In the spring of 2006 the two translocal urban research networks School of Missing Studies and Centrala Foundation for Future Cities invited interested parties to participate in a spatial experiment that was intended to have the character of an expedition. Whereas expeditions are usually a means of exploring remote regions, the Lost Highway Expedition followed a route through the Western Balkans. The remote aspect of this collective journey was thus not conceived in terms of place but in terms of time, in the sense of bygone time of ideological community formation in the Socialist Federal Republic of Yugoslavia (SFRY). However, the project was not concerned with a nostalgic retrieval of lost conceptions and values but with developing paths for the future on the basis of the travel experiences of a self-organized community.

The core of this aesthetic and social experiment comprised a collective journey along the ‘Highway of Brotherhood and Unity’, a section of highway begun in 1948 but never completed. At the time, its collective construction was seen as a means of linking the major cities of the SFRY in both an ideological and infrastructural sense. Following years of violent conflict and economic and social upheaval, the Western Balkans – the name coined for this territory after 1991 – is today associated with an area whose unifying characteristic is above all to be found in the long-term exclusion of the majority of its inhabitants from EU Europe, even though the highway that was rebuilt by private companies following the destruction wrought by the Balkan wars is now being reclaimed as a part of the pan-European Corridor X within the infrastructure of the EU. One of the questions confronting the members of the expedition concerned the meaning inherent in such a connection between places, ideologies and memories and the meaning it might acquire. The original invitation to join the expedition put it in these terms:

The Lost Highway Expedition will begin in Ljubljana, and travel through Zagreb, Novi Sad, Belgrade, Skopje, Pristina, Tirana and Podgorica before concluding in Sarajevo: It will comprise two days of events in each city and one day of travel in between. The events may include guided tours, presentations and forums by local experts, workshops involving the travellers and local participants, discussions, exhibitions, radio shows, picnics and other events that can be organized by the host cities themselves. Members of the Lost Highway Expedition do not have to travel or stay together and can enter and exit the expedition for any length of time and at any point. Participants are responsible for organizing, supporting and realizing their own journeys. The expedition is meant to generate new projects, new art works, new networks, new architecture and new politics based on the experience and knowledge gained along the highway.

In August 2006, the shared search for an experimental community brought hundreds of participants from a wide range of backgrounds into contact with independent organizations, initiatives and cultural producers from the nine different regions spanned by the expedition. Some participants spent a month travelling the entire route, while others accompanied the expedition for only a few days. Some immediately found themselves integrated in a collective group process, while
others launched their own initiatives in dialogue with the event. In order to maintain the decentralized structure of the expedition, participants were deliberately left to define their own projects, plan their own time and make their own contacts. The concept of swarming perhaps best describes the way in which knowledge of the expedition spread, the way the vaguely delimited groups moved from section to section, converged again and subsequently disseminated the knowledge generated during their journeys in different and only partly interconnected projects—exhibitions, seminars, workshops and publications.4

The experimental network structure via which these activities could be disseminated and which led to a range of unanticipated encounters and findings is not the only important parameter in this context. Important, too, are the intellectual concentration and range of these new knowledge formations, which are interrelated with the way the traversed localities are linked with external networks, including the geocultural assemblages and mobilities embodied by the initiators of the project themselves. The initial platform, Europe Lost and Found, consisting of Azra Aksamija, Ana Dzokic, Katherine Carl, Ivan Kucina, Marc Neelen, Kyong Park, Marjetica Potrc and Srdjan Jovanovic Weiss, constitutes a plurality of translocal relationships and interrelated cultural references that extends far beyond the effective capacity of concrete group dynamics. The current exchange involving Ana Dzokic and Marc Neelen between Belgrade, the capital of turbo-culture, and the architectural stronghold of Rotterdam; the link forged by Azra Aksamija between post-war Sarajevo and academic institutions in the US; the different, marginalized places that Kyong Park’s work in Asia, North America and Europe brings together; the connection made by Marjetica Potrc between forms of self-organization in the Western Balkans and Latin America; Srdjan Jovanovic Weiss’s nomadic architectural enterprises between Novi Sad and Philadelphia—all these links are creating a mobile network structure with which a plurality of local features can be projected as a translocal opportunity.

What enabled the socio-aesthetic experiment Lost Highway Expedition to become more than a self-referential group experience was the space of action that was generated by the collaboration of the project’s initiators and that absorbed new actors and formulated an expanded political space. The power of this space reflects the degree to which subjectivity can express itself in a diffuse and fragmented form and lead to efficient aesthetic and political connections via a reorganization of this diffusion. In this sense, the potential of the situation generated by this expeditonial experiment can be read more as a merging of aesthetic productions and geocultural realities in a concrete form of spatial praxis than as an encounter between like-minded individuals. In connection with her project Timescapes on the experiential topography of Corridor X, which formed one of the most heavily used guest-worker routes from south-eastern Europe during the 1970s and 1980s, Angela Melitopoulos sees a potential in the inter-operation of different spatial logics: ‘The logical basis of the B-Zone is its tie to the A-Zone, but the fragmentation of the B-Zone can follow other logics that could alter both zones substantially.’ The question of which communities are generated by infrastructures and networks is dependent on their utilization. The concrete embodiment of migratory interconnections, the traversable reality of the Western Balkans and the contacts provided by the initiators to local initiatives together with access to political discussions, specialized city tours and social activities served to anchor the expedition in spatial reality and prevented the search for a new ‘temporary society’ from being oriented solely to the process of the group or a diffuse concept of reality. This anchorage in the provisional formations of a concrete geocultural reality meant that a level was available beyond that of micro and macro-organization which allowed the possibilities offered by one relational structure to be used to gain a new understanding of other structures. The relationships between these many anchor points and the actualization of their potential in the collectively undertaken journey fashion, as it were, the connection sought by the expedition between the loci of the Western Balkans and other geopolitical regions.

In this sense, network creativity not only implies that networks are generated in a creative way but also emphasizes that networks cultivate a morphological structure for creativity. The artistic projects produced during and in the wake of the expedition form archives of knowledge that in turn allow for an extension of the expedition beyond those involved in situ to include a growing number of dispersed participants. The productive power of the network thus consists in its morphological openness which makes it possible to forge new connections from each of its nodes without necessarily being linked to a legitimizing and controlling origin.
presence through an ongoing transfer of relationality, meanings and values into the realm of political action. This process does not contend for a new static category of space, but draws attention to performativity as the fundamental logic of social life today. It implies changes characteristic of agency in relation to networking as such, located in spaces that creatively transgress the institutional and spatial patterns as well as in the production of network actors themselves.

The global reality of the concurrency of the diffusion and consolidation, expansion and restriction, opening and delimitation of social and spatial organization suggests that the organization of productive orders will often be contradictory and disputing. That networks can comprehend tasks of both linkage and isolation, and that the existence lived in networks is not antithetical to a life in parallel worlds. Neutral zones do not exist without relationships, and relationality does not exist without isolation. The conflict-laden multiplication of flows of goods, people and information and the concurrent proliferation of encapsulated zones, special areas and extra-state regions show that we can assume neither a change of spatial organizational forms, nor a dichotomy between defined territory and network, nor the inferiority of one spatial form as opposed to the superiority of another. The challenge associated with an investigation of new network creativities lies in tracing the strategic alliance between both forms, identifying the politics of power expansion and searching for spaces of action within the operation of these new networks. What do the enmeshments of art, architecture and politics that form into networks look like in specific terms? What forces can these encounters liberate and what opportunities do they offer for the formation of self-determined forms of action and collaboration? What sorts of free spaces can develop in the midst of an all-embracing network situation and how does such spatial creativity relate to collective processes?

Before going into the organization of network creativity in more detail, it will be helpful to explain what we understand as constituting the expanded field of art and architecture that we want to use as a central reference point in our inquiries. Our focus is not only directed not only against the institutional structures in which they are supposed to be restricted, but also reverberates in new organizational and spatial patterns as well as in the production of network actors themselves.

This framework also helps to elucidate our reference to art via the tension between artistic production and the prevailing obsession with the immaterial production of creativity as an ever increasing part of the overall production of cognitive capital. Social and creative capital are the new worlds market of the late capitalist politics of growth, which in the past two decades has generated a specific change in the relationship between art and the economy via the circuits of money, institutions, curatorial activity, exhibition operations and art criticism. Marina Gržinič describes the new relationship as ‘civilizational kinship’, which presents itself to the First World as a natural and unavoidable process and involves surmounting cultural borders in order to extend this ‘civilizational alliance’ into undeveloped territories that have been excluded by the state.1 One has only to recall the short-term strategic investment by the West in cultural infrastructures and exhibition programmes in the Balkans and Eastern Europe following the fall of the Eastern Bloc as an expression of ‘national decisions’ and the rapid severance of relationships. On the other hand, it should be noted that dissident networks have formed in the wake of these developments, networks that have brought together individuals from the artistic and economic fields with squatters, activists NGOs and local community projects and that have created autonomous production sites. In the region encompassed by the former Yugoslavia alone, dozens of such network sites have emerged, including the Centre for New Media_kuda.org in Novi Sad, [mama] in Zagreb, Metelkova in Ljubljana, Premol kolektiv in Sarajevo, CZKD (Centre for Cultural Decontamination) in Belgrade and Press to Exit in Skopje. These and similar sites are important reference points when we refer to the practices that the artistic field as part of their radical recontextualization is thereby generated contains loosely linked communication and collaboration platforms with artists, architects, intellectuals, media activists and many other individuals have joined together to develop their project alliances in the interstitial zones of the institutionalized art field and to operate them on a largely autonomous basis.

These expansive networks based on informal social organization are interwoven with the politics of global deregulation via a complex process of interaction. In order to extend boundaries and to exert control over larger areas, this politics also needs unregulated spheres where other interests gain access and dissolve the logic of cause and effect in the multidirectional complexifications. The point where global deregulation is reflected in the experience of social realities that it also becomes an instrument that can be used against it. By abrogating the network-like expansion of formal structures it simultaneously facilitates diversions of ends and the striking of unanticipated paths. This reversal makes manifest two important characteristics of network action. On the one hand the gesture of informing and abrogation something but that the gesture of informing and abrogating itself represents a transferable technology. This is linked in turn with the other characteristic: it is not only the case that network actions can abrogate something but that the gesture of informing and abrogating itself represents a transferable technology.

In its video and text installation A/S/L (Age/Sex/Location), the Raqs Media Collective, a group of media practitioners based in New Delhi, uses the different masquerades of identities in chat-rooms and call centres to shed light on migratory experiences between online and offline worlds, between centres and peripheries. The group writes: ‘Data outsourcing and the creation of “Centres-Peripheries”, in the collective investigation and production of spatial situations and in the creative subversion of organizational forms. This process often results in a deliberate displacement and blurring of the roles, areas of competence and cultural dispositives via which a project is supposed to be made recognizable and assessable as a form of architecture. Many of the practices considered here are directed not so much as a polynomial “Ruth” as a polymorphing chat-room diva. She clocks in at the call centre, and logs into the chat-room within the course of the same workday, at the same workstation.”14 “Ruth” embodies different marginalities with different levels of access to what identifies itself as the centre. The marginality of the position of call-centre workers consists in the connection of their own economic situation with the territorial marginality of their location. However, with its performances and protocols, the online conversation itself generates and reproduces centrality in that it supplies the centre of today’s global economy.
Another site of this simultaneous separation and intertwining of network and territory, virtual space and reality exist, be found in Romanian internet cafes, where young people work in shifts to train the avatars of clients in faraway California. Power is not tied to a specific location or context but rather to the virtual space of interactivity and the rules of the game. The advent of virtual reality and online gaming platforms has allowed for the creation of environments that exist beyond the physical world, where users can interact with each other and with the environment in ways that are not possible in the real world. This has led to the development of a new form of social interaction, where people can communicate and collaborate with each other in real-time, regardless of their physical location.

Networks of Power

The advent of new technologies and the growth of the internet have led to the emergence of new forms of power and control. The ability to connect with others and to manipulate information has given rise to new forms of influence and control. This has led to the development of monopolies and oligopolies in the digital economy, where a few large companies have come to dominate the market and control access to information and services. The ability to manipulate and control information has given these companies immense power, and they are able to influence public opinion and shape the way that people think and act.

Networked Practices

The growth of the internet has also led to the emergence of new forms of social and political practice. The ability to connect with others and to collaborate on a global scale has given rise to new forms of activism and social movements. These movements are able to organize and mobilize people from all over the world and are able to bring about change in ways that were not possible before.

The Future of Power

The future of power is likely to be shaped by the continued growth of the internet and by the development of new technologies. As long as people continue to generate new forms of knowledge and to manipulate information, there will always be a need for new forms of control and power. The challenge is to ensure that these new forms of power are used for the benefit of all people and that they are not used to further the interests of a few. The future of power is likely to be shaped by the way that people use technology and by the way that they organize and collaborate with each other.
In the words of the Raqs Media Collective: ‘To do this, the practitioner probably has to invent, or discover, protocols of conversation across sites, across different histories of locatedness in the network; to invent protocols of resource building and sharing, create structures within structures and networks within networks. Mechanisms of flexible agreements about how different instances of enactment can share a contiguous semantic space will have to be arrived at. And as we discover these “protocols”, their different ethical, affective and cognitive resonances will immediately enter the equation. We can then also begin to think of art practice as enactment, as process, as elements in an interaction or conversation within a network.’15 Thus, in recent years two interwoven approaches have emerged that attempt to open up culture to the investigation of alternative aggregations and forms of action. One approach is based on the further development of a cartographic praxis in art and architecture that attempts to express urban transformation via the complex tension linking society and space to one another. Alongside these mapping projects a processually oriented praxis is developing that connects separate places and communities and creates symbolic sites of political manifestations or counter-manifestations. Both forms of geocultural engagement give expression to the way in which artistic praxis can explore possibilities of intervening in the production of knowledge archives and becoming politically operative via cultural effects.

The value of the first approach lies in its capacity to generate snapshots of a globalized culture that attempts to structure transnational flows in accordance with their own logics. In the interaction of the globalized world with a variety of parallel worlds, the crises, conflicts and imbalances characterizing processes of societal change are brought to light. In addition, these protocols generate new forms of the symbolization of sociocultural transformation, in which the depiction of translocal networks plays a fundamental role. Here, territorial realities are distanced from the familiar framework of geographical representation and are instead articulated via spatial relationships and the extension of territories to include ideational worlds, flows, contexts, images and peripheries. The ideational worlds and cognitive interconnections generated by way of this cartographic praxis show that mappings represent not only a powerful model of the exercise of power and control but also an instrument of change. As Bruno Latour argues, ‘Images demonstrate transformation, not information.’16 The aesthetics of dissident cartographies and the way in which they point to existing power constellations or articulate new social structures open up an additional dimension that facilitates interventions in symbolic worlds and the creation of new symbolic relationships.

The interventionist projects of the second socio-aesthetic approach utilize the fact that the neo-liberal restructuring of environments affects different spatial types in different localities, which, above and beyond their differences, form a network of strategic points for the reformulation of geographical zones, boundaries and intersections. To be able to operate translocally, the global market requires different instruments for the coordination of local procedures: technological information systems, political regulation and international marketing. Such spatial-political instruments are often corrupted in artistic practices to the extent that they are interrupted, redirected and utilized for one’s own purposes. In the midst of the networked apparatus of translocal societal ordering processes, economic and military operations, these practices articulate their resistance by making use of the structures, procedures and possibilities of network production outside the assigned role pattern. In their movement through physical and social spaces, they create new models of order, relationships and situations. The central question for such an approach concerns how, when drawing on network resources and network capacities, zones of autonomy can be created vis-à-vis the utilization of intellectual creativity for the expansion of cognitive capitalism. Put another way, this form of approach involves an exploration of the possible ways in which networks not only offer a model of the efficient organization and
economic valorization of creativity (as in the cases of culture marketing, art tourism and cultural industries) but are also a model of societal self-organization.

The process of rethinking this type of creative production, which has been increasingly emerging over the last 10 years in the expanded fields of art and architecture, involves a change in the relationship between one’s own work and that which represents cultural experience. This altered approach to production is no longer concerned with designing a space for cultural experience but, on the contrary, with facilitating cultural experience that creates a space whose contours are not yet fixed. That which the type of creativity we are considering here refers to thus has much more to do with a communal organization of cultural and spatial production than with the creation of monumental spaces for culture. It is participation that generates the site rather than the site generating participation. To use Mika Hannula’s term, this ‘politics of small gestures’ consists in art and architecture participating in processes of meaning production that take place in the productive public sphere without taking part in the competition to produce the most eye-catching product. Under the conditions of the all-appropriating cultural turn in globalization, this creativity therefore often expresses itself most forcefully by detaching from the circuits of the industry of the spectacle and engaging in the networked production of a series of such gestures, sketches and experiments. This process, as Félix Guattari formulates it in Chaosmosis, involves a denormalization and displacement of organizational mechanisms (research, exhibition, planning, etc.) in which production acquires meaning, a mobilization of levels of consciousness to reconstruct ‘an operational narrativity, that is, functioning beyond information and communication, like an existential crystallization of ontological heterogenesis’.

A decisive aspect of this mobilization lies in the experience of the upheavals that are taking place, i.e. in the plurality of situations in which the global change in production and communication forms establishes points of contact with the lives of individuals, rather than in a changing transcendent schema of temporal and spatial distribution and organization. In the radical case, these experiential moments are found in the sudden change of social systems, as in the case of Eastern Europe, or in the explosion of informal settlement forms on the peripheries of many large European cities. In other cases, such moments are found in micro-situations in which the forces of globalization become locally concentrated and new economic nodal points develop, lay claim to unregulated spaces, seek new staging posts for the commercial cultural industries or force urban quarters to be reshaped in the interest of geopolitical or urban-strategic speculation. All these situations are shaped by experiences of upheaval and not by experiences of rule observance. Decisions cannot resort to a constraining framework of norms formulated by the state or another form of authority. The categories of experience are defined by individuals and thus facilitate a production of subjects that were not present as such previously. The plane of reference deriving from these experiences and the situation immanent to them is the plane of the anthropological normality of life, the level of many momentary contacts, friendships and bonds as well as disagreements, enmities and fears. The experience of upheaval thus transsects many levels of everyday existence in which a necessity for new decisions always enforces itself, new qualities emerge and new alliances are formed. What is decisive is therefore neither a prepotent global sphere nor an essentialist local mindset but rather the uneven terrain of unforeseen occurrences, irritations and disturbances, which emerges in the moment of confluence between unequal forces and provokes a whole series of unforeseen paths and situations.

**POTENTIALITIES**

The formation of networks facilitates a shift from an enforced participation in upheavals to a *utilization* of these upheavals. The logic that is mobilized in this movement provokes a new relationship between context and situation, between space and time. It generates a series of upheavals in what Antonio Negri describes as the economically administered removal of time in our epoch: ‘Time is removed – the mind is, as Gertrude Stein wants, a space; theory is the geography of this space. Time is a transcendental schematism accomplished because presupposed. Therefore it is ecstasy of effectual Power, of the capitalist analytic of subsumption.’ It is precisely this geography that is affected in terms of its central anchorage when in experimental praxis maps are not read but rather made use of and laws are not observed but rather utilized. The difference between reading and making use of, between observance and utilization, lies in the possibility of a negligible deviation from what constitutes the respective prevailing norm. This possibility emerges when the time removed from space is brought into play again: the time to traverse geographically fixed borders, the time to explore new spaces, the time to experience collectively. For many network actors, collective enactment, valorization and experimentation relating to structures of deregulation and the production of a ‘cognitariat’ (Franco Berardi) decoupled from capital represents a more effective means for shaping reality than a purely oppositional attitude in terms of engagement and a universal counter-theory in terms of conception. The artistic or architectural work integrated in this shift is no longer a space that can be traversed but rather a time that is lived through. Network action is thus an endeavour without a guarantee of success, an endeavor to achieve simultaneity and to create conditions that facilitate this. The self-organization of creative praxis is based on a shaping of time in which form is a question of the production of relationships. At this point urban production meets the contemporary articulation of art practices.
Artistic and architectural praxis thereby shifts attention from the conditions of the respective place and its institutional actualities to the complex potentials inherent in every situation. It formulates an approach that sees the political possibilities of change less in the external explanation of a local situation, in the critical analysis of its layers and depths and in the planning of strategies than in the actualization of the potential of the prevailing contradictions, conflicts and ambiguities of a situation. The integration of architecture in the continual flow of network forces has led to the fact that it is also beginning to look for its action logic beyond an analytic and planning intervention in spatial configurations and to develop a new interest in collaborations with practices relating to the appropriation and utilization of prevailing situations. Interim uses, provisional spatial solutions, ephemeral buildings and relational architecture are common catchphrases used to describe this architecture of upheaval – an architecture that has become fluid and that supports different spontaneous articulations of spaces of possibility without interpreting their fundamental instability as a deficiency. Provisional forms of cultural participation are forming in the convergence of networks.

Provisional solutions are commonly thought of as a form of compensation that is supposed to counterbalance existing deficits: a deficit in terms of infrastructure, accommodation or public assembly sites but also a deficit in terms of jail cells or experientially enriched urban space. Such provisional solutions fulfill specific functional requirements. They play a strategic role for the dynamic unfolding of forces of nation-state government and post-Fordist production. However, what if we were to briefly leave aside the stipulation of functionality and employ a concept of compensation understood as a mode of production that is not tied to the idea of a deficit? What if we were to comprehend compensation as a type of production that acts from within itself, beyond a relationship to that which is lacking or prescribed by way of a particular logic? Such a mindset distances the concept of compensation from the field of local, economic, political and historically bound dependencies and the knowledge that supports and maintains these dependencies. This leads to a shift onto unstable ground that offers as yet unknown utilization possibilities, which it can liberate or refuse in equal measure. Such a concept of compensation is indicated by the ontology and politics that Giorgio Agamben discerns in the significance of potentiality for this endeavour: ‘[Potentiality] is that through which it is possible at any time to overcome or determine it (superiorem non recognoscens) other than its own ability not to be. And an act is sovereign when it realises itself by simply taking away its own potentiality not to be, letting itself be, giving itself to itself.’ If we follow Agamben in seeing this capacity in the radical freedom from the compulsion to actualize, the question arises as to the way in which art and architecture can intervene in this new situation of being to the extent that a wealth of splinter worlds forms out of the mobilizing forces of upheaval, worlds whose intensities and aggregations represent something new beyond the dominant reference system.

Can the connectivity of networks provide a relational framework for the production of aesthetic provisionalities with which the instabilities of our contemporary state can be appropriated and lived out? Can inherently unstable network action facilitate sustainable political participation in which deregulation is utilized for a shifting of empowerment from a centre to an archipelago of peripheral existences? Is such a model restricted to an exclusive space of artistic production or can such a potential also be discerned in the prevailing realities of global networks? For instance, states such as Nigeria, Cameroon, Rwanda and South Africa are now being linked together by the boom in rapidly growing mobile phone networks across Africa. In a period of only 10 years, from 1998 to 2008, the number of mobile phone users on the continent has grown from 2 million to over 150 million, and an ever-increasing number of private telecom companies are sharing in the high profits offered by this new and largely unregulated market. One of the first initiatives to take advantage of these thriving mobile phone networks is the Kenyan M-PESA: international money transfer via SMS. It is predicted that in the near future this system will be used to transfer over 100 billion US dollars annually to the continent by African emigrants, money that will play a significant role in accelerating economic growth. This development is being interpreted by neo-liberal intellectuals as heralding immense economic and social changes resulting from private-sector activity rather than state and international aid provision, while leftist economists are warning of the dangers inherent in the interplay of micro-enterprises and precarity. Meanwhile the new technology is finding new forms of use in Kenya. The Nairobi People’s Settlement Network (NPSN), for example, uses mobile telephony and the internet to organize massive resistance to slum clearances in the pursuit of profit. In 2006 Kibera in Nairobi, Africa’s largest slum region with more than 80,000 inhabitants, was the site of the first self-organized meeting of activists from a range of slum areas, who used flash mobbing to oppose corruption and exploitation. Their spontaneously coordinated gatherings at sites where clearances had been scheduled resulted in the prevention of bulldozer deployment and the creation of new structures of understanding. With the help of the well established mobile phone network, the population thus selectively transformed the micro-enterprise structure and its calculated predictability into a system of unforeseen self-coordination and made the network technologies of domination into an instrument of communal emergence.
3 See http://www.schoolofmissingstudies.net/sms-lhe.htm
4 One of the first print publications arising from this project is the photo collection Lost Highway Expedition Photo Book, eds. Katherine Carl and Srdjan Jovanovic Weiss (Rotterdam: Veenman Publishers, 2007).
5 Angela Melitopoulos, ‘Corridor X’, in B-Zones. Becoming Europe and Beyond, ed. Anselm Franke (Barcelona: Actar, 2006), 158.
6 Hardt and Negri, ibid. note 1.
10 As the British newspaper The Guardian reported on 27 April 2006, an investigation by the European Parliament concluded that between 2001 and 2005 the CIA conducted over 1,000 secret flights transporting alleged terrorists across the territory of the European Union. See online: http://www.guardian.co.uk/world/2006/apr/27/usa.topstories3
14 Ibid., 38f.
18 Félix Guattari, Chaosmosis: An Ethico-Aesthetic Paradigm (Bloomington, IN: Indiana University Press, 1995), 86.