwardsgroup.com/team/2015-06-04-13-10-36/mcresource-line.html>.

45. Lisa Gitelman, "New Media </Body>," in *Always Already New*, 126.

46. As of November 2013, the URL for the "Digging Out of Holiday Debt" was <https://mcdonalds.mynurturlife.com/Articles/Item/afo26109-6b5e-e211-a253-782bcb32e6a1>. The McResource line homepage URL was <http://mcdonalds.mynurturlife.com>.

47. De Kosnik, *Rogue Archives*, 48.

48. While the Wayback Machine ostensibly promises to record everything that has ever appeared online, Abigail De Kosnik challenges the idea that it "successfully preserves digital culture memory in an automated fashion," because when a page's ownership is turned over, its history is retroactively scrubbed. "The Wayback Machine, though it sometimes proves very useful for the recovery of 'dead' websites, also adheres to policies that cause sites to be erased from its index. . . . rendering it an untrustworthy archive that will likely become more

unreliable as time goes on, as more domain names expire.” De Kosnik, *Rogue Archives*, 50.

49. Gitelman, “New Media </Body>,” 131, 132.

50. In a *Forbes* puff piece on the error messages linked to Amazon, the tech journalist Zara Stone writes, “It’s a cool way to handle customer dissatisfaction, and also promotes Amazon culture as extremely cool, making the company look like an awesome place to work.” “The Clever Reason behind Amazon’s Puppy Filled Error 404 Pages,” *Forbes*, May 2, 2017, <https://www.forbes.com/sites/zarastone/2017/05/02/amazons-404-error-pages-are-pup-licious/#bba978182904>. See also Day One Staff, “How Much Does Amazon Love Dogs? Just Ask One of the 6,000 Pups That ‘Work’ Here,” *Amazon Blog*, January 25, 2018, <https://blog.aboutamazon.com/working-at-amazon/how-much-does-amazon-love-dogs-just-ask-one-of-the-6-000-pups-that-work-here>.

51. Ngai, *Our Aesthetic Categories*, 22.

52. Ouellette, “Citizen Brand,” 59, 61.

53. Milton Friedman, “The Social Responsibility of Business Is to Increase Its Profits,” *New York Times*, September 13, 1970, 32, cited in Ouellette, “Citizen Brand,” 62.

54. Vogel, *The Market for Virtue*, quoted in Ouellette, “Citizen Brand,” 62, emphasis mine.

55. Ouellette argues that to decry corporate responsibility as an evil ploy is to miss the fact that it is internal to a larger structure of consumer-market relations, wherein consumers want to feel good about the products they buy.

56. According to a 2013 report by the progressive coalition Americans for Tax Fairness, Walmart’s low-wage workers received an estimated \$6.2 billion in public assistance. Walmart itself has claimed that its employees make up 18 percent of the food stamp market, accounting for \$13.5 billion of the \$76 billion of total food stamp sales in 2013. Clare O’Connor, “Report: Walmart Workers Cost Taxpayers \$6.2 Billion in Public Assistance,” *Forbes*, April 15, 2014, <https://www.forbes.com/sites/clareoconnor/2014/04/15/report-walmart-workers-cost-taxpayers-6-2-billion-in-public-assistance/#7913f82e720b>. U.S. taxpayers are said to contribute \$7 billion a year in annual public assistance to fast-food workers and their families, according to a report by the economist Sylvia Allegretto and others, drawing on publicly available data by UC Berkeley and the University of Illinois at Urbana-Champaign. A second study based on this study found that McDonald’s workers received the most public assistance of all of these, at \$1.2 billion per year from 2007 to 2011. Susan Berfield, “Fast-Food Wages Come with a \$7 Billion Side of Public Assistance,” *Bloomberg Businessweek*, October 16, 2013, <https://www.bloomberg.com/news/articles/2013-10-15/fast-food-wages-come-with-a-7-billion-side-of-public-assistance>.

57. The words *parasite* and *host* intertwine in their etymology, both containing the other’s reciprocal, antithetical meaning in it. The Latin *hostis* designates both host and guest, just as *para* indexes, as J. Hillis Miller observes, “the boundary line, threshold, or margin, and at the same time beyond it . . . at once a per-

meable membrane connecting inside and outside [and] confusing them” (“The Critic as Host,” 441). Derrida wrote extensively of hospitality’s deconstructive logic as a concept that always contains itself within its other: “Hospitality . . . presupposes waiting, the horizon of awaiting and the preparation of welcoming. . . . On the other hand, the opposite is also nevertheless true. . . . To be hospitable is to *let oneself be overtaken*” (“Hostipitality,” 361).

58. David McNally, “The Commodity Status of Labour: The Secret of Commodified Life,” in *Not for Sale: Decommodifying Public Life*, ed. Gordon Laxer and Dennis Soron (Peterborough, Canada: Broadview Press, 2006), 44.

59. Jon Keegan, “Blue Feed, Red Feed: See Liberal Facebook and Conservative Facebook, Side by Side,” *Wall Street Journal*, last updated August 19, 2019, [graphics.wsj.com/blue-feed-red-feed/](https://www.wsj.com/blue-feed-red-feed/).

60. Eva Feder Kittay and Ellen K. Feder, introduction to *The Subject of Care*, 4. See Fraser and Gordon, “A Genealogy of *Dependency*.”

61. Alleging that some are cheating the system is a divisive ploy that politicians use in election years. Figuring prominently in fundraising speeches, the populist myth of mass dependency was leveraged in repeated sound bites during the 2012 U.S. presidential election by Paul Ryan, who stated that “more Americans are ‘Takers’ than ‘Makers’” while campaigning for his plan to replace Medicare with a voucher system, and Mitt Romney’s so-called gaffe in being secretly recorded at a \$50k-a-plate private fundraiser confiding to donors that half of Americans are “dependent on government,” believe they’re “victims,” and are “entitled to healthcare, to food, to housing, to you name it.” *Welfare queen* was introduced by Reagan during his 1976 presidential campaign stump speeches. With the ascent of right-wing extremism in the United States with the election of Trump in 2016 (as well as in European mainstream politics), the white supremacist logic implicit in this rhetoric was made explicit when the white nationalist Richard Spencer claimed in a 2016 speech at an Alt Right conference at D.C.’s Ronald Reagan Building, “We build. We produce. We go upward. And we recognize the central lie of American race relations. We don’t exploit other groups. We don’t gain anything from their presence. They need us and not the other way around.” “‘Hail Trump!’ Richard Spencer Speech Excerpts,” YouTube, November 21, 2016, posted by *Atlantic*, <https://www.youtube.com/watch?v=106-bijjlxk>.

62. Josh Levin, “The Welfare Queen,” *Slate*, December 19, 2013, http://www.slate.com/articles/news_and_politics/history/2013/12/linda_taylor_welfare_queen_ronald_reagan_made_her_a_notorious_american_villain.html. For more on the transformation of social parasitism in U.S. political discourse, see Gustafson, *Cheating Welfare*.

63. The neoconservative rhetoric of parasitism works by isolating individual actors for denigration. In *Where We Stand: Class Matters*, bell hooks writes, “Many greedy upper- and middle-class citizens share with their wealthy counterparts a hatred and disdain for the poor that is so intense it borders on pathological hysteria. It has served their class interests to perpetuate the notion that the poor are mere parasites and predators. And, of course, their greed has set up

a situation where many people must act in a parasitic manner in order to meet basic needs—the need for food, clothing, and shelter” (45).

64. David A. Graham, “‘Insult to Homicide’: Cleveland Sues Tamir Rice’s Family for Ambulance Fees,” *Nation*, February 11, 2016, <http://www.theatlantic.com/national/archive/2016/02/cleveland-tamir-rice-bill/462354/>.

65. As the journalist David A. Graham notes, despite the city’s apology to the Rice family, the logic of this claim follows the city’s victim-blaming discourse in the aftermath of Rice’s death: “Yet this is not even the first moment the city has done such a thing. In March, [Mayor Frank] Jackson apologized for language that Cleveland had used in a brief that blamed Rice for causing his own death by ‘failure . . . to exercise due care to avoid injury.’” Graham, “‘Insult to Homicide’”; Kashmira Gander, “University ‘Charges Students Hundreds of Dollars’ to Clean Up Mattresses from Emma Sulkowicz Anti-Sexual Assault Solidarity Protest,” *Independent*, November 13, 2014, www.independent.co.uk/news/world/americas/university-charges-students-hundreds-of-dollars-to-clean-up-mattresses-from-emma-sulkowicz-anti-9859916.html; Ben Mathis-Lilley, “Flint Sends Overdue Notices to Residents Who Aren’t Paying for Their Water, Which Is Poison,” *Slate*, January 13, 2016, http://www.slate.com/blogs/the_slatest/2016/01/13/flint_sends_overdue_notices_for_water_payments.html.

66. Wang, *Carceral Capitalism*, 16–17, 18.

67. Quoted in Daniel Denvir, “Criminalizing the Hustle: Policing Poor People’s Survival Strategies from Eric Garner to Alton Sterling,” *Salon*, July 8, 2016, www.salon.com/2016/07/08/criminalizing_the_hustle_policing_poor_peoples_survival_strategies_from_erin_garner_to_alton_sterling/. See also Spence, *Knocking the Hustle*.

68. Puar, “Regimes of Surveillance.”

69. “User Unfriendly” was the name of Ubermorgen’s first gallery exhibition.

70. Trebor Scholz, “How Platform Cooperativism Can Unleash the Network,” in Scholz and Schneider, *Ours to Hack and to Own*, 20–26.

71. Robin Hood Cooperative has received scholarly attention in the fields of Marxist theory and media theory. Representative works include Berardi and Virtanen, “From Arbitrary Power”; Piironen and Virtanen, “Democratizing the Power of Finance”; Terranova, “About the Robin Hood Asset Management Cooperative”; Virtanen, Nelms, and Maurer, “Is It Art?”; Virtanen, “Robin Hood Collective.”

72. Quoted in Terranova, “About.”

73. Bill Maurer makes this observation in Virtanen, Nelms, and Maurer, “Is It Art?”

74. Virtanen, Nelms, and Maurer, “Is It Art?”

75. The group did not respond to an email I sent requesting more information about what projects they support and what percentage of their total profits is apportioned to those projects.

76. Terranova, “About the Robin Hood Asset Management Cooperative.”

77. Terranova, “About the Robin Hood Asset Management Cooperative.”

78. Brett Scott, “The Activist Hedge Fund,” *Heretic’s Guide to Global Finance*:

Hacking the Future of Money, October 2, 2016, suitpossum.blogspot.com/2016/10/the-activist-hedge-fund.html.

79. The Detroit Community Technology Project (detroitcommunitytech.org), based in highly segregated and predominantly Latino and African American neighborhoods in Detroit, runs a web access network for locals to decide how they will use their local area connections and monitor equitable bandwidth usage among themselves. Cooperation Jackson (cooperationjackson.org), a project based in Jackson, Mississippi, aims to build a regenerative economy by growing and selling food, running a construction coop, and offering cooperative housing. The grassroots movement works in collaboration with a global network of cooperatives to resist the acceleration of technological development and automation that has turned the Black working class into a disposable population. Precarity Lab, *Technoprecarious*.

80. Hans Bernhard and Lizvlx with Alessandro Ludovico and Paolo Cirio, “Hack the Google self.referentialism: Google Will Eat Itself,” press release, December 18, 2005, www.gwei.org/pages/press/press/Press_Releases/pressrelease_art_12122005.html.

81. The original Practical Money Skills page linked to <http://www.practicalmoneyskills.com:80/mcdonalds/resources/resources.php> (no longer active).

82. Lori Andrews, “Facebook Is Using You,” *New York Times*, February 4, 2012, www.nytimes.com/2012/02/05/opinion/sunday/facebook-is-using-you.html?pagewanted=all.

CHAPTER TWO. AN OPENING IN THE STRUCTURE

1. See Inda’s “Foreign Bodies.” My thanks to William Calvo-Quirós for bringing this work to my attention. See also Rosello’s *Postcolonial Hospitality* for a treatment of this question in the context of France and its former colonies in North and sub-Saharan Africa.

2. Josh Levin, “The Welfare Queen,” *Slate*, December 19, 2013, http://www.slate.com/articles/news_and_politics/history/2013/12/linda_taylor_welfare_queen_ronald_reagan_made_her_a_notorious_american_villain.html. For more on the transformation of social parasitism in U.S. political discourse, see Gustafson, *Cheating Welfare*.

3. The Department of Homeland Security website’s “About” section reads, “The Department of Homeland Security has a vital mission: to secure the nation from the many threats we face. This requires the dedication of more than 240,000 employees in jobs that range from aviation and border security to emergency response, from cybersecurity analyst to chemical facility inspector. Our duties are wide-ranging, and our goal is clear—keeping America safe.” “About DHS,” Department of Homeland Security, accessed August 21, 2018, <https://www.dhs.gov/about-dhs>.

4. “[It creates] a warm first impression, and first impressions are important,” Undersecretary for Public Diplomacy and Public Affairs and former Bush advi-

sor Karen Hughes has said of the video. Karen Hughes, “Disney Video Launch ‘Welcome—Portraits of America,’” *DipNote: U.S. Department of State Official Blog*, October 26, 2007, accessed through Wayback Machine Internet Archive; Condoleezza Rice and Michael Chertoff, “Rice-Chertoff Joint Vision: Secure Borders and Open Doors in the Information Age,” U.S. Department of State Archive, January 17, 2006, <https://2001-2009.state.gov/r/pa/prs/ps/2006/59242.htm>; *Welcome: Portraits of America*, YouTube, posted by U.S. Embassy Kuala Lumpur, September 26, 2011, https://www.youtube.com/watch?v=UmFIS2SNt_M; Walt Disney Corporation, “2008 Corporate Social Responsibility Report,” accessed September 25, 2018, accessed through Wayback Machine Internet Archive.

5. Magnet, *When Biometrics Fail*, 5.

6. Chun, *Control and Freedom*, vii.

7. Scott McCartney, “Shopping for a Rolling Pin, Scissors or a Bat? This Auction Is for You,” *Wall Street Journal*, July 16, 2012, www.wsj.com/articles/SB10001424052702304373804577521210993059828.

8. Mike Bruner, “How TSA’s Big ‘Bet’ to Sell Travelers on PreCheck Program Fell Short,” *NBC News*, May 21, 2016, www.nbcnews.com/news/us-news/how-tsa-s-big-bet-sell-travelers-precheck-program-fell-n577631.

9. Lisa Lerer, “What’s Next in Airport Security? Advertising,” *Forbes*, January 10, 2007, www.forbes.com/2007/01/10/securitypoint-rolodex-advertising-tech-security_cx_ll_0110tsa.html.

10. “The program is a good example of a public-private partnership that saves taxpayer dollars,” a TSA spokesman said, claiming that the program came “at no cost to taxpayers” (a refrain invoked in descriptions of the Disney–Department of Homeland Security partnership as well). Bob Greene, “The Airport Ads You Can’t Miss,” *CNN*, January 16, 2011, www.cnn.com/2011/OPINION/01/16/greene.air.security.ads/. See also Thomas Frank, “TSA Allows Ads in Bins across U.S.,” *ABC News*, November 4, 2008, <https://abcnews.go.com/Travel/story?id=6175777>.

11. See Seth Freed Wessler, “Call Centers: Returning to Mexico but Sounding ‘American,’” *Aljazeera America*, March 16, 2014, america.aljazeera.com/features/2014/3/mexico-s-call-centers.html. See also Glass and Wessler, “520.”

12. Neal Colgrass, “Many Call Center Workers Are Deported Mexicans,” *Newser*, August 22, 2014, www.newser.com/story/192834/many-call-center-workers-are-deported-mexicans.html.

13. Ana Gonzalez-Barrera and Jens Manuel Krogstad, “U.S. Deportations of Immigrants Reach Record High in 2013,” *Pew Research Center*, October 2, 2014, <http://www.pewresearch.org/fact-tank/2014/10/02/u-s-deportations-of-immigrants-reach-record-high-in-2013/>; Walter A. Ewing, “The Growth of the U.S. Deportation Machine,” *American Immigration Council*, March 1, 2014, <https://www.americanimmigrationcouncil.org/research/growth-us-deportation-machine>. According to figures from the first year of the Trump administration, despite Trump’s pledging to make deportations a signature of his presidency, Immigration and Customs Enforcement (ICE) has deported fewer immigrants during the period than under Obama. However, the reasons may be more bureau-

cratic than representative of will. Anti-immigrant sentiment is at a high, with arrests showing significant spikes of “non-criminal immigration violators,” suggesting that ICE no longer follows the same pattern. “ICE has taken the gloves off, and they are going after whoever they want and for whatever reason,” observes Ray Ybarra Maldonado, an immigration attorney in Phoenix. “It’s a free-for-all now.” Quoted in Nick Miroff, “Deportations Fall under President Trump Despite Increase in Arrests by ICE,” *Chicago Tribune*, September 28, 2017, <https://www.chicagotribune.com/nation-world/ct-trump-deportations-20170928-story.html>.

14. “U.S. Government Partners with Disney to Welcome International Visitors,” *BusinessWire*, October 22, 2007, <https://www.businesswire.com/news/home/20071022006072/en/U.S.-Government-Partners-Disney-International-Visitors>.

15. Fiskesjö, *The Thanksgiving*.

16. Sesé, “La Creadora.” Representative scholarly work in contemporary art criticism on Güell (mostly published in Spanish) includes the following: Finckelpearl, “Education Art”; Garbayo-Maeztu, “Maternidad”; Mekdjian, “Urban Artivism”; Pardo and Ferruz, “Dispositives of Precariousness”; Queiroz, “Excavating, Walking, Working”; Rovira, “There Was Earth in Them.”

17. See Max Andrews, “Critics’ Guide: Barcelona,” *Frieze*, June 30, 2016, <https://frieze.com/article/critics-guide-barcelona>.

18. See Güell, *Apátrida por voluntad propia*.

19. This appears as a handwritten annotation, presumably a clarification from Güell to her attorney, on the attorney’s report. Advocada: Illustre col·legi d’advocats de Barcelona, “Legal Report on the Status of Stateless,” February 27, 2015, http://www.nuriaguell.net/projects/38/legal_report_1_eng.pdf.

20. Hannah Arendt explores the question of “the right to have rights” in “The Perplexities of the Rights of Man,” in *The Origins of Totalitarianism*, 369–84.

21. Güell, *Apátrida*, emphasis mine.

22. Autonomic acquisition “refer[s] to acquisition by natural descent, by birth on Spanish territory or by adoption,” as provided for in Articles 17.1 and 19.1 (Advocada, “Legal Report,” 6).

23. Kenneth Pietrobono, email to author, June 25, 2019.

24. Kenneth Pietrobono, email to author, June 25, 2019.

25. Spivak, *Outside in the Teaching Machine*, 44.

26. In his 1977 study of red tape, Herbert Kaufman writes, “When people rail against red tape, they mean that they are subjected to too many constraints, that many of the constraints seem pointless, and that agencies seem to take forever to act.” *Red Tape*, 1, quoted in Bozeman, “A Theory of Government ‘Red Tape,’” 274–75.

27. Bozeman, “A Theory of Government ‘Red Tape,’” 273–76.

28. Pasquale, *The Black Box Society*, 2, 3.

29. See Field, “A Taxonomy for Tax Loopholes,” 553 (emphasis mine).

30. Butler, *Gender Trouble*, 93.

31. The meaning of the loophole is bound to the conditions of one’s subjugation to the law and its enforcement. In *Incidents in the Life of a Slave Girl, Writ-*

ten by *Herself*, Harriet Jacobs/Linda Brent tells of the seven years she spent hiding from her enslaver in her “loophole of retreat,” the cramped garret in the roof of her grandmother’s home. Jacobs/Brent’s loophole speaks to the form of escape opened up not by access to an outside but by locating a blind spot within that is not detected by the surveillance of those who would seek her capture. The loophole of retreat is, Simone Browne asserts, “a space of debilitating freedom,” at once a prison and a refuge (*Dark Matters*, 171, 22).

32. The Spanish version of the winning letter is available on Güell’s website, along with the other entries (“Epistolario,” accessed July 17, 2017, <http://www.nuriaguell.net/projects/10/Epistolario.pdf>).

33. “Humanitarian Aid,” YouTube, December 27, 2013, posted by Núria Güell, <https://youtu.be/ovofou8wnBs>.

34. The Spanish version of her artist’s statement is on her website: “Los principales recursos que utiliza son el coqueteo con los poderes establecidos, la complicidad con diferentes aliados y el uso de los privilegios que tienen las instituciones artísticas con las que trabaja, así como los que le son otorgados socialmente por su condición de española y europea” (“Statement,” accessed July 17, 2017, <http://www.nuriaguell.net/>).

35. Barish, *The Antitheatrical Prejudice*, 42.

36. Yordanis Martinez, “Ayuda Humanitaria,” Soundcloud, 2012, <https://soundcloud.com/ayuda-humanitaria/tracks>; “Núria Güell,” Immigrant Movement International, accessed June 15, 2019, <http://immigrant-movement.us/wordpress/nuria-guell/>.

37. Unless otherwise attributed, all quotes by Pietrobono are from my interview with the artist, July 10, 2017, via Skype.

38. Pietrobono explains, “An original idea if I recall was to take the plot I worked with, calculate the percentage of their property it was and then invoice that percentage of their overall property tax into the project (to me basically). I do recall there being a long discussion over this idea of extracting a kind of ‘livelihood’ from property of others (which is designed to exclude and force others to labor for sustenance). So a hack essentially. There was a long dialogue with the lawyer who informed me that in Vermont there is actually a minimum plot size under the law (again, would need to do work to cite) and that the space I was planning to dig was much smaller than that minimum so actually being able to survey that spot and register it in any way would not have been possible (from what I understand).” Kenneth Pietrobono, email to author, June 25, 2019.

39. Kenneth Pietrobono, email to author, June 25, 2019.

40. Van Haaften-Schick, “Art,” 32.

41. This essential paradox of ownership, which Derrida termed the “aporia of hospitality,” is built into hospitality, an ethical ideal that for Derrida is coextensive with Western religious and philosophical thought. See Derrida and Dufourmantelle, *Of Hospitality*.

42. Irina Aristarkhova writes, “How can one give away what one owns if one wants to continue to be hospitable, to give away?” (*Hospitality of the Matrix*, 36).

43. Kenneth Pietrobono, email to author, July 6, 2019.
44. Pietrobono has begun to receive serious critical attention in contemporary art history and performance studies. Representative scholarly attention to his work is Chambers-Letson and Pietrobono, “North American Field Guide”; van Haaften-Schick, “Art after Property.”
45. Chambers-Letson, “North American Field Guide,” 14.
46. Elena Sheppard, “Artist Interview: Kenneth Pietrobono Searches for Answers to the Big Questions of the Millennial Generation,” *Hype*, September 19, 2012, <https://mic.com/articles/15058/artist-interview-kenneth-pietrobono-searches-for-answers-to-the-big-questions-of-the-millennial-generation#.rt1aRBJ6e>.
47. In 2016 Pietrobono began to make the T-shirts available for purchase on his website as part of a new phase of the project *Terms and Conditions (On Wanting)*. The artist makes no profit, selling the shirts for \$45 each, the price he pays to make them. As of July 2019 he had sold only two, both to the artist Jenny Holzer (“Self-Work” and “Self-Interest”).
48. The Stream Festival reflects a bustling contemporary art corridor between New York City and southern Vermont. With themes that include meditations on helplessness and reconsiderations of the term *Anthropocene*, it has featured works by Harun Farocki and Andrea Fraser.
49. Kenneth Pietrobono, email to author, June 12, 2019.
50. Karl Marx, “The Historical Tendency of Capitalist Accumulation,” in *Capital*, 927–28.
51. Saidiya V. Hartman, “The Burdened Individuality of Freedom,” in *Scenes of Subjection*, 115–16.
52. Kenneth Pietrobono, “The Opposite of Property: Sample Text—In Progress,” 2017, kennethpietrobono.com/artwork/4196516-The-Opposite-of-Property-Sample-Text-In-Progress.html.
53. Occupy Museums is the work of a group of artists committed to making art and cultural institutions accountable for economic and social injustice. For more on the group, see their website, <http://www.occupymuseums.org/>.
54. This idea is explicated in the contribution by Güell’s collaborator Qmunty, “The Mandrake Mechanism,” in Güell, *How to Expropriate*, 5–14.
55. Enric Duran, “Manual: Step by Step,” in Güell, *How to Expropriate*, 15–30; Lucio Urtubia, “I Don’t Believe in Nothing, but I Believe in Everything,” in Güell, *How to Expropriate*, 53–62.
56. Marie Trigona, “Lucio, the Good Bandit: Reflections of an Anarchist,” *Upside Down World*, July 22, 2008, upsidedownworld.org/archives/argentina/lucio-the-good-bandit-reflections-of-an-anarchist/.
57. Duran announced his actions in an online article titled “I Have ‘Robbed’ 492,000 Euros from Those Who Rob Us the Most, in order to Denounce Them and Build Alternatives for Society” (English translation) and an online video that was also published in the free magazine *Crisis*, in Catalan, with 200,000

printed copies distributed by volunteers throughout Catalonia. The English translation of the article is available on Duran's website, accessed July 1, 2019, <http://enricduran.cat/en/i-have-robbed-492000-euros-whom-most-rob-us-order-denounce-them-and-build-some-alternatives-society-o/>. The video was accessed July 1, 2019 at <http://okupemlesones.blip.tv/file/1280692/> (link inactive; not accessible via the Wayback Machine Internet Archive).

58. Duran, "I Have 'Robbed.'"

59. N. Schneider, *Everything for Everyone*, 116–17; see 115–32. See also Enric Duran, "FairCoop," in Scholz and Schneider, *Ours to Hack and to Own*, 82.

60. Feher, "Self-Appreciation; or, The Aspirations of Human Capital," 22; see 21–41.

61. Feher, "Self-Appreciation," 21.

62. Duran, "I Have 'Robbed.'" See also Strike Debt, "The Debt Resisters' Operations Manual," strikedebt.org.

63. Foucault, *Discipline and Punish*, 292.

CHAPTER THREE. HANGERS-ON

1. "As it transpired, she was 20 years early. Her first novel was so far ahead of its time that only now does its star seem to be approaching its apex, two decades after it was first published." Elle Hunt, "Chris Kraus: *I Love Dick* Was Written 'in a Delirium,'" *Guardian*, May 29, 2017, <https://www.theguardian.com/books/2017/may/30/chris-kraus-i-love-dick-was-written-in-a-delirium>. See also Elaine Blair, "Chris Kraus, Female Antihero," *New Yorker*, November 21, 2016, <https://www.newyorker.com/magazine/2016/11/21/chris-kraus-female-antihero>.

2. Kraus, *I Love Dick* (2006), 263.

3. Rimanelli, "I Love Dick," S7.

4. Dick, described in the book as "an English cultural critic who's recently relocated . . . to Los Angeles," was identified as Dick Hebdige (who at the time had recently accepted a position at CalArts) in a 1997 article in *New York Magazine*. The piece included an interview with Hebdige, his only known public statements about the book. Nic Zembla, "See Dick Sue," *New York Magazine*, November 17, 1997, 20.

5. Kraus, *I Love Dick* (1997), 143. Unless otherwise noted, all citations are to the 1997 edition.

6. Scholars of the epistolary genre note that the personal or "familiar" letter was first thought of as a literary form in the sixteenth century, with male commentators saying that the genre seemed "particularly suited to the female voice." Cherewatuk and Wiethaus, introduction to *Dear Sister*, 1.

7. Tracey Emin's "drawings of naked women on their hands and knees" depict what Jennifer Doyle describes as "ordinary, exhilarating, and humiliating aspects of living in a sexual body" ("narratives of abuse, unwanted pregnancy, sexual conquest, and humiliation"). Doyle has written extensively about the "inti-

macy of Emin's work—its materialization of [the artist's supposed] physical and emotional availability [to the viewer],” which Doyle has characterized as mobilizing the address of the love letter (*Sex Objects*, xxvii, 107, 114).

8. Butler, “Collected and Fractured,” 441–42.

9. Rimanelli, “I Love Dick,” S7.

10. Gumport, “Female Trouble,” ellipsis and emendation in the original.

11. Angela McRobbie, “Settling Accounts with Subcultures: A Feminist Critique,” in *Feminism*, 25.

12. S. Hall, “Cultural Studies and Its Theoretical Legacies,” 282.

13. See Brunsdon, “A Thief”; Probyn, “A Feminist Love Letter.”

14. S. Hall, “Cultural Studies,” 282–83. My thanks to Kim Greenwell for pointing me to this passage.

15. Kraus's decision to single out Dick Hebdige for condemnation is comparable (if also different in significant ways) to various women's decisions to publicly expose famous men for their mistreatment of women, which have drawn bitter and widespread debate from all corners of the internet in the wake of the Me Too movement. In a blog post entitled “Not That Bad” responding to a January 2018 anonymous op-ed that publicly named the actor Aziz Ansari as at worst a sexual assault offender and at best a callous lover, Katie Anthony writes, “As a woman, I am supposed to take what's given to me, to shrink my pain, ignore my bad feelings about what just happened, and generally be FINE WITH EVERYTHING!” Katie Anthony, “Not That Bad,” KatyKatiKate.com, January 15, 2018, https://www.katykatikate.com/the-blog//2018/01/not-that-bad_15.html?rq=Not%20That%20Bad.

16. Beauvoir, *The Second Sex* (1993), 695.

17. Sheldon, *Young Titan*, 175–77.

18. Musser, *Sensational Flesh*, 59, 77.

19. “When *I Love Dick* was published in 1997,” writes Kraus in “The New Universal,” “mid-way through the first iteration of Native Agents, it was more ridiculed than praised: ‘a book not so much written as secreted’ (*Artforum*); ‘a stream of fawning love letters so intrusive they amount to epistolary stalking’ (*New York Magazine*), etcetera. What people reacted against most strongly was the idea that the ‘privacy’ of the recipient—who remained unnamed in the book—would be violated.”

20. See Fisher, “Parasitical Politics” and “Manic Impositions.”

21. Kraus herself has attributed the new reception to a “huge shift among younger women in the last half-decade” as they have championed feminist representations, abetted by internet culture's transformation of notions like privacy and professionalism, that are more confessional, amateur, and performative in character (Kraus, “The New Universal”).

22. Marketed as a “cerebral comedy-drama,” the show stars Kevin Bacon as Dick and Kathryn Hahn as Chris. LA and New York's poststructural academic and art worlds are displaced onto the bohemian Marfa, Texas, art scene. Created by Jill Soloway and Sarah Gubbins, it was canceled in January 2018 after one season.

23. Browning, “I'm Trying to Reach You.” I thank her for sharing the text with me.

24. Kraus, *I Love Dick*, 11.
25. Kraus, *I Love Dick* (2006), 172.
26. Browning, “The Performative Novel,” 49.
27. Schechner, *Between Theater and Anthropology*, 112.
28. Kraus, *I Love Dick*, 217.
29. R. Schneider, *The Explicit Body in Performance*, 2, 114–17.
30. Barbara Browning writes, “But one could also posit that the way was paved for such ‘oversharing’ storytelling strategies in the world of performance — and specifically in the work of performance artists who rose to prominence in the ’80s. Before the advent of the blog, in live performance venues, monologists like Spalding Gray and Karen Finley were already radically shifting our notions of appropriateness in terms of both self-exposure and narrative technique. (And it’s worth pointing out that before she achieved notoriety as a writer, Chris Kraus was herself a part of that scene: Eileen Myles recalls Kraus staging a ‘quasi-strip-theory performance’ at the Poetry Project in those heady days, and another in which Kraus and her then-lover narrated from offstage the slow collapse of their relationship)” (“The Performative Novel,” 49).
31. Kraus, *I Love Dick*, 16–17, 23, 98.
32. Derrida, *The Post Card*, 9.
33. Kraus, *I Love Dick*, 17, 26, 273.
34. See Rubin, “The Traffic in Women.”
35. Amelia Gentleman, “The Worse the Break-up, the Better the Art,” *Guardian*, December 13, 2004, <https://www.theguardian.com/artanddesign/2004/dec/13/art.art>.
36. Calle, *Take Care of Yourself*, n.p.
37. Calle, *Take Care of Yourself*, n.p.
38. In the book version of *Take Care of Yourself*, the breakup email is signed G. Calle has said that in order to protect his identity, she replaced the name with an X when she circulated the letter to her readers.
39. I thank Clara Lipfert for sharing with me her insights into this online feminist culture (email, January 6, 2014). Calloway’s debut novel *what purpose did I serve in your life* (2013) distinctly parallels *I Love Dick* (Jesella, “What Purpose”).
40. Irigaray, *Elemental Passions*, 27.
41. “This man isn’t spared. But *Prenez soin de vous* [*Take Care of Yourself*] replies to the email rather than the man. The book, incidentally, ends with these words: “This was about a letter. Not a man”” (Calle and Desplechin, “*Take Care of Yourself*, Venice and Writing,” 132).
42. Kraus, *I Love Dick* (2006), 267.
43. Calle, “He Loves Me Not.”
44. This is not the only one of Calle’s works that begins with the artist making a copy of a man’s book. For what was to become *Double Game/The Gotham Handbook*, Calle xeroxed pages from Paul Auster’s novel *Leviathan*, in which the author based his character Maria on Calle. Calle then used a red pen to highlight

those passages that relate to her work and to annotate points where Auster's fiction departed from her practice.

45. Bois, "Character Study."

46. Bois, "Character Study," 129.

47. Bois, "Character Study," 129.

48. O'Neill-Butler, "The Savage Detective."

49. Stuart Jeffries, "Sophie Calle: Stalker, Stripper, Sleeper, Spy," *Guardian*, September 23, 2009, <https://www.theguardian.com/artanddesign/2009/sep/23/sophie-calle>.

50. Bois, "Character Study," 130.

51. Quoted in O'Neill-Butler, "The Savage Detective."

52. Barthes, *A Lover's Discourse*, 31.

53. Rimanelli, "I Love Dick," S7. In 1997 *New York Magazine* reported that Kraus responded to Hebdige's threat to sue her by "dropping the character's last name and placing him at a different school" (Zembla, "See Dick Sue," 20). "I would love to make a project about being sued," Calle has said, adding that she has almost been sued on two separate occasions (public interview).

54. Gumpert, "Female Trouble."

55. Hunt, "Chris Kraus."

56. Zembla, "See Dick Sue," 20.

57. Deleuze and Guattari, *Kafka*, 9, 29.

58. Walter Benjamin describes Kafka's literary fathers not as hosts but as "giant parasites": "Uncleanness is so much the attribute of officials that one could almost regard them as enormous parasites. This, of course, does not refer to the economic context, but to the forces of reason and humanity from which this clan makes a living. In the same way the fathers in Kafka's strange families batten on their sons, lying on top of them like giant parasites. They not only prey upon their strength, but gnaw away at the sons' right to exist. The fathers punish, but they are at the same time the accusers. The sin of which they accuse their sons seems to be a kind of original sin" ("Franz Kafka: On the Tenth Anniversary of His Death," trans. Harry Zohn, in *Illuminations*, 114).

59. Deleuze and Guattari, *Kafka*, 9, 10.

60. Singer, *The Manor*, vii, 85.

61. *Oxford English Dictionary Online*, s.v. "parasite," June 2005.

62. As I discuss in the interlude, this gendering of the parasite is in marked distinction to the figural imagery that often accompanies racialized and ethnified invocations of the parasite, that of "welfare queens" and "illegal aliens" as represented by visual metaphors of infestation and references to swarms of insects and animals (e.g., vermin, mites, fleas).

63. Miller, "The Critic," 440.

64. William Shakespeare, *The Comedy of Errors*, in *The Norton Shakespeare*, vol. 1, 2.2.175–81.

65. Wollstonecraft, *A Vindication of the Rights of Woman*, 90.

66. Schreiner, *Woman and Labour*, 82.

67. Rosa Luxemburg, "Women's Suffrage and Class Struggle," trans. Rosmarie Waldrop, in *Selected Political Writings*, 219–20, cited in MacKinnon, *Toward a Feminist Theory of the State*, 9.

68. Beauvoir, *The Second Sex* (1993), 724.

69. Steinem, "What It Would Be Like If Women Win"; Greer, *The Female Eunuch*, 22, 330. Greer, resuscitating the metaphor for a different cultural moment, famously declared war on "feminine parasites" in her book *The Female Eunuch*, suggesting that such women should not be included in the feminist sisterhood.

70. "A parasite sucking out the living strength of another organism . . . The [housewife's] labor does not even tend toward the creation of anything durable," writes Beauvoir. "Woman's work within the home . . . is not directly useful to society. . . . It produces nothing. . . . [The housewife] is subordinate, secondary, parasitic. . . . It is for their common welfare that the situation must be altered by prohibiting marriage as a 'career' for woman" (*The Second Sex* [1993], 724).

71. Lorde, "The Master's Tools Will Never Dismantle the Master's House," 111.

72. Firestone, "The Dialectic of Sex," 25.

73. This quote appears in the introduction to Solanas's play. Valerie Solanas, *Up Your Ass*, Andy Warhol Museum Archives, Pittsburgh.

74. In her feminist separatist writing, Marilyn Frye writes, "There is an idea floating around in both feminist and anti-feminist literature to the effect that females and males generally live in a relation of parasitism, a parasitism of the male on the female . . . that it is, generally speaking, the strength, energy, inspiration, and nurturance of women that keeps men going, and not the strength, aggression, spirituality, and hunting of men that keeps women going. . . . One can and should distinguish between a partial and contingent material dependence created by a certain sort of money economy and class structure, and the nearly ubiquitous spiritual, emotional, and material dependence of males on females" ("Some Reflections on Separatism and Power," 93).

75. Lucy Delap writes of Schreiner's views, "Both internal effort and external intervention [were] needed to overcome parasitism, but 'the will' was seen as the most fundamental site of reform, since 'the ultimate effect of parasitism is always a paralysis of the will'" (*The Feminist Avant-Garde*, 37).

76. Beauvoir, *The Second Sex* (2011), 653; (1993), 724: "Women are 'clinging,' they are dead weight, and they suffer for it; the point is that their situation is like that of a parasite sucking out the living strength of another organism. Let them be provided with living strength of their own, let them have the means to attack the world and wrest from it their own subsistence, and their dependence will be abolished."

77. In the context of the Egyptian women's piety movement, Mahmood asks, "Does the category of resistance impose a teleology of progressive politics on the analytics of power—a teleology that makes it hard for us to see and understand forms of being and action that are not necessarily encapsulated by the narrative of subversion and reinscription of norms?" (*Politics of Piety*, 9). See Spivak, "Can the Subaltern Speak?"; Zerilli, *Feminism*.

78. Power, *One-Dimensional*, 3.
79. Ronell, "Avital Ronell," 127.
80. W. Brown, *States of Injury*, 67, 68.
81. Beauvoir, *Second Sex* (2011), 522.
82. Musser, *Sensational Flesh*, 66, 64, 82, 60.
83. Berlant, *Cruel Optimism*, 24.
84. Ronell, *The Telephone Book*, 5.
85. Chris Kraus, "Dialing: Back: Darkness," *Theory Illuminati*, August 19, 2018, <https://theoryilluminati.com/texts-and-contexts/f/dialing-back-darkness> (link inactive).
86. Kraus further stated that "Reitman—or any Ph.D. student at NYU—is hardly an innocent," noting too that "Avital's style of pedagogy was no secret, and he sought her out." Kraus, "Dialing."
87. Nick Mitchell writes of another widely circulated defense of Ronell penned by the NYU professor Lisa Duggan, "It was as if nearly everything 'structural' about power consisted in that which makes the professor vulnerable rather than in what makes the professor possible. The queer professor, in other words, gets to claim suffering the negative consequences of neoliberalism without risking being a neoliberal herself." Mitchell, "Summertime Selves."
88. Kraus, *I Love Dick*, 153–54.
89. Calle has said that she tries "to find a natural end" to her projects (public interview).
90. Hunt, "Chris Kraus."
91. Glass, "95."
92. Kraus, *I Love Dick*, 11.
93. See Fisher, "Parasitical Politics."
94. Chris Kraus, email to author, May 20, 2011.
95. Chris Kraus, email to author, May 26, 2011.
96. Gumpert, "Female Trouble." François Cusset explains that the magazine and books series, which Lotringer established in 1983, played "a pathbreaking role in the early diffusion of French theory": "The small, black, inexpensive paperbacks published by Semiotext(e)'s Foreign Agents imprint introduced a generation of American students to a number of French authors, among them Paul Virilio, Jean-François Lyotard, and Jean Baudrillard. (The first title in the series—an excerpt adapted from Baudrillard's *Simulacra and Simulation*—sold more than 20,000 copies.) Lotringer imagined these complex but unacademic volumes as how-to books: what they taught you was 'how to think with your own mind . . . how to eroticize thinking, make it a pleasure of the senses.' It was, he declared, "philosophy for the boudoir" (quoted in Gumpert, "Female Trouble").
97. Brunsdon, "A Thief," 276.
98. The choice of Native Agent as the name for a series is worth remarking on. It conveys an attempt to make women writers like Ann Rower, Eileen Myles, and Barbara Barg at home within Semiotext(e).

99. Sylvère Lotringer and Chris Kraus, foreword to Sacher-Masoch, *Venus in Furs*, 6, 7.
100. Stewart, *Sublime Surrender*, 87, 66–67.
101. Mara Goldwyn, “Chris Kraus on Confessionals in Art and Feminism,” *Sleek*, November 23, 2012, <https://www.sleek-mag.com/article/art-world-confessional>.
102. Miller, “The Critic as Host,” 441.

CHAPTER FOUR. A SEAT AT THE TABLE

1. Ann Liv Young has received scholarly attention in the fields of contemporary experimental dance studies, performance studies, and theater studies. See the following representative scholarly works: Conlan, “She’s Magnificent”; Fisher, “Like a Girl’s Name”; Friedman, “Festivals”; Miranda, “Staring at the (Clitoral) Sun”; Miranda, “What Do Women Want?”; Thomas, “Viewing the Pornographic Theatre.”

2. Frank DiGiacomo, “Hipster Warfare Breaks Out during Performance Artist Ann Liv Young’s Show at Delancey Lounge,” *New York Daily News*, January 12, 2011, <http://www.nydailynews.com/entertainment/gossip/hipster-warfare-breaks-performance-artist-ann-liv-young-show-delancey-lounge-article-1.153676>.

3. Young has said her approach is informed by a preference for popular culture over art history, craft over fashion, observing social dynamics over the history of choreography and theater. She explains in an interview, “I wasn’t interested in any sort of choreographers at all. I wasn’t influenced by that. I never even took a dance history class. . . . I think I’m more influenced by like social dynamics . . . then I am like, ‘Oh I love this visual artist.’” Interview with author, March, 6, 2010, Brooklyn, New York.

4. DiGiacomo, “Hipster Warfare.”

5. It is difficult to distinguish between “performance art” and “feminist art” given the strong feminist tradition in 1960s, 1970s, and 1980s U.S. and European performance art. For this reason, I treat them, in certain contexts, as interchangeable.

6. Despite continued coverage of her performances in high-profile outlets like the *New York Times*, Arcade has not received this kind of high art and scholarly canonization.

7. Ridout and Schneider, “Precarity and Performance,” 6.

8. For influential writing on 1960s, 1970s, 1980s, and 1990s Euro-American feminist art and performance, see Broude and Garrard, *The Power of Feminist Art*; Nochlin, “Why Have There Been No Great Women Artists?”; Parker and Pollock, *Framing Feminism*; Jones, *Body Art*; O’Dell, *Contract*; Goldberg, *Performance*; R. Schneider, *The Explicit Body*; Phelan, *Live Art*.

9. Astrid Henry’s 2004 study, *Not My Mother’s Sister*, describes a tendency, particularly popular in the 1990s, to articulate feminism by drawing generational

lines to argue that an overemphasis on metaphors of generational rebellion has come at the expense of political action.

10. I thank Joseph Roach for pointing out to me Ann Liv Young's use of the blond wig in her performances.

11. Performances that more overtly parody and critique white liberal feminism include Lee Minora's *White Feminist* (2018) and Young Jean Lee's *Untitled Feminist Show* (2011), neither of which is analyzed here.

12. McMillan, *Embodied Avatars*, 3, 228.

13. Mira Schor, "Generation 2.5," in *A Decade of Negative Thinking*, 48. See also Mira Schor, "I Am Not Now nor Have I Ever Been . . .," *Brooklyn Rail*, February 6, 2008, <http://brooklynrail.org/2008/02/artseen/i-am-not-now-nor-have-i-ever-been>.

14. Schor, "Generation 2.5," 65, parentheses in original.

15. "Marina Abramović: The Artist Is Present," MoMA, New York City, March 14–May 31, 2010, accessed July 9, 2018, <https://www.moma.org/calendar/exhibitions/964>.

16. Emma Brockes, "Performance Artist Marina Abramović: 'I Was Ready to Die,'" *Guardian*, May 12, 2014, <https://www.theguardian.com/artanddesign/2014/may/12/marina-abramovic-ready-to-die-serpentine-gallery-512-hours>.

17. "The Artist Is Present," MoMA Learning, 2010, accessed July 9, 2018, https://www.moma.org/learn/moma_learning/marina-abramovic-marina-abramovic-the-artist-is-present-2010.

18. In the post Abramović goes on to describe her efforts to raise millions of dollars to fund plans for her Marina Abramović Institute for the Preservation of Performance Art in Hudson, New York. These plans were scrapped after she was not able to meet the \$31 million target. Marina Abramović, "Marina's Diary," January 23, 2016, <https://flash--art.com/article/marinas-diary-3/> (emphasis mine).

19. "Grandmother of Performance Art: Yoko Ono or Marina Abramović?," *Moving Image Arts London*, September 20, 2016, <https://mialondonblog.wordpress.com/2016/09/20/grandmother-of-performance-art-yoko-ono-or-marina-abramovic/>.

20. R. Schneider, *Performing Remains*, 2.

21. Reperformance is, naturally, an appealing strategy for a neoliberal art market that has sought innovative ways of making performance—previously conceived as an ephemeral commodity resistant to archive and sale—reproducible, and thus financially marketable, long after the originator has ceased performing the work.

22. Carol Kino, "A Rebel Form Gains Favor. Fights Ensur." *New York Times*, March 14, 2010, <http://www.nytimes.com/2010/03/14/arts/design/14performance.html>, quoted in R. Schneider, *Performing Remains*, 4.

23. Kino, "A Rebel Form," quoted in R. Schneider, *Performing Remains*, 4.

24. These reperformers included Maria José Arjona, Brittany Bailey, John Bonafede, Lydia Brawner, Rachel Brennecke (aka Bon Jane), Rebecca Brooks,

Isabella Bruno, Alfredo Ferran Calle, Hsiao Chen, Rebecca Davis, Angela Freiburger, Kennis Hawkins, Michael Helland, Igor Josifov, Elana Katz, Cynthia Koppe, Heather Kravas, Gary Lai, Abigail Levine, Jacqueline Lounsbury, Isabelle Lumpkin, Elke Luyten, Alexander Lyle, Justine Lynch, Tom McCauley, Nick Morgan, Andrew Ondrejcek, Juri Onuki, Tony Orrico, Will Rawls, Matthew Rogers, George Emilio Sanchez, Ama Saru, Jill Sigman, Maria S. H. M., David Thomson, Layard Thompson, Amelia Uzategui Bonilla, Deborah Wing-Sproul, Yozmit, and Jeremy Zimmerman.

25. Quoted in R. Schneider, *Performing Remains*, 6.

26. While Abramović may be the most influential and visible of a veteran generation of performance artists, her proprietary approach to legacy is not representative of other artists of the same generation. The feminist artist Faith Wilding, for one, represents a striking countermodel in her open-access approach to reperformance and reputation for teaching and mentoring younger artists. Amelia Jones writes, “Wilding has released any copyright and the script for [her] piece. . . . She encourages anyone to reperform the work at any time without permission” (“LOST BODIES,” 142).

27. Schechner, *Between Theater and Anthropology*, 50.

28. Phelan, *Unmarked*, 146.

29. R. Schneider, *Performing Remains*.

30. R. Schneider, *Performing Remains*, 4.

31. R. Schneider, *Performing Remains*, 4.

32. Bishop, “Outsourcing Authenticity?,” 111, 119.

33. See comments section on David Cohen, “Who Will Rein Her In? Marina Abramović versus Yvonne Rainer,” *artcritical*, November 12, 2011, <http://www.artcritical.com/2011/11/12/abramovic-rainer/>.

34. Abigail Levine, Gary Lai, and Rebecca Brooks, “Three Reperformers from ‘Marina Abramović: The Artist Is Present’ Respond to the MOCA Gala Performances,” *Performance Club*, November 28, 2011, <http://theperformanceclub.org/2011/11/three-reperformers-from-marina-abramovic-the-artist-is-present-respond-to-the-moca-gala-performances/>.

35. These economic and social transformations disproportionately affect young racial and ethnic minorities, despite the fact that discussions of generational precarity tend to emphasize the generalization of insecurity and poverty to middle-class, college-educated whites, intellectual workers, and the creative class.

36. The artists discussed in this chapter, born in the late 1970s and early 1980s, represent the outermost edge of the millennial generation.

37. Harris, *Kids These Days*, 5.

38. Julia Halperin, “Yvonne Rainer Denounces Marina Abramović’s Planned MOCA Gala Performance as ‘Grotesque,’” *Artinfo*, November 11, 2011, <http://mx.blouinartinfo.com/news/story/750038/yvonne-rainer-denounces-marina-abramovics-planned-moca-gala-performance-as-grotesque> (link inactive).

39. Halperin, “Yvonne Rainer Denounces.”

40. For Sara Wookey's own open letter about the incident and her reasons for refusing to participate in the MOCA performance, see "The 1%: Marina Abramović and Jeffrey Deitch," (*Un*)*Occupy* | *Decolonize* | *Liberate*, November 23, 2011, <https://occupyduniya.wordpress.com/2011/11/23/abramovic-deitch/>.

41. As of 2012 the National Endowment for the Arts dedicated less than 2 percent of its already limited budget to grants for individual artists; state arts agencies dedicated only 3 percent of their grant money to individual artists; and the bulk of philanthropy in the arts went to only 2 percent of the nation's arts institutions, which are among those with the largest budgets. Alexis Clements, "New Data Reveals Artists Aren't Getting' Paid," *Hyperallergic*, April 10, 2012, <https://hyperallergic.com/50226/new-data-reveals-artists-arent-gettin-paid/>. In this context the activist and advocacy organization W.A.G.E. (Working Artists and the Greater Economy), founded in 2008, has sought to regulate the payment of artist fees by the nonprofit arts organizations and institutions that subcontract artistic labor in a contemporary art economy "where the unpaid labor of artists supports a more than \$60 billion-dollar [*sic*] industry." In a landmark survey of working contemporary artists conducted by the group in 2010 (the same year as *The Artist Is Present*), W.A.G.E. found that the majority of respondents (58.4 percent) had received no payment, compensation, or reimbursement for exhibiting or presenting their work in New York City. Forty-three percent of these respondents were between thirty-one and forty years old. "2010 W.A.G.E. Survey," W.A.G.E., accessed July 22, 2019, <https://wageforwork.com/work/2010-w-a-g-e-survey#top>.

42. Analysis of the Census Bureau's American Community Survey by BFAMFAPhD, a collective "concerned with the impact of debt, rent, and precarity on the lives of creative people," found that the median income of people with art degrees who made their living as artists in New York City in 2012 was \$25,000. This economic and social inequity is further reflected in who has opportunity and resources to pursue a career in the arts; the population of working artists in New York City is 224 percent whiter than the population of the city as a whole. Clements, "What Are the Chances?"

43. Berlant, *Cruel Optimism*.

44. Millennials carry at least 300 percent more student loan debt than their parents did (according to the College Board) and are half as likely to own a home as their counterparts in 1975 (U.S. Census, young adults twenty-four to thirty-five). One in every five millennials lives in poverty (U.S. Census, young adults eighteen to thirty-four). These statistics are cited in Michael Hobbes, "FML: Why Millennials Are Facing the Scariest Financial Future of Any Generation since the Great Depression," *HuffPost*, accessed July 22, 2019, <https://highline.huffingtonpost.com/articles/en/poor-millennials-print/>.

45. Joseph G. Ramsey, "The Invisible Faculty," *Chronicle of Higher Education*, January 2, 2019, <https://www.chronicle.com/article/The-Invisible-Faculty/245399>.

46. Chris Kraus, "Dialing: Back: Darkness," *Theory Illuminati*, August 19,

2018, <https://theoryilluminati.com/texts-and-contexts/f/dialing-back-darkness> (link inactive).

47. Mitchell, "Summertime Selves."

48. Trans graduate student Andrea Long Chu, who previously served as a teaching assistant for Ronell, made this observation: "i think it's safe to assume that a vital really has been persecuted: certainly no woman in the academy, especially coming up when she did, escapes the relentless misogyny of the university. but what seems to have happened (and this is just my own opinion) is that now, even when she does have status and power and celebrity, she still thinks of herself as a vulnerable grad student in need of care and protection, ie, she thinks she still is the person reitman is saying *he* is." Quoted in Masha Gessen, "An N.Y.U. Sexual-Harassment Case Has Spurred a Necessary Conversation about #MeToo," *New Yorker*, August 25, 2018, <https://www.newyorker.com/news/our-columnists/an-nyu-sexual-harassment-case-has-spurred-a-necessary-conversation-about-metoo>.

49. "The pressure to comply with an advisor's wishes or else drop out are rising in a neoliberal academy that intentionally creates more cheap labor than it can employ," writes Nefertiti Takla in "Reitman vs. Ronell: Rethinking the Role of Gender and Patriarchy in Sexual Harassment Cases," *Feminist Interventions*, September 2, 2018, feministinterventions.com/2018/09/02/reitmanvsronell.

50. Brawer, "The Artist Is Present," 214.

51. Andrew Goldman, "The Devil in Marina Abramovic," *New York Times*, June 13, 2012, <https://www.nytimes.com/2012/06/17/magazine/the-devil-in-marina-abramovic.html>; Hannah Ghorashi, ". . . But We Can't Pay You: Performance Art and Money's Knotty Relationship," *Artnews*, October 29, 2015, www.artnews.com/2015/10/29/but-we-cant-pay-you-performance-art-and-moneys-knotty-relationship/.

52. Berlant, *Cruel Optimism*, 4.

53. See Rebecca Schneider's treatment of "feminist remimesis" as a troubling of the masculine imperatives of originality and authorship and in particular, her discussion of Roysdon and Holstein's reenactments of *Interior Scroll* ("Remembering").

54. Gretchen Holmes, "Re-Examining Feminist Performance," *Chicago Art Magazine*, August 12, 2010, chicagoartmagazine.com/2010/08/re-examining-feminist-performance/.

55. The epigraph quotes Anya Liftig, "Anxieties of Influence: Performance Art, Celebrity, and the Self," *Other Journal*, May 19, 2011, <https://theotherjournal.com/2011/05/19/anxieties-of-influence-performance-art-celebrity-and-the-self/>.

56. Tatiana Berg, "The Anxiety of Influence," *BOMB Magazine*, March 29, 2010, <https://bombmagazine.org/articles/the-anxiety-of-influence/>, emphasis in original.

57. Lăcis, "Fame," 99.

58. The piece's title is perhaps also a cheeky nod to her own intellectual inheritance, as Liftig is herself an alum of Yale, where Bloom held a distinguished professorship. See Gilbert and Gubar, *The Madwoman*, 47.

59. Anya Liftig, “The Anxiety of Influence,” *Homemade Libations*, March 28, 2010, <http://homemadelibations.blogspot.com/2010/03/anxiety-of-influence.html>.

60. Liftig, “The Anxiety of Influence.”

61. In February 2010, during Brooklyn Is Burning at the PS 1 Contemporary Art Center (now MoMA PS1), Young was abruptly shut down when PS 1’s director Klaus Biesenbach ordered the power cut in a windowless room. Young, performing as her alter ego Sherry, had confronted the performer who went on just before her, Georgia Sagri, and, according to the account in the *New York Times*, had “embarked on a blunt, profane monologue accompanied by masturbation, urination and an attack on Ms. Sagri’s work.” Sagri and friends responded by threatening Young in return and, according to witnesses, had to be restrained. Claudia La Rocco, “Provocative Artist Fights for Return to P.S. 1,” *New York Times*, August 11, 2010, <http://www.nytimes.com/2010/08/12/arts/design/12young.html>.

62. “Ann Liv Young ‘Sherry Is Present,’” *NY Art Beat*, accessed March 2, 2017, <http://www.nyartbeat.com/event/2011/E805>. See also Friedman, “Festivals,” 123.

63. “Ann Liv Young (US),” bio, Steirischer Herbst Festival, accessed February 16, 2017, http://editions.steirischerherbst.at/2013/_mod/_calendar/biography.inc.php?lang=en&kid=2035 (link inactive).

64. Ann Liv Young’s Louis B. James solo exhibition is incorrectly identified on her online CV as *Ann Liv Young: The Artist Is Present* instead of *Ann Liv Young: Sherry Is Present*. Young, “Resume,” accessed June 24, 2019, on Wayback Machine Internet Archive.

65. Ann Liv Young, email to author, November 30, 2011.

66. Young claims the website’s inaccessibility is an aesthetic choice: “People actually say ‘I can’t find where the button is,’ but it would be really easy for me to make a little button that says ‘Click here’” (interview with author).

67. For a discussion of this disruption and the knotty ethical and political questions it raises in the context of the avant-garde performance tradition, see Andrew Friedman’s excellent piece, “Festivals: Conventional Disruption, or, Why Ann Liv Young Ruined Rebecca Patek’s Show.”

68. Friedman, “Festivals,” 123–24.

69. Friedman, “Festivals,” 117.

70. Alastair Macaulay, “This Time the Trouble Isn’t Wicked Stepsisters,” *New York Times*, September 5, 2010, http://www.nytimes.com/2010/09/06/arts/dance/06cinderella.html?_r=2&ref=alastair_macaulay. By comparing Young to one of the Young British Artists, such as Tracey Emin or Damien Hirst, and then chastising her for failing to measure up, Macaulay insists that Young be, in spite of all, commercially appealing.

71. Conlan, “She’s Magnificent,” 31.

72. In September 2010 David Velasco wrote in *Artforum*, “Sherry is, after all, not as mad as she appears: she dramatizes the capriciousness of power, but when confronted with authority, she seizes the occasion to expose its ‘twisted’ logic, making authority reflexive, getting it to turn in on itself” (“Drama Queen,” 148).

73. Friedman, "Festivals," 124.
74. Gia Kourlas, "Ann Liv Young Poops on Command in *Cinderella*," *Time Out New York*, August 23, 2010, <https://www.timeout.com/newyork/art/ann-liv-young-poops-on-command-in-cinderella>.
75. Newton, *Mother Camp*, 56. The artist Carrie Mae Weems restages this scene in a photograph from her series *Ain't Jokin'* (1987–88). The scene highlights the psychic violence of the fairy tale's idealization of white femininity to black girls. Rather than Newton's drag queen, in Weems's photograph a young black woman stands before a mirror with the caption "Looking into the mirror, the black woman asked, 'Mirror, mirror on the wall, who's the finest of them all?' The mirror says, 'Snow White, you black bitch, and don't you forget it!!'"
76. This scene cites the opening credits of Stanley Kubrick's film adaptation of Vladimir Nabokov's *Lolita*, where the viewer first sees Lolita (played by Sue Lyon), lying down while Humbert Humbert (played by James Mason) paints her toenails.
77. Amber Hawk Swanson, "Not a Feminist Way of Thinking, Daddy's Little Girl," *Feminism? Project*, 2005–6, artist's video.
78. Kelly McClure, "When Amber Met Amber," *Chicago Reader*, August 2, 2007, <http://www.chicagoreader.com/chicago/artist-amber-hawk-swanson-look-alike-sex-doll-realdoll/Content?oid=4258953>.
79. Claudia La Rocco, "Dance Review: Oh, Mirror, Mirror, on the Wall, Who's the Naughtiest of Them All," *New York Times*, March 17, 2007, <http://www.nytimes.com/2007/03/17/arts/dance/17youn.html>.
80. Kilston, "Introducing," 32.
81. Gia Kourlas, "Dance Review: Pure as the Driven Snow?," *Time Out New York*, March 8–14, 2007, archived at <http://guiadosteatros.blogspot.com/2008/04/snow-white-na-zdb.html>.
82. Interview with author.
83. Tzara, "Dada Manifesto," 7.
84. Young explained her response when asked what her profession is: "I'm always like, 'I'm sorry I don't really know what I do.' . . . If it is somebody who I don't want to understand what I do and for instance, if it is somebody who doesn't know what a choreographer is, I usually use the word *choreographer*. . . . And if it is someone who would know what a choreographer is, I usually say *performance artist*. It's evasion. I am an escape artist." Interview with author, March 6, 2010, Brooklyn, New York.
85. Interview with author, March 6, 2010.
86. DiGiacomo, "Hipster Warfare"; Horwitz quoted in La Rocco, "Provocative Artist Fights for Return."
87. Claudia La Rocco and Gia Kourlas, "Dance Review: The Bagwell in Me," *New York Times*, October 3, 2008, <http://www.nytimes.com/2008/10/04/arts/dance/04roun.html>.
88. Interview with author, March 6, 2010.
89. Gilbert and Gubar, *Madwoman in the Attic*, 47.

90. Halberstam, *The Queer Art of Failure*, 161.
91. See *Oxford English Dictionary Online*, s.v. “autogenesis,” June 2011, accessed February 25, 2017.
92. Comment on Facebook page, February 19, 2011, accessed February 25, 2017.
93. Muñoz, *Disidentifications*, x.
94. Muñoz, “The White to Be Angry,” in *Disidentifications*, 93–103.
95. Apri Cot, “How 1 Become 2,” *Bellyflop Magazine*, March 13, 2011, accessed on Wayback Machine Internet Archive.
96. Holstein, “The Cyclical Pleasures,” in Kartsaki, *On Repetition*, 120; see also Fisher and Holstein, “Part-time Feminist.”
97. Ann Liv Young, interview with author, September 9, 2013, New York City.
98. Lauren Barri Holstein’s thesis, “How (Not) to Be a Woman: The Performative Politics of Ambiguity in Gender and Signification,” was submitted toward the fulfillment of the artist’s master’s in dance theater (The Body in Performance) at Laban in October 2010.
99. The essay, attributed both to Holstein and her alter ego, is exemplary of the ambiguity between the two that the artist maintains. See Holstein, “Splat!”
100. In “The Complete History of Feminism,” a performative manifesto published in *Feminist Times*, Holstein (writing as The Famous) mocks public and popular media sentiment that would suggest that feminism is irrelevant or unnecessary today: “In the ‘new millennium,’ everyone decided feminism wasn’t really necessary anymore, seeing that women weren’t being raped anymore; they were being paid something . . . and were being represented in the media, not as boobilicious incentives to buy things, but as well-rounded sex objects who’ve chosen sex object as career. Go women!” Lauren Barri Holstein, “The Complete History of Feminism, According to the Famous Lauren Barri Holstein,” *Feminist Times*, October 13, 2013, accessed on Wayback Machine Internet Archive.
101. Lauren Barri Holstein, “Interior Scroll,” *The Famous*, May 3, 2012, <http://laurenbarri.blogspot.com/2012/03/interior-scroll.html>.

CODA. IT’S NOT YOU, IT’S ME

1. Roisin Byrne has received modest scholarly attention in the fields of contemporary art criticism and curatorial studies: Benson, “Acts”; Fisher, “We Are Parasites”; Kushnir, “When Curating.”
2. *Goldsmiths: But Is It Art?*, episodes 1 and 2, directed by Victoria Silver, aired April 12 and 19, 2010, on BBC. Thanks to Andrew Lison for bringing the show to my attention.
3. Jonathan Jones, “The Artist Who Steals for a Living,” *Guardian*, April 14, 2010, <https://www.theguardian.com/artanddesign/2010/apr/14/roisin-byrne>.
4. Louise Jury, “Goldsmiths Star’s Shoplifting in the Name of Art,” *London Evening Standard*, April 13, 2010, <http://www.standard.co.uk/news/goldsmiths-stars-shoplifting-in-the-name-of-art-6458439.html>.

5. Nathalie Levi, “Bad Artists Copy, Good Artists Steal.’ [1], What’s Yours Is Mine, Roisin Byrne and Duncan Wooldridge at Tenderpixel,” *Nathalie Levi’s Blog*, October 15, 2010, <https://nathalielevi.wordpress.com/2010/10/15/bad-artists-copy-good-artists-steal-1-what-s-yours-is-mine-roisin-byrne-duncan-wooldridge-at-tenderpixel/>.

6. The neon sign that she claims to have originally ordered before pursuing Gander’s “Massage” concept instead was to read “Work will set you free.” The reference to the dictum *Arbeit macht frei* hung over the entrances of many Nazi concentration camps, most famously Auschwitz, is an obvious provocation. If this is true, her reproduction of the phrase out of context performs, under the banner of irony, a self-serving display of historical indifference.

7. Evidence of the work remains largely virtual, circulating via coverage in the mainstream art press and contemporary art blogosphere in addition to the odd gallery exhibition.

8. *Goldsmiths: But Is It Art?*, episode 1.

9. Beauvoir, *The Second Sex* (2011), 653.

10. Kanouse, “Cooing.”

11. Sturtevant accomplished this by painstakingly mastering each work’s respective medium, whereas Levine utilized various media to reproduce the works, most famously rephotographing Walker Evans’s iconic photographs. (Sturtevant, who hated the word *copy*, added subtle changes to her versions and called them “replications”; Levine called her exhibition *After Walker Evans*.) By marking both the virtual equivalence of the quality and manifest content of the original and copied works and yet the nonequivalence of their reception, Sturtevant and Levine highlighted (and found a way to profit from, as conceptual artists) the secondary treatment of women’s work within the art market.

12. Jones, “The Artist.”

13. The emails reproduced here are excerpted.

14. Quoted in Randall, *Pragmatic Plagiarism*, viii.

15. Anna Watkins Fisher, Facebook message to Roisin Byrne, April 19, 2011.

16. Roisin Byrne, Facebook message to author, April 20, 2011.

17. Cerizza, “Roberto Cuoghi.”

18. MacGlip, “Interview.”

19. Serres, *The Parasite*, 38.

20. See Fisher, “We Are Parasites.”

21. Miller, “The Critic,” 439.

22. On April 30, 2013, the self-described “post post feminist” performance and curatorial collective HAG, comprising Clara Lipfert and Jasmin Risk, performed a show at Grace Space in Bushwick called *PARASITE*. Their performance trolled J. P. Marin, who was in the audience, about what they perceived to be a patronizing review he had written about my article about my encounter with Byrne, “We Are Parasites: On the Politics of Imposition.” The performance mocks Marin’s “mansplaining” of feminist art by playing a recording of his review while naked and surrounded by makeup and sex toys, so as to represent “feminist art” in

its most cliché form. The duo said that they played a recording of his review to highlight the way the review represented a male critic's appropriation of feminist art, their denial of a voice about their own relationship to feminist theory and practice by a male-centric discourse. "Having no words of our own, that is, speaking his review out loud, we wished to render literal the feeling of being talked at, talked over." Clara Lipfert, emails to author, October 28, 2013, and January 6, 2014. For more about the performance see HAG, "Parasite." For more about HAG, see their Tumblr page, hagcollective.tumblr.com. For Marin's review of the performance about his review (and the full text of his original review), see J. P. Marin, "Self-Described Feminist Appropriative Performance," *childproof tv*, May 17, 2013, <http://www.childproof.tv/popular-dialectics/2013/05/17/self-described-feminist-appropriative-performance/>.

23. Bob Duggan, "Is Parasitism the Future of Feminist Art?," *Big Think*, July 18, 2011, <http://bigthink.com/Picture-This/is-parasitism-the-future-of-feminist-art>.

24. His assistant responded by telling Byrne that the plant now had no value, since she was prohibited from selling it as a work of Starling's. Starling himself added, "Even if this is the right rhododendron . . . the plant in itself has no real value—it perhaps had some value were [*sic*] it was but certainly not now."

25. In *The Bluest Eye*, observes Robin Bernstein, Toni Morrison depicts the dichotomizing of racial innocence along the axis of femininity: "an imagining of white girls as tender, innocently doll-like, and deserving protection, and black girls as disqualified from all those qualities" (*Racial Innocence*, 29).

26. The *Guardian* art critic Adrian Searle has contended, "Back-story is everything in Simon Starling's work." Quoted in Stuart Jeffries, "I Got a Lovely Poem from a Lady in St. Albans about Sheds," *Guardian*, December 7, 2005, <https://www.theguardian.com/artanddesign/2005/dec/07/art.turnerprize2005>.

27. Patricia Hill Collins and Sirma Bilge write, "Intersectionality is a way of understanding and analyzing the complexity of the world, in people, and in human experiences. The events and conditions of social and political life and the self can seldom be understood as shaped by one factor. They are generally shaped by many factors in diverse and mutually influencing ways. When it comes to social inequality, people's lives and the organization of power in a given society are better understood as being shaped not by a single axis of social division, be it race or gender or class, but by many axes that work together and influence each other" (*Intersectionality*, 2).

28. François Herpe, "La notion de 'parasitisme artistique': Une arme contre les contrefacteurs astucieux," *Eurojuris France*, June 21, 2013, <https://www.eurojuris.fr/articles/la-notion-de-parasitisme-artistique-une-arme-contre-les-contrefacteurs-astucieux-1208.htm>.

29. This Roisin Byrne's entrepreneurial enthusiasm and story of personal rebirth is so cliché and overstated that the website has the air of a fake.