

THE WICKED WITCH OF THE WORLD WIDE WEB

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“So, please, be an adult, like stories, but do not confuse them with reality and be an adult, break something to make it stop. And have fun doing it. This is a duty you can do with others. There is no rule that anti-fascism can't be danced.” — Katika Kühnreich, All Sorted By Machines Of Loving Grace?, 2025

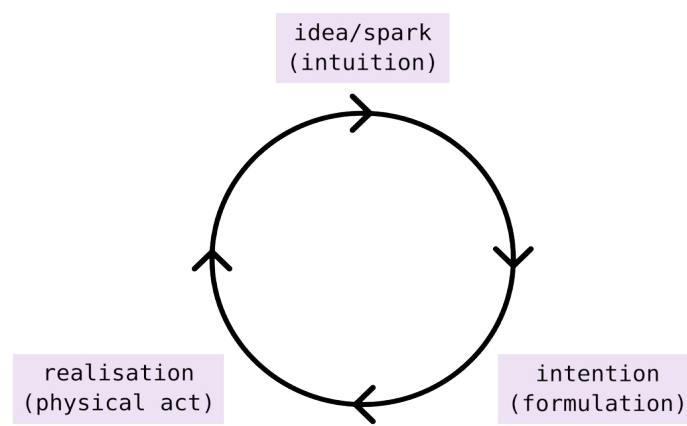
Note

Foreword

This paper is the result of a thorough analysis of the Web's landscape. By digging into niche practices and standardisation at the same time, it aims to unveil a certain "magic" carried by the Web specifically.

Before starting, I'd like to provide some clarifications.

Magic in this writing is envisioned through my own prism, as an inside process, a way of thinking fuelled by emotions and care. The process is the following:



Images credit: Kiara Jouhannau, 2026.

However, it is also encountered in a more usual form, referring to spells, curses and witches.

I do not intend to melt in nostalgia here, my aim being to empower you, reader, into current issues and potential solutions.

About editing

All references originally in French have been translated by myself, they might not be 100% accurate but capture the essence.

All quotations have been kept as they were regarding punctuation and spelling, any error or unusual element is the responsibility of their author.

When speaking about the Web as created by Tim Berners-Lee in 1989, it will bear its capital W.

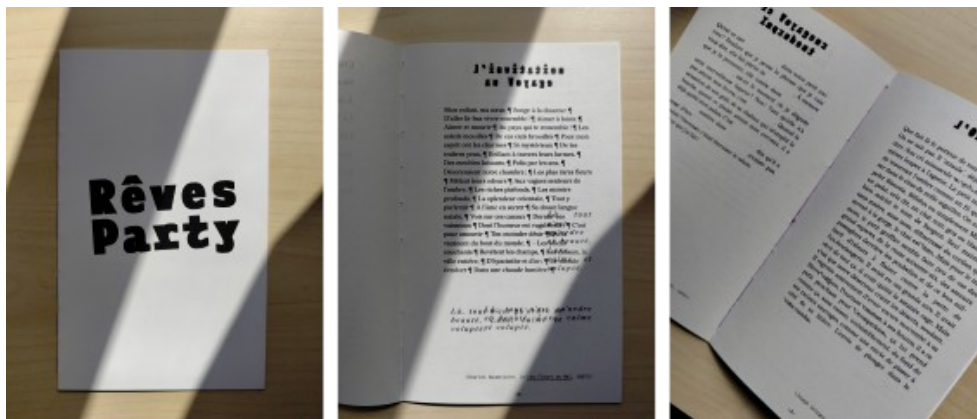
Introduction

It all started with a hunch: the Web bears magic. To investigate that hunch, I went back into my personal practice and morphed an unconscious habit into an intention. Every project I build combines politics, language and playfulness. Here are some examples:

1. Rêves Party¹

my first single-source publishing (CSS-print) project², a collection of texts, connected through dream, travel, time.

- ✧ **Politics:** A response to COVID lock-down measures in France, closing all cultural places to visitors + Attention in curating local (French) literature + Questioning the relationship between print and screen reading
- ✧ **Language:** Research topic focused on language + Graphical focus on text, words, syntax, rhythm
- ✧ **Playfulness:** The website is white text on a black background, the printed booklet is the opposite + Each text has a different graphical treatment that invites engagement from the reader + CSS-print allows to keep interacting until one hits “print (ctrl/cmd+p)” – every booklet is different



Kiara Jouhanneau, *Rêves Party*, 2024 (first print: 2021), booklet

2. Synthetica

in progress, gathering texts about Generative AI (GenAI) and visual arts.

- ✧ **Politics:** GenAI is more an ideology than a proper technology (Khrys, 2025) + A text curation based on highlighting its dangers and downsides

1 <https://kiarajou.codeberg.page/reves-party/>

2 “Single source publishing [...] is the use of a single file or set of files to produce many finished written artifacts in a variety of formats.” (Blanc and Haute, 2018; quoted in Fauchié and Audin, 2023.)

- ✧ **Language:** The main feature of the book is its index + The book offers texts in both French and English
- ✧ **Playfulness:** A construction inspired by “Choose your own adventure” books + Mimicking the visual identity of Wikipedia, playing with the indexed words



Kiara Jouhanneau, *Synthetica*, 2025 (first print: 2023), booklet

3. Thinking About The Immortality Of The Crab³

a zine about time made during Special Issue 27: See You Many Times⁴.

- ✧ **Politics:** It observes time as a social construct, with some reflections and personal opinions
- ✧ **Language:** The titles for the different sections reference the topic + Some reflections on time-based expressions and idioms
- ✧ **Playfulness:** Most of the titles are puns or references to pop culture + The main title of the zine being an idiom itself



Kiara Jouhanneau, *Thinking About The Immortality Of The Crab*, 2025, zine

3 https://pzwiki.wdka.nl/mediadesign/User:Kiara/Special_Issue_27/Time_is_not_my_friend/

4 <https://hub.xpub.nl/cerealbox/SI27/doc-website/pelican-site/output/>

Let me explain further how these notions connect.

✧ The Web & Magic & Politics

The Web is political for being a space for expression and opinions; it has also become a preferred space and tool for political parties (chapter 2; Bougerol, 2026; Lewis, 2020; Lewis, 2021).

Magic is political for its repression history: witches hunts, discriminating genres, ethnics, and so on as evil or curse-bound (Lovelace, 2022).

✧ The Web & Magic & Language

Language is all over the Web: programming languages, forums, blogs, web poetry, etc.

Language is all over Magic, in most of its crafted forms: runes, spells, potions are written and might be voiced out; beware, if you miss-pronounce or miss-recite a spell...

✧ The Web & Magic & Playfulness

The Web is a playground: a place to experiment, mess around. Various browser extensions offer ways to customise and play with websites (Appendix 1.a).

Magic can be a playground too: a place to express curiosity and experiment with in order to make it personal.

This research observes how playfulness can help us (re)shape the Web into a human-crafted space and counter machine-generated content and homogenisation.

To that extent, I'll decipher some layers of the Web:

- ✧ The Spell ✧ Through poetry, intention and crafting, it unveils what I found to be the most beautiful and humane part of the Web. This chapter observes the Web as a craft and its enchanted corners;
- ✧ The Curse ✧ The seamless polished web, ruled by performance and disappearance – mass over individual, loss of identity. This chapter dives into the relationship between politics and the Web;
- ✧ The Ritual ✧ How leaning towards the craft is the way to fight back. This chapter calls for deceiving the illusion and reclaiming the web space by advocating for uselessness and silliness.

Now, please sit in your favourite reading spot, and accompany me on this journey.

1. Into the spider web: enchanted crafts

Spiders' webs are a prowess in weaving, producing one of the most resistant organic matter in nature. I see no coincidence in Tim Berners-Lee calling his invention “the world wide web” (Berners-Lee, 2025, pp. 62-63) and titling a book Weaving The Web.

I wish to start this journey by taking you into the crafty, personal, intention-filled web. I'll explain how I connect the web to magic and establish a base ground for reclaiming this space.

1.1 Web-crafting 101

Berners-Lee imagined the web as a way to connect all the people of the world together and expand creativity and imagination (Berners-Lee, 2025). And it worked like a charm: net.artists4 appeared as early as 1994, only a year after the web's public release!

net.artists⁵ saw the potential of hyperlinks and inter-connectivity to create. A good example is Olia Lialina's⁶ Summer. This piece is connecting several websites together, each hosting a still from an animated GIF. Looping through each webpage one by one, the animation plays in the browser by itself.



Olia Lialina, Summer, 2013, net.art piece
<http://kimasendorf.com/olia/summer/>

I believe crafting is about inflating life into ideas with the means at our disposal. It's also about adapting to change to maintain the unexpected, hacking – in the sense of using inappropriate or unexpected means to perform an action. Sometimes, the unexpected reveals itself more interesting than the original idea, leading creators to nurture it. This is Olia Lialina's process: the features she uses to create being seen as bugs get corrected, so she adapts, finds ways to keep them alive (Flood, 2011).

5 “net.art refers to a group of artists who have worked in the medium of Internet art since 1994. [...] The term “net.art” is also used as a synonym for net art or Internet art and covers a much wider range of artistic practices. In this wider definition, net.art means art that uses the Internet as its medium and that cannot be experienced in any other way.” (Wikipedia, 2025a).

6 Though often referred to as one of the net.art movement's pioneer, it is important to note that already in the 1960s, a lot of projects were tackling what would become HTML, and the OuLiPo groups in France were exploring concepts close to algorithms. (Wikipedia, 2025a).

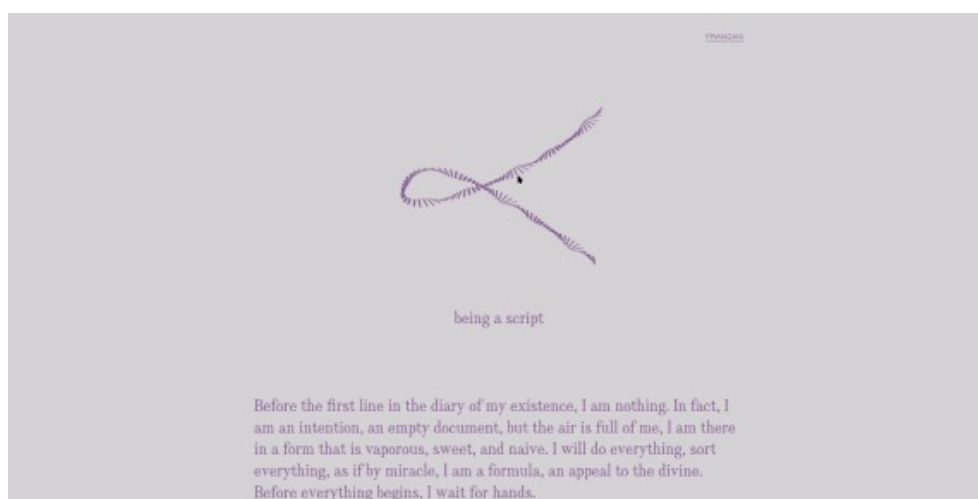
Berners-Lee having also created HTML, he faced his own surprises with it: he never imagined the possibility to “Inspect” webpages and access their code, even less did he picture people writing HTML themselves. The “human readability” of HTML unexpectedly made it popular (Berners-Lee and Fischetti, 2000, p. 46).

To me, web crafting requires a level of attention and care that cannot be found in built-in drag-and-drop WYSIWYG (what you see is what you get) website makers.

The craft of a website resembles my perception of magic. It starts with a spark, an idea, and ends with acts, giving life to that website. Every choice along the way is ruled by intention(s), attention and care to detail, to the people/audience, to the website itself.

This is what artist Raphaël Bastide depicts in his performative piece being a script.

“Before the first line in the diary of my existence, I am nothing. In fact, I am an intention, an empty document, but the air is full of me, I am there in a form that is vaporous, sweet, and naive.” (Bastide, 2025).



Raphaël Bastide, being a script, 2025, website and performance

<https://raphaelbastide.com/etre-script/>

During a conversation (Appendix 1.b), Raphaël told me about the creation process of this piece. The writing started during the first months of his newborn child and caring for her reshaped the way he looks at creation itself. He also detailed the reflections at the heart of his practice:

- ✧ a slow loss of interest in the technical, driving choices towards a more human, emotional approach;
- ✧ finding ways to operate a shift from machine learning technologies that deprive us from our creative abilities;
- ✧ putting himself in the public/audience's shoes in order to let go, and evaluate emotional reach.

We agreed that observing our own practices and questioning things is an act of care. The web is like antique forums, the central places in cities, where people shared all sorts of ideas. Web forums are actually named after them (Wikipedia, 2026f). Sharing, as in interacting, is inherent to the web, it's how Tim Berners-Lee made it:

“For people to share knowledge, the Web must be a universal space across which all hypertext links can travel.” (Berners-Lee, 1999, p. 176)

Once we have built and engaged in caring, – whether it be on a small or large scale – we share. The piece itself as a whole, the technique or medium, or something more abstract or personal, like a message, an idea, a world.

So far, I have shown that web crafting revolves around building, caring and sharing. To highlight the magic carried by the web, I will now focus on webrings and digital gardens, which I observe as social webcrafts.

1.2 Webrings & digital gardens: where the web becomes magical

As explained in the introduction of this article, I see magic as a process.

In this process, intention is the key, it is what drives our choice for certain words or actions. That way, it injects politics in things. To illustrate that a bit more poetically, here is an extract from a song:

“Speaking up is taking a stand. Staying silent is taking a stand.”
(Grand Corps Malade et al., 2022).

That same intention must be, I believe, at the core of making.

Back in its first years, the web didn't have today's “powerful” search engines and discovering new websites was more of a treasure hunt. Thus, web-makers created webrings. As graphically described by developer Bryan Robinson: “A webring was a circular collection of sites around a similar topic. Each would display a badge of membership. This badge would allow for a user to jump to the next or previous site or find a random site in the ring.” (Robinson, 2019).

The topics were broad and indiscriminating: gardening, fantasy, cooking, etc. It allowed visitors to discover other people having the same passions or interests easily. To create communities.

There are various ways to build a webring, suited for all coding levels, implying that, with a computer and Internet connection, almost whoever wants to can theoretically craft their own webring, following online tutorials or borrowing a template.



Example of code snippet from the Rotterdam Webring (Groothuizen, 2025)

<https://rg-mage.neocities.org/rotterdam/>

As a social webcraft, webrings aim at linking and connecting people together.

Another social webcraft is digital gardening. In her Brief History & Ethos Of The Digital Garden, designer and anthropologist Maggie Appleton describes:

“A garden is a collection of evolving ideas that aren't strictly organised by their publication date. They're inherently exploratory – notes are linked through contextual associations. They aren't refined or complete – notes are published as half-finished thoughts that will grow and evolve over time. They're less rigid, less performative, and less perfect than the personal websites we're used to seeing.” (Appleton, 2021).

Later on, she gives history: digital gardens are named after computer scientist Mark Bernstein's essay, Hypertext Gardens. However, this essay has very little correlation to current uses for the term, and “digital gardening” sort of disappeared as a practice for nearly two decades after that. It only became the nurturing and spontaneous practice we know now in 2015. (Appleton, 2021).

Digital gardens' social aspect is less straight-forward the webrings'. It lies in the sharing of those inner thoughts and their ability to be conversation starters.

Those genuine displays of solidarity and community-building participate in making the web “magical” or enchanting:

“[...] the web is a place of wonder, where all of us feel that same burning feeling of excitement as we push the web back towards the wonderful, beautiful, joyful place it ought to be.” (White, 2024).

“[...] I was reminded of how magical webrings felt.” (Scucci, 2025).

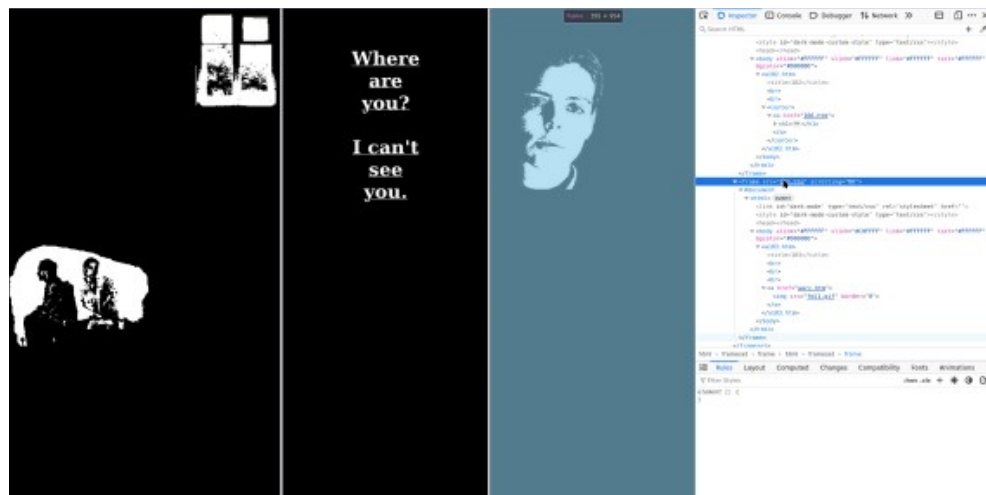
Pulling on that rope, we can reach analogies between web craft and magic craft – practices pertaining to spell casting.

Webrings & Magic Circles: using the circle's connotation for constant sharing and flow, being ways of gathering and performing (respectively, a community or a ritual);

Digital Gardens & Books of Spells: collections of writings and experimentations that can be passed on and modified through time, acting as recipes, guides and heritage.

Ultimately, such practices create a feeling of amazement for they seem to pertain to an outside world and tend to be poetical or playful.

That merge of poetry and playfulness is explored by many web artists. For example, with her click-to-reveal piece [My Boyfriend Came Back From The War](#), Olia Lialina “wasn't just translating a story onto the internet, she was telling a story in the language of the web browser”. (The Current Museum, 2013).



Olia Lialina, [My Boyfriend Came Back From The War](#), 1996, net.art piece
<http://www.teleportacia.org/war/>

Telling a story with the language of the web – I find this quite beautiful and very *à propos* as we dive into (web) poetry.

Poetry can be both verbal and visual, and the web proves to be a good medium for that type of expression, giving way to websites that highlight written poetry, websites that use CSS to depict a poetical atmosphere... and even creators exploring the poetry of HTML and CSS as languages!

Doriane Timmermans is one of them. Her research project [declarations](#) is exploring the materiality of the web, and more precisely of the CSS language.

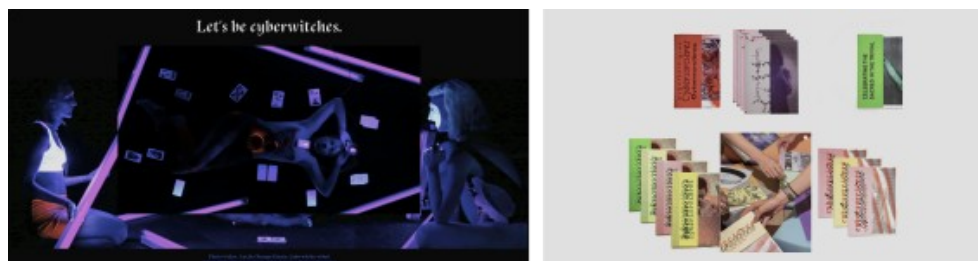


Doriane Timmermans, declarations, since 2023, artistic research project
<https://declarations.style/>

Together, we talked about how CSS and spell or ritual writing relate; she said “the CSS selector `*:not(:focus):hover` is like an incantation that could be super powerful and bears heavy intentions” (this selector would style an element that is hovered but not focused). We also mentioned browser extensions, especially the ones that “metamorphose the web through a simple CSS formula” (Appendix 1.a), uniting, in that sense, magic and hacking.

This union makes me think of Lucile Olympe Haute's work. Artist, researcher and professor, she's been exploring the links and boundaries between the physical, the material and the digital/virtual since 2015. In that context she wrote the Cyberwitches Manifesto (Haute, 2019), itself inspired by a performance which “gathered 4 friends who call themselves 'witches' but doing so, implicate very different meanings into that word.” (Haute, 2017).

Additionally, Lucile has been hosting workshops through Europe and printed several issues of a collective zine called Cybersorcières, designed with web languages and single-source publishing methods.



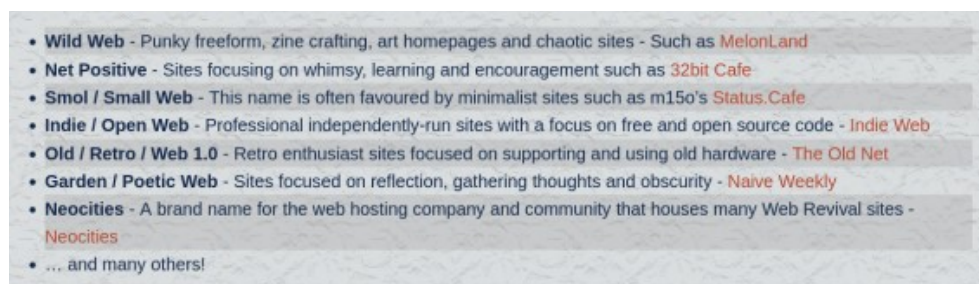
Lucile Olympe Haute, Cyberwitches Manifesto, 2017, performance;
Cybersorcières, since 2019, zines (Instagram: @cybersorcières)

Back to webrings and digital gardens, they are regaining popularity. Their return is linked to a movement of revolt, a common voice rising from the depths of the web: the Web Revival.

The Web Revival is an idea, not an organisation. Hence, there is no official guide to be part of it. As Linux sysadmin Peter Molnar puts it about the Indie Web: “this is not a step-by-step thing. The owner of a website needs to decide what functionality they want to participate in.” (Molnar, 2021). It appeared around 2020, during the rise of cryptocurrencies and NFT (Non-Fungible Tokens), as a growing discontentment towards the evolution of the web. It encapsulates various ideas and groups such as Indie Web, Wild Web or Small Web.

As stated by artist and computer scientist Daniel Murray, a.k.a Melonking, “The Web Revival is about reclaiming the technology in our lives and asking what we really want from the tools we use, and the digital experiences we share. [...] the Web Revival is about reviving the spirit of openness and fresh excitement that surrounded the Web in its earliest days.” (Melonking, 2022).

Most of the Web Revival practices rely on principles such as hand-written code, low-weight websites, F/LOSS (Free/Libre Open Source Software) and sharing. They advocate for personal websites as a form of expression – opposite to corporate-owned social media platforms – inviting us to care about what we share and how.



Screenshot from thoughts.melonking.net/

The Web Revival is modular, for (and therefore) it is mine, yours, ours.

I believe this to be a perfect illustration of the magic of the web: crafting enhanced by intentions, creating communities that nurture that cycle.

To my knowledge, the most extensive depiction of that statement is what Daniel Murray built on MelonLand. His digital world includes his website, a forum, multiple webrings, a wiki, and more.

In an interview he gave to artist and researcher Kendal Beynon, he describes the 'Everyone Site', a feature of MelonLand. Born from a workshop with Doriane Timmermans, where artist Karl Moubarak⁷ offered a system to collectively write JavaScript on an Etherpad. The JavaScript would be injected into a browser extension, “that could morph how people's browsers worked.” He continues: “The Everyone Site (eSite) is

7 <https://moubarak.eu/#welcome/>

essentially that idea of collective programming applied to a web server and moderated by the forum's community.” (Beynon and Murray, 2025).

However, this experimental practice Murray describes is far from being the norm on the web, where the visual land is dominated by a curse of minimalist and polished websites.

2. The ghost in the shell & the curse of efficiency

The second stop on this journey dives into the current shape of the Web, a curse that ends up defining the overall atmosphere of the Web through methods such as User Interface (UI) or Search Engine Optimisation (SEO).

This chapter will largely analyse the “performance of efficiency” (Appendix 1.b) spreading around the Web along with its hyper-marketable side.

2.1 Templates and polishing: erasing the different

Almost as soon as it was born, the Web relied on sharing templates. Expressing one-self relied on coding skills, then later on applying themes. As researcher Nolwenn Maudet points out in her article Design Templates: Between Empowerment And Control Of Amateur Graphic Designers, themes appeared in the early years of Content Management Systems (CMS), such as MovableType (fig. 12) in 2001. According to Maudet, templates organise the content's structure whereas themes are “more about (personal) branding.” (Maudet, 2025).



fig. 12: MovableType, 20 October 2004 (via the [Wayback Machine](#))

However, as more devices needed to be able to display a website correctly, CMS began to adapt to the new needs for responsive designs, resulting in homogenised templates and less variety in themes (Burgy, 2020; Maudet, 2022, p. 15). Then, gain-

ing in popularity, CMS began mimicking big companies. They increased the “templatisation” of web pages and this relationship started looping: people getting used to a certain architecture would reproduce it on their own websites (Maudet, 2025).

This led, over the last two decades, to an ever more uniform Web, so much that website-building platforms “obliterate the more vernacular aesthetics that can emerge when amateur designers are left to their own devices.” (Maudet, 2025).

From websites' layouts – gridified, clarity-driven templates, induced by WYSIWYG website builders like [wix.com](https://www.wix.com) or [canva.com](https://www.canva.com) (fig. 13) – to the globalisation of Instagram aesthetics – polished, flawless photos and ambiences (fig. 14) – it feels like the web-space is drowning ever deeper into a seamless, controlled, personality-lacking space.

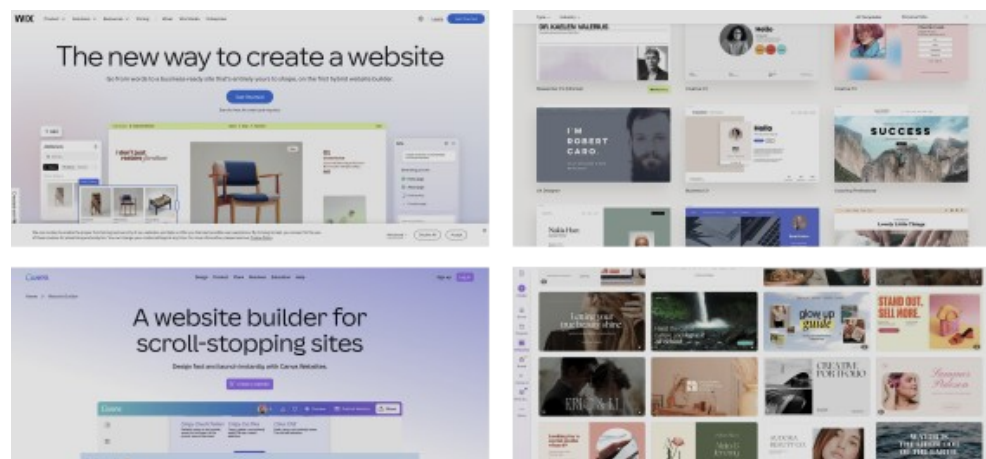


fig. 13: Wix website builder (top); Canva website builder (bottom)

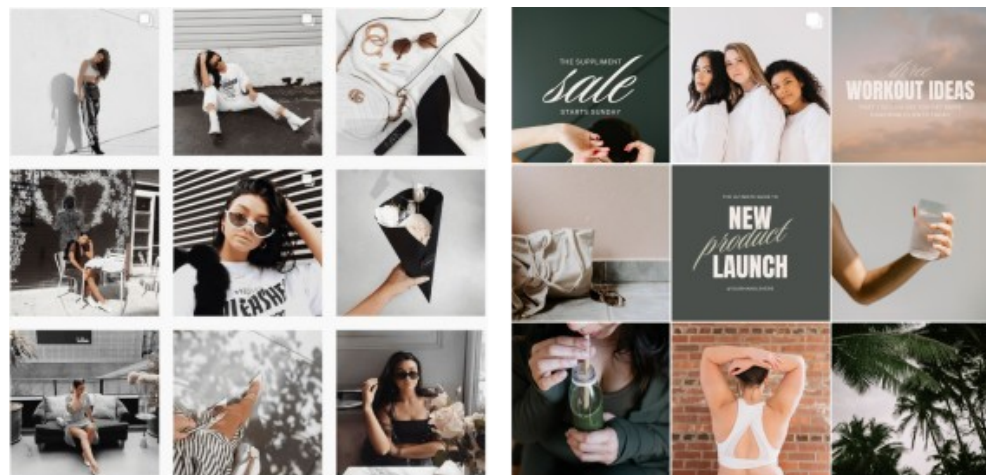


fig. 14: Examples of canon Instagram profiles, image search results for “instagram aesthetic feed”

I see this phenomenon as driven by a desire for:

- ✧ **Performance** – example: User Experience (UX) as a way of controlling the navigation of a website through design choices;
- ✧ **Productivity** – example: the 3-clicks rule, “based on the belief that users of a site will become frustrated and often leave if they cannot find the information within the three clicks.” (Wikipedia, 2024);
- ✧ **Technicality** – example: the use of deceptive design methods like frameworks or closed databases (Brochier, 2023).

This performance-productivity-technicality relationship is the principle of technocapitalism: “the dominance of technology-driven capital, where technological innovation becomes a central component of economic growth and wealth accumulation.” (Wikipedia, 2025b).

Big corporations set rules that ensure them money gain, and smaller entities are left with no other choice than “following the trend”. Those implicit rules are set so hard in stone that they have been going on for more than 20 years, enforced by the will of commercial platforms. For example, wix.com expects that the template “follows the good practices of UX/UI design and the trends of its field” (Maudet and Ramstein, 2024).

It also is to me the basis of SEO. For besides being a set of HTML `<meta>` tags, SEO is “the practice of improving your website's content, structure, and visibility to rank higher on search engines like Google.” (moz.com, 2025). A very capitalistic mindset indeed.

```
<head>
<meta charset="UTF-8">
<meta name="description" content="Latest tech news, tutorials, and reviews on gadgets and software.">
<meta name="keywords" content="tech, gadgets, software, reviews, tutorials">
<meta name="author" content="Pushkar">
<meta name="viewport" content="width=device-width, initial-scale=1.0">
</head>
```

Image credit: [geeksforgeeks.org](https://www.geeksforgeeks.org)

Ultimately, it makes it very hard for independent artists or beginners to get exposure. They remain shadow-banned, as developer Molly White explains in her talk Fighting For Our Web (White, 2024).

Besides that grand homogenisation of the Web's visual land, we also face a fast rise of automation. A general tiredness towards this phenomenon (Garay Murcia, 2026), as well as towards the monopolised ownership of the webspace has opened the door to rebellion (Farrell and Berjon, 2024; Mandeville, 2016; White, 2017; White, 2024; Zuckerman, 2025; and Appendix 3.a).

However, I see this tiredness also playing a part in the increasing use of GenAI tools. The issue here is that those tools actually follow the same performance-productivity-technicality objectives, using questionable methods such as the use of “magic” semantics that I will detail later. So, by merging GenAI into WYSIWYG website-makers, templates don't even need to be edited any more, as platforms offer built-in AI bots to generate the content (text, images, sound, video). This is what writer and activist Cory Doctorow calls “the enshittification of the Web”:

“It's my theory explaining how the internet was colonized by platforms, and why all those platforms are degrading so quickly and thoroughly, and why it matters — and what we can do about it.” (quoted in Maudet and Ramstein, 2024).

Side note: I chose that reference before Doctorow published his blog's anniversary post (<https://pluralistic.net/2026/02/19/now-we-are-six/>), in which he defends his use of Large Language Models (LLM); a practice I disagree with. For the sake of my point, I decided to keep that reference and add this disclaimer. My opinion is close to what theorist Jürgen Geuter wrote as a response: <https://tante.cc/2026/02/20/acting-ethical-in-an-imperfect-world/>

Enshittification is the gateway into the Web's “dark” magic. Sociologist Dominique Cardon, writes: “Algorithms that claim to be predictive are not predictive because they have managed to penetrate people's subjectivity to fathom their desires or aspirations. They are predictive because they constantly assume that our future will be a reproduction of our past.” (Cardon, 2015 in Maudet, 2024a). Maudet follows up, explaining that in aiming to anticipate our intentions, GenAI's determinism would then lead to “automating everything, eliminating all interaction” (Maudet, 2024).

The Web is all about interaction: servers (computers) interacting with servers, people with people, and people with computers. By removing interaction through the anticipation of intentions, we stop thinking (Koonin, 2026). I'll let you think about what that means...

Similarly, in her newsletter post When We Walk Away From The Lying Machines, anarchist and anti-fascist author Margaret Killjoy explains how machine-generated content is challenging our very perception of reality: the current generation of people believes what they see online is true, having been taught to believe evidence when seen with their own eyes. However, a child born today might never be able to trust anything they see online, “they might simply assume that every image and text was generated by the monstrous lying machines that sit in warehouses just outside our cities and suck up all our water and power.” (Killjoy, 2026).

Thus, what's human on the Web will be gone.

2.2 Deceptive trickery

This polished, automated environment has consequences on our behaviours, and I fear that it's also stealing and reshaping the whole magic discourse as we know it.

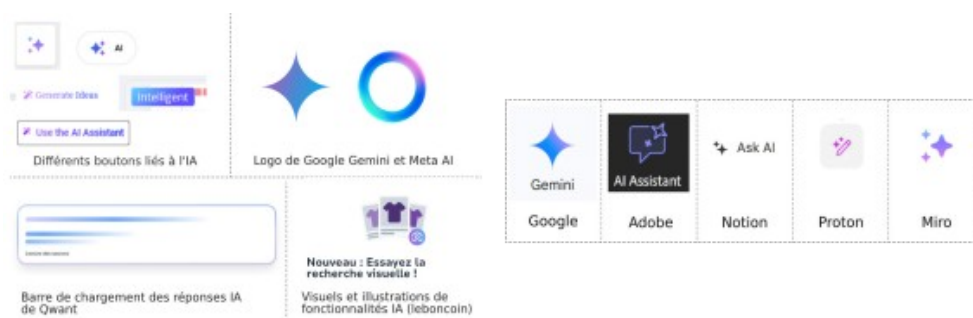
“Narratives of magic and mystification recur throughout AI's history, drawing bright circles around spectacular displays of speed, efficiency, and computational reasoning.” (Crawford, 2021, p. 207).

That is what researcher Kate Crawford writes in her Atlas Of AI, explaining later on that, from its birth in the 1950s, AI has been introduced as “magical”. She follows up with “enchanted determinism”, or how “AI systems are seen as enchanted, beyond the known world, yet deterministic in that they discover patterns that can be applied with predictive certainty to everyday life.” (Crawford, 2021, p. 210).

Currently, I see GenAI companies' marketing being based on an over-use of symbols and analogies. A collective research paper written for *Limites Numériques* lists the various graphical elements pertaining to magic appropriated by GenAI, but also the mechanics shared by both disciplines (referring to magic as *mystique*, mysterious): the sparkle icon ✨, blue-mauve gradients, invisibilised processes, grey-areas (e.g. different companies using the same icon for a multitude of unrelated functionalities).

Authors conclude their analysis by saying:

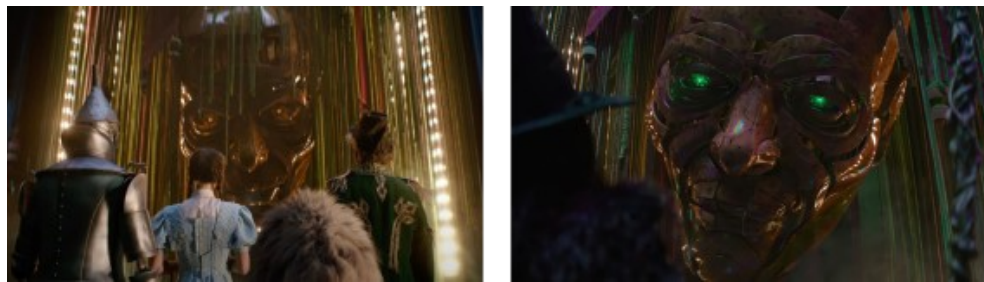
“We don't know how should behave something magic : is it normal that it takes time ? Did I do something wrong ? Is its resources consumption justified ? Making the machine invisible through the metaphor of magic changes the relation people have to tools. It is not possible any more to pay attention to the machine.” (Beignon et al., 2025)



Images courtesy of Limites Numériques, 2025

The way I see it, no GenAI program is 'magical', it is merely tricking people into believing something is happening when it actually is a smokescreen; just like stage magicians. This illusion of 'magic' (pun intended) comes from being advertised as faster than a human.

This hunch was reinforced by the movie Wicked: For Good (2026). The revelation of the Wizard's treachery made me instantly think of the way I picture GenAI and LLM: a big, empty, but sparkly machine operated by a rich white man going on by gaslighting and bullying.



The Wizard of Oz in 1939 (left); and in 2026 (right)

This magic-coating makes GenAI look non-harmful, while intentionally leaving behind intention, intuition and emotion (Chiang, 2024). Above all, we must never forget the disastrous impact GenAI-producing companies have on the environment, the economy and human ethics (Crawford, 2021), even if it's not the core of this research.

Beyond standardising and gaslighting, another strategy used by hyper-capitalism is gamification: using game design elements to appeal and trigger engagement (Wikipedia, 2026b).

For example, politicians and especially (far-)right activists have fully embraced and understood the mechanics of social media and game concepts to appeal to masses. I have witnessed Donald Trump in the US and Marine Le Pen in France, both part of the far-right political canvas, becoming memes, thus making themselves look sympathetic, funny, blending in.



Memes found in image search results using DuckDuckGoNoAI on Zen browser

History has taught us this is dangerous, and in Homo Ludens, historian Johan Huizinga observes that a notable sign of the rise of totalitarianism is the loss of play to seriousness (Huizinga, 1955). This allows me to introduce fascism, that was underlying but never named.

Fascism is rising, partly due to those digital literate politicians I described. So, aligning with Huizinga's statement, I'll use the cyberpunk imaginary to illustrate how fascism uses gamification to enforce its political agenda.

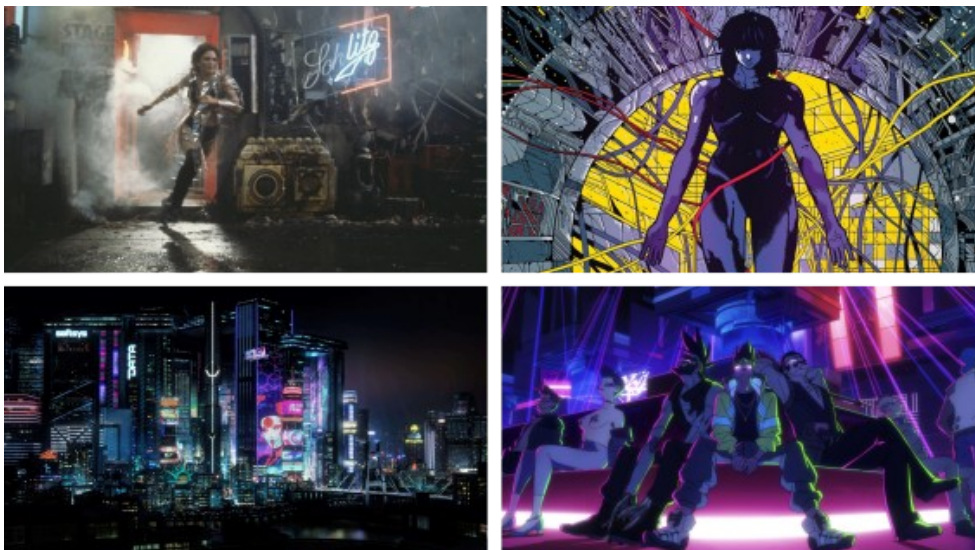
Being rather familiar with it, I'll define cyberpunk. In a plausible future induced by an over-ruling capitalism, classes have disappeared, inequalities are so intense that only two extremes sustain: the very poor and the very rich. There is no in-between any more. In this system, vices are emphasised, society is wounded so badly it falls into an overly sex and drug-filled chaos (Wikipedia, 2026a).

Some recurring elements are struggles involving life-or-death choices, machines and artificial intelligence of all kinds merging with every aspect of human life (capacity-enhancing body implants are like common clothing).

Graphically, we often face dark atmospheres pierced by neons and flashing colours; the cyan-magenta-yellow-black (CMYK) combination being a signature.

Only, cyberpunk isn't just a skin-pack⁸. It's meant to criticise politics and economics, giving us a glimpse of what might come if we don't stop and think.

That's why cyberpunk's use of political crises and rebellion also key recurring themes across stories: Blade Runner (1982), Ghost In The Shell (1995), Cyberpunk: 2077 (2020), Cyberpunk Edgerunners (2022) are examples.



From left to right: Blade Runner, 1982 – Ghost In The Shell, 1995 – Cyberpunk: 2077, 2020 – Cyberpunk Edgerunners, 2022

The current politico-economical situation is actually quite close to the atmosphere described by cyberpunk stories, except it's no fiction.

⁸ From the video-game jargon; a skin is a decorative, cosmetic element such as an outfit or a charm a player can assign to their avatar.

Political scientist Asma Mhalla points out in her book Cyberpunk: Le Nouveau Totalitarisme: “Mass technologies have become the cognitive, social and political infrastructure of the new regime. [...] We entered the cyberpunk universe at the exact moment when these hyper-technologies ceased to be tools and became the environment that shapes us.” (Mhalla, 2025, p. 98).

Mhalla carefully unveils the mechanics at play in the cyberpunk ideology of our time. Building her analysis on the recent events that occurred in US politics, she explains thoroughly how deeply rooted in technology those events are, relying on a president that has only faith in the sparkly, the shocking and the show. Reading that, I can only loop back into the magic narrative used by GenAI sellers and see Donald Trump as the ultimate stage magician, who took Elon Musk as his assistant for a while, thus stating his motives and interests in the tech industry.



Image credit: Kevin Dietsch (Getty Images)

In a nutshell, what used to be science-fiction is slowly becoming reality, wrapped under a sparkly ✨ veil.

Politicians and Silicon Valley billionaires are feeding us a story, the story of tech promising to solve all our problems. Except this one doesn't even bother to let us choose between the blue or the red pill.

According to political scientist Katika Kühnreich, fascism is a story, promising “to go back to a past that never existed.” (Kühnreich, 2025). It seems to me that it's what cyberpunk should have become. The story of a past that never existed. It also reminds me of what Dominique Cardon said about predictive models (see 2.1).

Writer Vicky Osterweil also describes fascism as a story. In Weird Economies' podcast The Exploits Of Play, she explains that fascists turn facts into stories to serve their agenda. They deliver discourses without meaning, always counting on ambiguity and abstraction. They build their entire image on “fantasies of domination and power”,

never acknowledging that power is a relationship – power only exists over someone or something else (Osterweil in Haiven and Harvey, 2025).

Additionally, similarly to Huizinga, Osterweil describes fascism as “fun without pleasure”. (Osterweil in Haiven and Harvey, 2025).

This podcast sums up pretty well the relationship between GenAI and fascism.

A connection also observed by the Institute of Diagram Studies. Their [are.na](#) channel AI: The New Aesthetics Of Fascism⁹, tracks “the use of generative AI by fascists and adjacent forces”. It's linked to Gareth Watkins' eponymous article (Watkins, 2025).

Now that we acknowledge the mechanics at play behind the screens and intend to act against them, we must collectively help each other to break this curse and stop being ghosts of ourselves, imprisoned in the seamless shells of algorithmic recommendations.

In order to do so, one way is to step back and (re)teach ourselves to embrace the useless, the silly, the different, and engage in personal Web practices.

3. Follow the white rabbit: the ritual

The final stop on this journey will offer a ritual to counter the curse, give resources to enter the Web Revival movement and build on the heritage of the early web described in chapter 1 to forge what I call the human web.

3.1 The human web

When creating online communities, whether it be through webrings or being a fan, we weave links into networks. The most obvious link here being the hyperlink.

Born in the 1960s, along with hypertext, it's a “system for organizing and linking text in a non-linear way” (Berners-Lee, 2025, p. 21). Hyperlinks are the links made in hypertext. Berners-Lee saw them as “a way for users to navigate the internet” (Berners-Lee, 2025, p. 54). Those links are now the foundation of the Web, linking pages of a website together, websites with other websites, etc. Hyperlinks reflect our agency: we choose to point to another resource or not.

Additionally, hyperlinks appear to be a very strong playing potential.

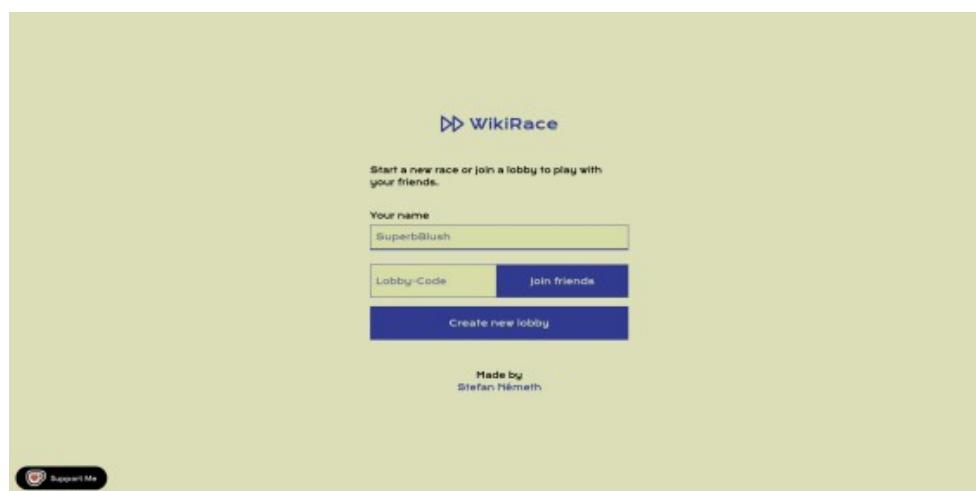
Firstly, they became popular thanks to HyperCard, commonly known as the ancestor of the Web and slide presentations (Berners-Lee, 2025, p. 53; Wikipedia, 2026e).

9 <https://www.are.na/institute-of-diagram-studies/ai-the-new-aesthetics-of-fascism/>

HyperCard became itself a playground, allowing for the creation of text-adventure games in a graphical interface, through hyperlinks (Wikipedia, 2026e).

Secondly, I have purposefully cited Wikipedia along this article for its role in the community-led practices I am highlighting, it is time to actually talk about it. Through its complex networks of inner references, it allowed for the creation of WikiRaces. The rules are simple: players start on the same randomly selected page and must reach a randomly selected target page by navigating hyperlinks. The first person, or the one that uses the fewest links to reach the target page, wins (Wikipedia, 2026h).

This game has become very popular, some websites like wiki-race.com even offer to pair people together to play.



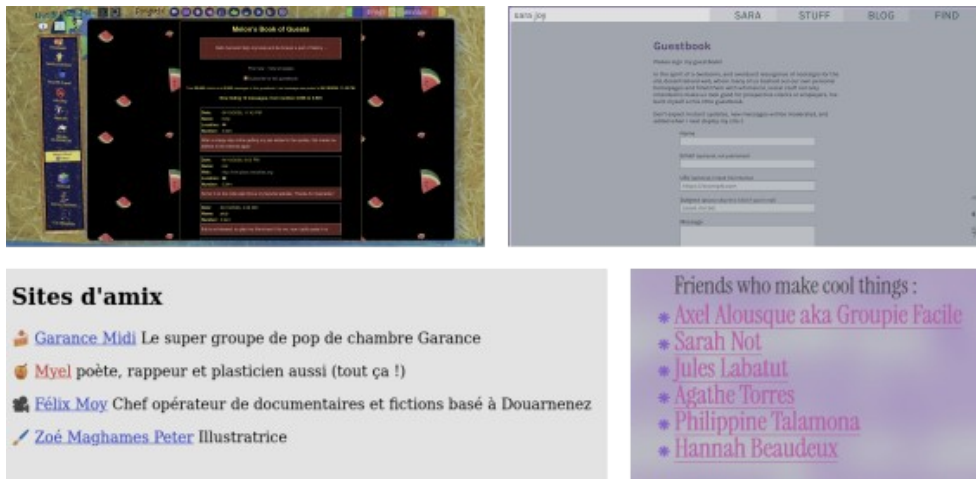
wiki-race.com homepage

Some other links come from when GeoCities¹⁰ was blooming:

- ✧ **Friends badges**: one displays them on their website to refer to their friends. The idea is similar to webrings, raising discoverability and connections.
- ✧ **Guestbooks**: a specific page on a personal website, where visitors could log their voices and thank the webmaster¹¹ for their website.

10 “GeoCities, later Yahoo! GeoCities, was a web hosting service that allowed users to create and publish websites free of charge, and to browse user-created websites by their theme or interest, active from 1994 to 2009.” (Wikipedia, 2026c). (<https://www.webdesignmuseum.org/gallery/geocities-1995>)

11 The name given to people coding personal website in the 1990s and 2000s.



Guestbooks from melonking.net and sarajoy.dev (top) and lists of friends from 246.eu/vincent-peugnet and dddos.eu (bottom)

Those practices have mostly disappeared with the “marketisation” of the Web. However, some people still refer to their relations on their personal page, through hyperlinks; and some also still display guestbooks.

In today’s platform-driven web, I see Twitch Teams as a soft equivalent to webrings and friends references. The feature allows streamers to gather in a team, that appears next to their name. This enhances visibility and community-building. The limit to this being that Twitch is a commercial platform, owned by Amazon, thus it seeks profit. For that reason, only Twitch Partners – the highest status as a streamer, rewarding numbers of viewers and a certain income threshold – can create and manage a team (Twitch Support, no date).

The limits imposed on Twitch Teams and alike features by capitalism and standardisation are well present and seem hard to overcome. Not all is doomed though, as humans we still own our selves and will to interact outside the Web.

By unplugging the screens and weaving the links physically, I believe we can organise and create together. In that spirit, I would like to share my personal experiences with two collective gatherings I participated in since 2024.

The first gathering is Varia's Calm Coding sessions¹². Hosted by the collective's members, they invite people to spend time around a table of tea and snacks for an evening. Once a month, they act as a place of encounter, sharing and peacefulness. Participants may come to share and engage in conversation, or wishing to do some quiet programming around other people. Calm Coding sessions are shapeless, to fit each and every participant.

¹² Varia is a Rotterdam-based collective focusing on “creating and maintaining physical and digital infrastructures needed for collective, cultural work.” (<https://varia.zone/en/about/who-we-are/>)

The second gathering is the NeoCities Coding Nights at .zip¹³. Hosted by artist Roos Groothuizen, they invite both experimented coders and amateurs to gather for an evening themed around personal-website building and experimental practice. Each month, Roos gives an introduction to the Indie Web principles, NeoCities¹⁴ and the use of HTML and CSS. She offers resources and tutorials on her website to forge an atmosphere of mutual help and sharing.

As of April 2026, the NeoCities Coding Nights are gaining reach: Sickhouse¹⁵ has reached out to Roos, for they also host similar gatherings. On April 21st, there will be a shared event, happening simultaneously in Enschede and Rotterdam, connected through webcams. I strongly believe that's the perfect illustration of the fluidity and strength of the relationship between online and offline communities.

By gathering on- and offline, we reinforce the links, we tighten the knots of our collective weaving. This gives us agency over the commercial web and opens the door to fun, unhindered practices.

3.2 Let's make a website about it!

This invitation comes from my friend and artist Queenie F. Charles¹⁶ and is the philosophy I invite you to switch on in this part. It is an invitation to let go, to free ourselves from the chains of the capital and embrace doing things for pleasure.

Playfulness cannot be the sole property of fascists and extremists. As a matter of fact, the playfulness they display has nothing to do with the one I will describe as a rebellion tool.

As mentioned throughout this paper, the Web is currently ruled by big Silicon Valley corporations, pushing GenAI in everything, until we all become numb. But we don't have to passively let it happen.

In her article From The Philosophy Of The Open To The Ideology Of The User-Friendly, Lori Emerson reminds us how computers used to be accessible to their users, offering the possibility to become hardware-savvy, and how through time, they become less and less operable and changeable, thus turning into mysterious black boxes that we expect to just work (Emerson, 2013). This system has been applied to

13 .zip is a Rotterdam-based “artist-run project space [...] shaped as an interdisciplinary testing lab, [they] explore the roles of facilitation and fabrication within our digital society.” (<https://zipspace.nl/aboutzip/>)

14 NeoCities works in the same way as GeoCities did (see footnote 10, p. 27). (<https://neocities.org/about>)

15 Sickhouse is an Enschede-based “playful art space exploring society's transformation through digital culture.” (<https://www.sickhouse.nl/pages/about/>)

16 <https://www.queenparamount.com/>

software, contributing to the great seamlessness mentioned in chapter 2, instead of valuing the craft of hand-coding detailed in chapter 1.

From my research, I deduct that GenAI cannot create, have imagination. It recycles and remixes what already is. It plagiarises and steals. In short, since GenAI can't fake it, I suppose as humans our singularity lies in our imagination; as captured by Johan Huizinga:

“Behind every abstract expression there lie the boldest of metaphors, and every metaphor is a play upon words. Thus in giving expression to life man creates a second, poetic world alongside the world of nature.” (Huizinga, 1955).

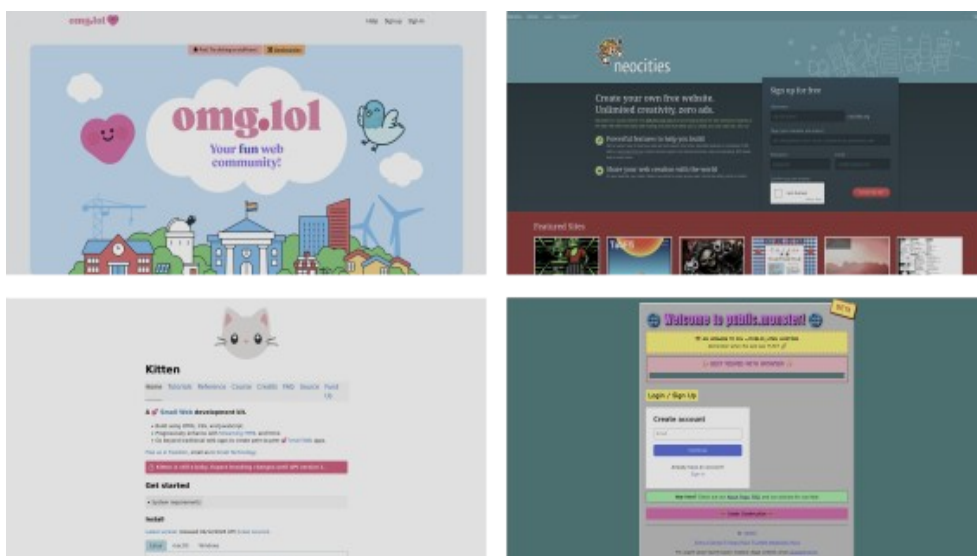
It is our capacity to create things for their beauty or their amount of fun, regardless of their usefulness or realism.

Opposite to that, as billionaires, GenAI fabricators (i.e. Elon Musk) are driven by profit and performance. Therefore I don't see GenAI being capable of conceiving the importance of the useless. In order to invoke the silly, one must above all recognise the power of intention as well as welcome accidents.

Meanwhile, actual people around the Web make great use of their very human imagination.

As mentioned in chapter 1, since 2020 the Web is witnessing a new rise of experimental websites. NeoCities, as the proud successor to GeoCities, is gaining in popularity, small website builders are also blooming all over the Web.

Many web crafters are coming forward, offering new experimental web tools to play with.



Screenshots for omg.lol, neocities.org, kitten.small-web.org and my.public.monster

Along those practices, I also witness people leave mass social media to join the Fediverse, a decentralised social protocol, through BlueSky or Mastodon for example. More and more events put federation, community-building and alternative tools as their central focus. This is exactly what the [prikbord.page](#)¹⁷ team advocates for.

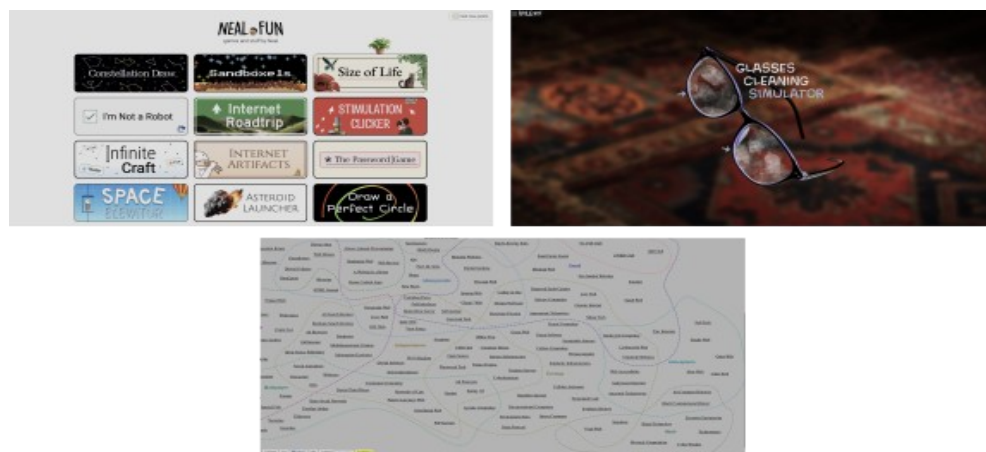


Work in progress screenshots for [prikbord.page](#) (Figma)

Daniel Murray is a key actor in this field, and he's far from being alone. As mentioned in chapter 1, the Web Revival is a movement, involving several unrelated communities.

One result of this branching is the diversity of experimental websites that flourish around the Web. To mention a few, I made up some categories:

- ✧ Playful websites, such as [neal.fun](#), a website that offers playful learning and mini-games;
- ✧ Satirical websites, such as [Glasses Cleaning Simulator](#), no need to explain what it does, just try it;
- ✧ Contemplation websites, such as the [Diagram Website](#), that maps out the Web into categories, philosophies, practices...



Screenshots for [neal.fun](#), [vole.wtf/glasses-cleaning](#) and [diagram.website](#)

17 An open-source, collaborative cultural agenda for Rotterdam by Roos Groothuizen, Rosa Schuurmans, Louisa Teichmann, Luke Murphy, Alicia Breton Ferrer, Nik van der Meulen, Enrique Gómez de Salazar Martínez, Artemis Gryllaki and myself.

Those sites bear different amounts of usefulness, that could be interpreted through different lenses. What they do all share is a certain distance from gridified, rigid websites and a desire to embrace “fun” or relaxing. They also require active engagement from the visitor, instead of passive scrolling.

As another result of this branching, a plethora of articles and blog entries focus on its principles and ethics. One I particularly enjoyed is A Website To End All Websites by writer and designer Henry Desroches.

This manifesto-poetry-like webpage depicts concerns similar to the ones I write here. It is an ode to personal websites, which Desroches describes as “a staunch undying answer to everything the corporate and industrial web has taken from us.” (Desroches, 2026; see also Lialina, 2005).

Those practices make what I call the human web. Keeping the ties to magic in mind, after analysing those practices I uncovered an invocation ritual:

1. Bring the people back as the priority

As shown through the example of GenAI, the Web focuses more and more on providing an experience. But not the “Learning through doing, tinkering, experimentation, trial-and-error” Lori Emerson, professor and founder of the Media Archaeology Lab, describes in her book Reading Writing Interfaces: From The Digital To The Bookbound (Emerson, 2014). More as a polished, impersonal, templated experience. As writers Maria Farrell and Robin Berjon develop in their article We Need To Rewild The Internet, “For tech giants, the long period of open internet evolution is over. Their internet is not an ecosystem. It's a zoo.” (Farrell and Berjon, 2024). By leaving this “experience” behind to actually focus on people, we can regain agency, and gain valuable connections.

2. Cast your mind back to childhood¹⁸

Totalitarian systems compel us and push us to find purpose, to have a reason, a use for everything we say and make. That's also the principle of design; art with an applied function, and I find that terribly sad. It always made me feel like an outcast, because sometimes it is very nice to do things because we appreciate them or because they 'feel right'. Let's recall The Little Prince and its lifelong advice to never lose our inner child to a “serious grown-up” (de Saint-Exupéry, 1943). Keeping that in mind, here is what I propose: let's embrace the useless, for the sake of fun; let's embrace the goofy that makes us feel good; let's embrace each other, to build long-lasting communities and help each other in tending our gardens, so new ideas can spring. Combining play

18 Borrowed from Vicky Osterweil (Haiven and Harvey, 2025).

and uselessness, we drop expectations and stereotypes imposed by society and let our imagination wander, like kids.

3. Weave connections

For the rebellion to happen, we need to connect, share, link. Gather in magic circles, full of intentions and will. The Web is fantastic for it is “for everyone”, as Tim Berners-Lee and so many others said and (will) keep saying. To maintain the Web as a people-based platform, we, webcrafters and citizens of the small~slow~indie~... web need to spread the word and invite our fellow humans to become creators instead of consumers. That way only we can stop this vicious automation cycle that is “removing us from what meaningful intimacy & community felt like.” (Desroches, 2026).

By coding, sharing and caring for our personal corners of the Web, we might very well end up weaving and nurturing relationships, links. As the Web was intended for. And by nurturing, we may enlarge the community, and reverse the tendencies, at least for a time.

To recreate an environment prone to uncensored self-expression and community-building, we must observe how they came to be in the first place. I believe it is through spontaneity. This urge to engage in an action without having our brain processed it yet. This very spontaneity brings along a sense of silliness, for it might create *quiproquos* or absurd situations. So this is indeed what we must nurture for now, so it can grow again and disturb the all-powerful `<flex-box>`¹⁹.

Together, we can perform the ritual and counter the hyper-capitalism being so trapped within itself that it turns to fascism. We can stop to observe how the mechanics explained in chapter 2 serve a fascist political agenda, and from there, activate our hive mind to face danger and act accordingly. These actions resonate, as I explained, with Johan Huizinga's observation that one of the most notable sign of the rise of totalitarian powers is the loss of play to seriousness (Huizinga, 1955).

Incidentally, The Exploits Of Play podcast episode mentioned in the previous chapter ends with Vicky Osterweil asking: “what if we played the game of revolution?”, which brings me to my conclusion: playfulness and fun serve the revolution.

19 `<flex-box>` is a CSS layout property that allows a somewhat flexible grid layout for a web page.

Conclusion

By observing the web as craft, chapter 1 unravels how we can reconnect to what makes it so rich, we can make it a space to express our differences, highlight our cultures and beliefs, our humanity.

Just as play is inherent to both humans and animals (Huizinga, 1995), the web can be that space beyond borders. If we gather around the intention, we might just find a way to act towards this goal.

While talking with Raphaël Bastide (Appendix 2.b), we agreed on a thing: magic resides in the balance between technicality and sensitivity. Let's recognise the flaws of the machine and the ones of the living. For acknowledging them is the key to better embrace out sensitivity and create.

In the story of Wicked, Elphaba discovers the treachery on which the land of Oz is built and tries to call it out. She is from then on called the Wicked Witch of the West. Her fight is of the utmost importance, but unrecognised. While processing it, I realised that this treachery is very similar to the one of GenAI, as explained in chapter 2.

So our fights connect: we both fight against a system, for singularity, for difference and against discrimination, we fight a well-oiled machine but there is a chance it will simply betray itself, lost in its own lies.

Ultimately, a battle needs two sides. We cannot simply just wait and see if the machine implodes. We can take action and chapter 3 invites us to reach out, help, communicate and weave together the hyperlinks of our fight. And this is done by beating the opponent at its own game; which is funny since the game is about playfulness.

Expressing singularity and weaving connections are my intentions.

Seamlessness, automation and fascism are my combat.

Webringing, hyperlinking and mazing are my spells.

I am the Wicked Witch of the World Wide Web.

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Appendix

Appendix 1: Conversations (unedited notes)

This appendix is a bit special. It collects my note-taking over conversations I had with Doriane Timmermans (artist and researcher), Raphaël Bastide (artist) and Miriam Suzanne (web developer and member of the CSS working group at the World Wide Web Consortium).

These conversations date from the very beginning of my research process. At that time I framed my research under a magic-web-femininity prism. That changed over time but things that were said during those calls are still relevant.

The only trace of editing that's been done here is highlighting some key concepts that actively nourished my research.

Disclaimer: Those notes might not always be intelligible:

- ✧ Doriane took part in the note-taking, we both wrote in French and English, sometimes truncating words or leaving spelling mistakes;
- ✧ notes from the conversation with Raphaël are almost entirely in French, including spelling mistakes and truncated words
- ✧ notes with Miriam Suzanne tried to follow some sort of structure but ended up being a bit messy.

For those who will globally understand them, it's probably going to be fun.

For the others, they might resemble some weird incantation language...

1.a Doriane Timmermans

20-10-2025 – Jitsi call – No recording

magie Magic is about caring, sharing, feeling, connecting.

css / web

féminité

magie et css/web

ways of togetherness on the web

web rings - togetherness, if we care together, if we share together, if we feel together, ... on the web

pq web ring ~ magie (intuitivement on le lie a magie)

mais genre cooperative ~ magie (d'autre forme de togetherness, intuitivement on les lie pas a magie)

disambiguation: ??? some togetherness on the web ~ magic, some not. is a forum ~ magic??? less; online encyclopedia??? less;

et en même temps on a les Sans pagEs qui ramènent la magie

sentiment esoterique / occultisme lié au webring??

how is togetherness linked with magic (intuitively) on the web?

--> folklore (webring have lore, vibe, aesthetic, stories, intention, ...)

--> decentralisation / trans-website (the webring doesn't exist in a website but cross-website which make it less tangible then more magic: it exist trans-website + n'appartiennent à personne, une possibilité de (ré)appropriation/remix/etc.; the magic happen between the website; we use the term "ring" but there is no ring the ring is a conceptual magical shape.

lien entre folklore et magie qq part dans notre intuition

'pratique' protocole / rituel between human being

tutorial: "dev" folklore quoting abstract notion, folklore de l'inaccessibilité diwo:

rassemblement physique, rituel, palier a l'inaccessibilité d'un tuto. shoulder2shoulder against crypto-dev

ideology / paradigm / paradox / impossibility / utopie

floss doriane intuition not connected:

- i can see magie in non-floss practice
- i can see non-magie in floss practice

maybe there is something with "utopie" porte d'entrée entre magie et floss?

matérialité du web et matérialité de la magie

declarativeness

- la magie elle est déclarative
 - formule, incantation, "manifesting" (poser une intention) by saying something it becomes
- le web il est déclaratif
 - CSS selector `*:not(:focus):hover` <-- incantation qui peut être super puissante sur le web et qui contient plein d'intention.
 - "web fabulation" browser extension qui modifie plein de site web en un coup (=métamorphose)

--> font avec des ligatures faites pour les selecteur CSS `*:not(focus):hover`

-- un formule

"amener une fluidité incantative a des bout de CSS par la typographie"

"all: reset;"

--- prisme du langage, idée de dialecte, SCSS c'est different du standard et quel point un dialecte magique c'est différent de la langue parlé, etc

féminité et magie

institutiion/systeme != occultisme

science = connaissance institutionnelle donc pas de la magie

un monde qui met une autorité, une validation par le système

- médecines alternatives : non prouvé par la science donc on associe facilement ça a de la magie MAIS on commence à voir que plein de branches de méd alternative soignent vraiment les gens -- vision occidentale
- le terme magie qui dévalue ces pratiques alors qu'elles sont fonctionnelles, simplement pas basées sur des principes et des règles
- --> ce qu'on considère comme magie va toucher aux connaissances marginalisées et non validées par le système en place

gossips ~ lié a est-ce que c'est vrai ou pas

"moi quand j'entend un gossip j'ai besoin de le fact check"

"et pour le fact check je vais regarder des livres - autoritaire, institutionnelle, officielle, scientifique, academic"

"pour les meufs trans, ya plein de truc dans ces livres qui sont pas vrai, et qui sont dangerex pour nous, au niveau des hormones, de la santé, de comment on ressent une transition etc..."

"je vais lire un truc dans un livre "officiel"

"et je vais le fact check avec les gossips de mes copines" par retour d'expérience relation inversé à ce qui est vrai ou pas vrai

en même temps ce qui est "vrai" c'est parce qu'on a décidé >> création de réalité imposer un système qui rend ça vrai

(gossip <> livre académique)

notion de ce qui est vrai pas vrai

elle peut s'inverser en fonction de si tu fais partie d'une minorité ou si tu es validé par le système en place

fort lié à la dualité (magie <> science)

la manière dont certaines pratiques ont été catégorisées comme magiques

science > notion de vérité systémique oppressive > pratique résistante au système qualifiée de magie > féminisme et soin à la minorité rejeté par le système

handi, étude crip-studies, crip-science, ...

rituels/routines pour comprendre le temps, l'esthétique, etc. de manière différente

magie = résistance

on vient déployer tous les outils qui sont souvent rejetés par le système en place:

intuition, togetherness, folklore, intimité, désir ou la séduction, zoning out

there is nothing inherently magic about femininity, pas de discours essentialisant
it is the result of a social cultural system of oppression

thérapie comme médecine déclarative? qui rejoint magie car la conversation est souvent dévaluée par le système en place?

forum lié à ça?

féminité et web/css

blogging: tumblr, geocities neocities, myspace, skyblog

-- folklore, et décentralisation, multiplicité, communauté "trans-website"

-- valuer sa propre subjectivité tout en collaboration avec celle des autres, plutôt que de vouloir homogénéiser et centraliser et contrôler tout (et rendre systémique le savoir)

notion de hacking? en tant que femme tu te retrouves à devoir hacker la vie féminité/minorité --> hacking (as stratégie de survie) --> système

système --> connaissance (propre aux personnes) catégorisé as magie-->

féminité/minorité

hacking: surviving in the system

magic: developing our own knowledge outside of the system

web extension that métamorphose the web through simple CSS formula both magic and hacking

des gardiennes (sur le web)?
mythologie et lutte féministe?
"cyberwitch" -- 1000 pratique a cité

<https://dev.to/cadienvan/the-quiet-pervasive-devaluation-of-frontend-26h7>

le milieu du dev

back-end: typically male dev who love coding challenge, complexity, whatever > can be verified very "objectively" through science and book and optimisation front-end: women because it's closer to design and it asks intuition, intention, ... <-- dualité clichée
elle est la a cause d'un système
but we could do magic database!

css "maquillage" "couche superficiel"

--> lié a la féminité

maquillage dévalué

sex worker, pop star, etc... ya un pouvoir énorme que ces meufs ont à travers leur pratique du maquillage

"hacking du système"

https://declarations.style/observatory/summercamp-hackers-designers/2024-07-22_declarative-beauty-salon.html

esthétique de la db, écrire du spell/incantation avec des db

la plupart des language de base de donnée sont déclaratif! ex: SQL

"is this an occasion to bring magic in a world of oppressing male dev???"

pas directement lié au web

- médecine
- pratique de beauté ou d'esthétique du corps (maquillage, costume, etc)
- personne handi <https://hal.science/hal-05137818v1/document>
- gynécologie / savoir féministe non-institutionnelle
- ...

1.b Raphaël Bastide

28-10-2025 – Jitsi call – No recording

ressources : écrits/études autour de l'attribution genre/technique

être script

- une performace sonore qui joue dans le navigateur et permet d'improviser des rythmes percussif grâce à un instrument midi et qui retranscrit le son en écriture
 - le texte en version performée inclut du code dans les phrases > discussion musicale avec le texte
 - c'est la jonction de la typo, la percu, la synthèse sonore et l'écriture (essai)
- essai écrit pendant les premiers mois de vie de ma fille (fatigue, fortes émotions, contexte de soin) > l'échelle de soin (envers un bébé) est une expérience nouvelle et le texte rend compte de cette expérience physique
 - rythme d'écriture : une page par jour
 - aspect de la performance physique de l'écriture qui est transcrite dans le texte lui-même
- des choix qui se renforcent par le désintérêt de la technicité pour ce qu'elle est pour se tourner vers des choses plus émotionnelles, plus humaines, et les tech AI, machine learning jouent un rôle dans ce détachement : est-ce qu'on peut opérer un shift de ces tech qui nous désespèrent de notre capacité à créer ?

une réaction en rebond : dans quelle mesure on peut s'émanciper de ce qui se passe pour créer de nouveaux espaces et se réapproprier la création sans se faire submerger en tant qu'artistes par l'IA

une question ouverte à propos du geste humain ?

- geste humain - exemples : artisanat, émotions, erreur, non finito, draft, dessin, création liée à un contexte // opposé à la performance de la perfection, l'utilitarisme du machine learning
- un intérêt pour l'aspect émotionnel de la musique
 - émotionnel = "quand il s'agit de faire des choix, je me rapproche de mon expérience personnelle - je me positionne en tant que public, ce que je ne faisais pas avant > je me rends compte que j'ai fait des détours créatifs dirigés par le labour de la technique qui n'était pas forcément intéressant avec le recul"

- qqch de très personnel
- position en tant que public : musique et site web sont des publications, elles ont donc un public (lectorat, auditoire, récepteurs) -- je m'entraîne à être récepteur de mes projets - jouer à les découvrir pour évaluer leur valeur sensible. Je laisse reposer, j'écoute dans différents contextes, pour tester, s'autoriser à changer les pages web (pas d'état final)
 - exercice de lâcher prise, de relecture, de connexion à des moments et des émotions pour les laisser avoir une empreinte sur les projets
- "être script c'était vraiment ça :
 - j'ai écrit dans un carnet, avec le bébé je ne pouvais pas dessiner ou utiliser un écran, la précision des gestes était un frein donc j'écrivais dans un carnet car on peut *écrire mal* sans souci (écrire mal fait référence à la précision du geste, au positionnement physique) - retranscrit sur un ordi mais une origine empreinte du carnet de notes
 - la retranscription sur ordinateur a ajouté des choses dues à l'évolution de la situation et aux changements que ça amène
 - faire le programme sonore/perf = une 3e écriture, des choix liés au rythme, reconnexion au corps et comment activer l'oeuvre

liens entre ce projet et live coding :

- *être script* est l'enfant d'*été* (c'est un fork)

sur la page ``/perform.html`` il y a un bouton qui dévoile l'éditeur et permet de voir le code en train d'être écrit, donc techniquement **être script** est un enfant

pour moi tous mes projets sont liés, l'impression que les choses découlent, impossible de présenter mon travail autrement qu'en passant d'un projet à l'autre parce que les liens sont tellement clairs...comme si j'étais un cliché de moi-même :D

j'ai beaucoup de critiques sur la pratique du live coding mais ça m'apporte aussi beaucoup de compréhension sur ce que je ne veux pas faire -> notamment l'aspect technique, qui élève la technicité au rang de performance, ça m'emmerde, ce qui m'intéresse c'est la singularité, la subtilité de la frappe, l'écriture et le récit, l'impact émotionnel -comment je le connecte au lieu, aux personnes présentes et comment ça résonne

la magie réside dans l'équilibre entre la technicité et l'aspect sensible

il y a un intérêt pédagogique et engagé à montrer la technique en tant que telle, presque politique mais ce n'est pas toujours au service du public

un discours réservé aux connaisseurs et restreindre le public potentiel aux adeptes et "experts" du projet... c'est très bien d'avoir des niches et micro-scènes mais ça ne me comble pas assez

une niche qui s'élargit à qqch de très poétique

si une niche, avec un public spécifique vient à attirer des personnes complètement extérieures à ce public c'est qu'un aspect technique, créatif ou sensible, voire même une combinaison de ces aspects, a fortement marqué. Si c'est par la combinaison des 3 on atteint la magie (équilibre)

jouer *être script* en performance dans différents endroits très différents pour lui permettre d'exister dans ces réalités et ces contextes

magie et programmation

pas trop de ressources mais "c'est pas plus mal de rien trouver"

rapprochement d'*être script* avec la science fiction

- le perso est un programme - à priori un objet technique et culturel ne s'exprime pas de manière autonome
- intégration de sensibilité qui sont jsq à présent réservées à l'espèce humaine

"AI is the new magic mais c'est de la poudre aux yeux" la magie en soi ne m'intéresse pas, ce qui m'intéresse c'est son impact sur les imaginaires : - elle est dans chaque culture, vectrice de symboles, de sons, de personnages - l'acte de magie ne m'intéresse pas plus que ça - le programme n'est pas magique mais a conscience qu'il peut être perçu comme tel : des personnes qui voient la programmation comme magie, ça veut dire que ça les dépasse, qu'elles n'ont pas assez de bagage pour expliquer > on est dans une période où on n'a pas le bagage pour plein de trucs alors est-ce que l'étiquette de magie n'est pas une trace de 'baisser les bras', laisser le pb à qqn d'autre ?

Jonas Lund - au plus l'interface est simplifiée, au plus l'utilisateur perd son pouvoir -> un parallèle avec la 'tech magique' : on sait que c'est pas magique donc on "résout" le pb en le qualifiant de magique

une comparaison pre-post-IA : aspect magique lié au pouvoir que l'on a sur le médium du web : le pouvoir de le créer, l'altérer, voir sa structure c'est extrêmement cool -> contribue à l'aspect magique du médium point de vue d'un créateur de web : facilité de créer du web et le pouvoir qu'on a sur le médium, c'est incroyable ce qu'on peut faire avec -- se rapproche à un sentiment de jouer à Dieu -- faire qqch de compliqué mais déconnecté des sens // les sens (donc l'interface, le design) sont attribués au "féminin" l'impression que ce sont des caractéristiques masculines : caractéristiques masculines (vision occidentale) (jubiler de ce pouvoir, ego) -- l'IA enlève ce pouvoir :(satisfaction de création, retour sur le médium) ; l'IA tue le fun

se mettre dans une position de connexion à la sensibilité je suis passé par la phase technique 'Dieu' mais je suis en colère contre cette binarité et j'essaie de la contourner

1.c Miriam Suzanne

07-11-2025 – Jitsi call – No recording

Context research on the links between the web and the magic

- definition of magic used here: an intuition that gets (un)validated by observation and personal experience relies on feeling and emotion bares intention declarative (relates also to intention) learning from mistakes, embracing them instead of fearing them

The Magic lies in the balance between technicity and sensibility

- hyperlink as a magic tool the structure of interconnections as an analogy for a sigil (magical graphic symbol bearing and combining various symbols)
- webrings: magic circles for websites? virtual magic circles?
 - the workshop kiara hosted:
 - i created a template webring and offered to my classmates to create their own webpage, on any theme, in the span of 45mn
 - i gathered all the folders and set up the ring
 - we wandered through it, discovering nice surprises
 - link: <https://hub.xpub.nl/cerealbox/~kiara/magic-webring/index.html>
 - just before, one of my classmates hosted a workshop called "Protocols for magic" where we were taught about some context, correspondences and talismans. The output of the workshop was a hand-made talisman created by each one of us - some people followed on that to create their webring page.

CSS rituals

- definition(s), insights, hunches started from a joke needing more sensibility in relation to sacristy - needed in tech a fight/struggle in css at the heart of it cause it's design and code, lives on the edge also from the way it is designed -- it has something powerless through the fact that it's designed to be removable and modifiable both powerful and powerless -- very ritualistic
the joke comes from that need for sensibility something about the secrecy of masonry groups: secret rituals, sounds a bit goofy – mostly hangs out with artists web dev so the entire internet sounds like a goofy secret ritual that no one knows about
- opinions on weaving a (personal) relationship with CSS? with a website? with the web itself? feel like strongly but how to explain it? css is the prog that feels the most like writing - something about expressing concepts and being elegant

in that expression, also messier than other languages when people react negatively to css -- how would you maintain a novel

-- the name of property becoming intuitive

-- lots of conversation on getting more intuitive in the css working group but hard to agree bc intuition is very subjective so no common ground in the end -> other analogy: the software priesthood

- relationship between coding and the body/gesture <body> contains the content/composition of the website (physical) <head> contains information about the website (spiritual) the separation is done by css: browsers have to apply css to hide the head but you can also show it
 - does it have something to do with the head and body of documents or was it the other way around? thinks a lot about that separation in humans; is it a good thing to divide ourselves? is there something like that in the web?the web is a place where we go so part of the real world, real interactions, so that again shows the divide doesn't work iphone: intuitive with gesture, people kept asking what was intuitive if they came with a handbook? where did we learn those gestures?
- the cascade: weaving a relationship between the declarations?
 - yeah what inspired cascade layers: how could we name those relationship and think of them more clearly? maybe democracy is relevant to the us now and its structure, we talk about it like it's an idea "do we have a democracy or not" - as a yes/no question but every "democracy" has insidious structure of power distribution -- cascade is that same distribution of power, no separate from the political realities, it's a set of rules -- we overwrite the browser but users can overwrite us manage power between shadow/light dom - between selectors we can learn those rules and change them

Limitations

- about the web and its languages
 - the web has lots of limitations: trade-offs
 - Ted Nelson invented the term hypertext and hates the web and thinks it's an imperfect way to use hypertext and thinks are better ways (back and forth linking, but no way it can work cause it requires too much coordination between people and the beauty of the web is that it has no rules about coordination)
 - you can link to anyone, anyone can link to you but it means link break down
- about magic as a concept

- can be so broad that it can be used for bringing people together but also for making you not question what's happening inside - if it's magic you don't have to explain it
- art has the same issue of "is ai art art?" a magical sense around creativity cause it's unteachable and ununderstandable (doesn't think it is true)
- magic has that mystique that draws people to it but also keeping people away
- "we don't have to know the artists intent cause its art" -- a way that magic can hide responsibility
- the difference between a magic given to us and the magic that we create (through ritual, our own power) that is very different from someone handing us magic

Politics

- opinion on AI

thumbs down struggle with the term: so broad that what happens is cousins working on machine learning tools in sciences and very useful but very vaguely related to llms, not related in terms of what it is doing genAI: goal seems to be lowering standards and putting people out of work - don't know what's good about it + moving power to the people building them - they seem awful i don't trust them

the black box they're trying to maintain because you don't understand it, it's just language and statistics so it lingers on a ritual approach to it -- which again makes it sound too cool you can just keep trying to prompt, smtg in that that feels like prayer "praying to the AI" but losing intention in the prompting cycle the fact you can't influence it directly makes it feel like an intelligence -- so depressing always comes back to that intention - does all sorts of different arts - the artists, the decisions we make about what is part of the piece or not, the same is true on the web: the website is a result of all those tiny little intentions along the way. To give that up to AI i'm no longer making a website

- opinion on magic as a tool for resistance, against oppression magic as a counter-culture, in response against oppressions -> witchcraft and alternative medicines for example

never that interested used to do a lot of magic - friends who do spells and tarot - i used to do card tricks the thing that made me excited about theater as a kid was the magic of it - the result can be bigger than the actual things, gives you away to another world - something magical in that grew up in a religious family going to church - stopped that but "i still go to church i go to the theater" -> creating group experiences - seems that what churches are trying to do witchcraft

is building community around shared experiences about something greater than what's in the room

- what shape does it have on the web? magic about css: the fact that it might not work the fact that it looks different on every browser is what excite me the user control of it is to me what css comes from (look at all the proposal) - css is unique for the user ability to modify it

--- a power shift that make me understand why big companies hate css or the web because it counter their idea that **they** know what's right for you, their branding is the right one and it's controled you can change what big companies built fundamentally built for sharing

you can make theater/movies that make people cry at the same time but also at dff times they tell you when

-- but more interested in art that invites you, create a space for you to bring your own emotions and subjectivity so you have a diff exp than the person sitting next to you, which creates a space to talk about differences and experiences towards the same piece

The Director Prepares from Ann Boghart (the violence of decisions, the intent, rejecting all other options)

- kiara's hunches: webrings, blogs and personal websites, hackathon, neocities/ tumblr, fanfiction websites, web-zines, css-print

Miriam: ways for people to come together unregulated which is always an opportunity for resistance and for magic

- against AI and fascism seems necessary practicalities or what seem hard - some of what exists on the web helps for resisting but what are the ways they can be practically leveraged against something else - where i don't have great answers friends working of tools for direct democracy, community budgeting - here is that money spent those tools of direct democracy online small web, local first / tools for direct community a lot of people are obsessed with reach but more interested in impact then reach differentiate: do smtg that really helps people around me even if it's a small group, i want my work to be meaningful for the people that it does reach more important than reaching a lot of people cause it doesn't mean that action will be taken the web can do both so there's a way to leverage that broad reach

Appendix 2: (visual) food for thought

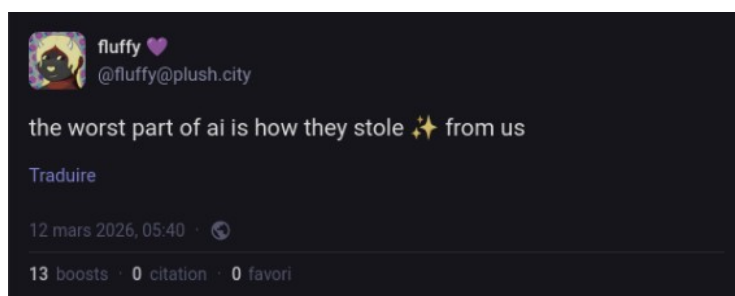
2.a Screenshots (Mastodon posts)



<https://front-end.social/@mia/115271361970974608>



<https://jorts.horse/@AnarchoNinaWrites/116376681472872160>



<https://plush.city/@fluffy/116214361139013178>

 **ungual**
@doriane@post.lurk.org

we saw how AI damaged the softwares/communities that some practices depends on.

like wikipedia traffic decreased by 70%, stackoverflow with less and less people asking and answering questions, and now in another direction Adobe value crashing down so bad they have to remove certain softwares to save a few money (because people have been investing in AI tools instead). Some of those can feel like happy ruins and other make me really sad. But the important point is that the AI boom impact on practices isn't only about the externalization of doing creating illiteracy because of a generalized lack of practice. It is also about how centralizing every possible things into one type of tool damage the whole ecosystem of tools/communities, its (already limited) diversity. And like in every ecosystem monoculture is destructive.

Just as an exercise I am speculating a moment where community websites are in ruins, and (even the big) mainstream digital tools went bankrupt, then a few year later AI start crashing too, because we know it will, offering diamond premium account and letting down most users. In some professional practices everyone will feel completely useless on a global scale having swept all their dependencies with another, now both unavailable?

[Traduire](#)

06 févr. 2026, 18:46 · 

Dernière modification le 06 févr., 18:58

2 boosts · 0 citation · 12 favoris

<https://post.lurk.org/@doriane/116024932523318153>

 **Jenniferplusplus**
@jenniferplusplus@hachyderm.io

"AI" is not actually a technology, in the way people would commonly understand that term.

If you're feeling extremely generous, you could say that AI is a marketing term for a loose and shifting bundle of technologies that have specific useful applications.

I am not feeling so generous.

AI is a technocratic political project for the purpose of industrializing knowledge work. The details of how it works are a distant secondary concern to the effect it has, which is to enclose and capture all knowledge work and make it dependent on capital.

[Traduire](#)

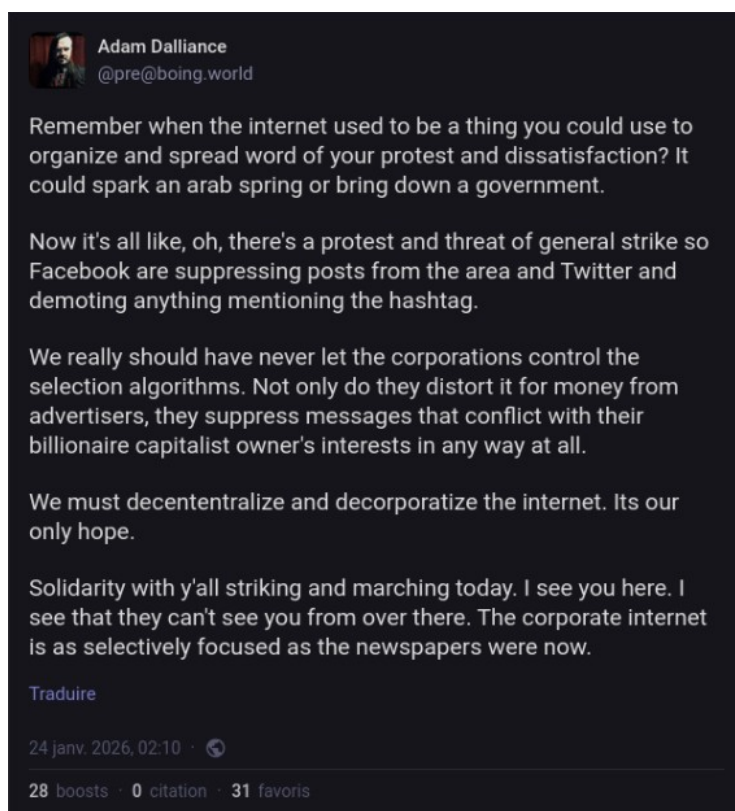
31 janv. 2026, 18:17 · 

336 boosts · 1 citation · 474 favoris

<https://hachyderm.io/@jenniferplusplus/115990845338364922>



<https://beige.party/@Anomnomnomaly/115927001968945265>



<https://boing.world/@pre/115947407796928428>

 **Lucie / minute**
@mntmn@mastodon.social

Remember "don't print this email" in signatures that was a bit cringe? It doesn't feel that cringe anymore in retrospect. I'm doing an experiment now with this new email signature :D Anyone doing something similar? Could it catch on?

edit: BTW please absolutely steal/modify this idea if you want!

[Traduire](#)

Lucie L. Hartmann, CEO
MNT Research GmbH
<https://mntre.com>

Did you know? Using AI wastes a lot of energy and contributes to climate change. I'm happy to just receive your raw bullet points instead of a formal email if you're short on time.
Lets save some energy!

21 janv. 2026, 12:20 · 🌐

Dernière modification le 21 janv., 14:46

1,5K boosts · 5 citations · 2,4K favoris

<https://mastodon.social/@mntmn/115932818487447023>

 **afreytes** 🇵🇷
@afreytes@mastodon.gamedev.place

I'm kinda jealous of people who can draw
I'm kinda jealous of people who can write
I'm kinda jealous of people who can play music
I'm kinda jealous of people who can code
I'm kinda jealous of people who can sculpt
I'm kinda jealous of people who can take a picture

And by jealous I mean I admire you all, and I hope you all keep doing your art.

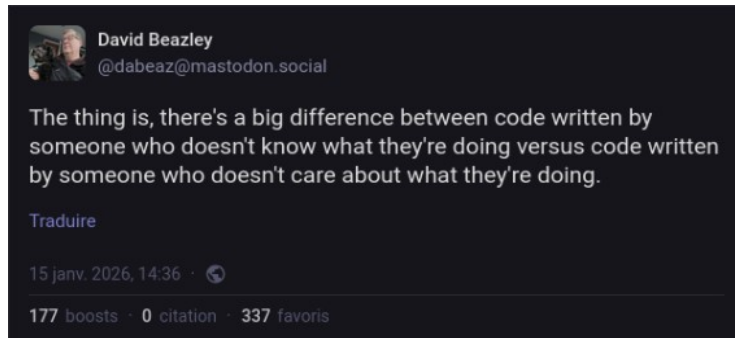
It is your art that shields my mind from fascism. Thank you.

[Traduire](#)

18 janv. 2026, 19:00 · 🌐

38 boosts · 0 citation · 81 favoris

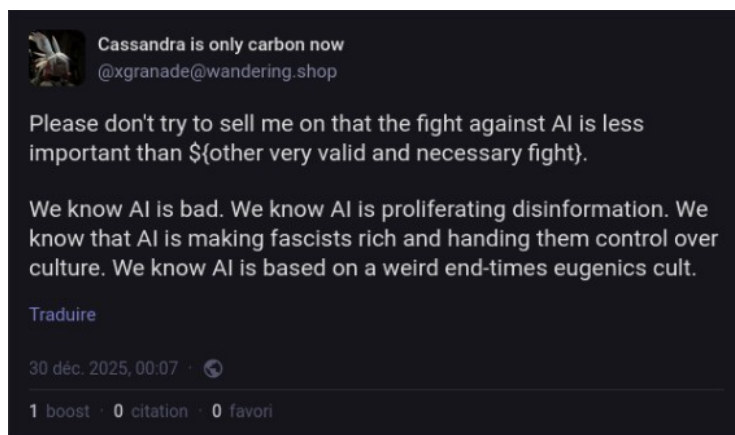
<https://mastodon.gamedev.place/@afreytes/115917405867265377>



<https://mastodon.social/@dabeaz/115899381291543908>



<https://boitam.eu/@joachim/115894179715297287>



<https://wandering.shop/@xgranade/115805365374531789>

 **Dawn Ahukanna**
@dahukanna@mastodon.social

Personal websites, made by individuals, are social media. They have 1 author, are open to anyone on the Internet public and usually provide means for comments and conversation based on the initial topic post.

Social media is any digital medium, websites and applications, that enable people to create and share data/information or to participate in social networking (creating relationship connections by having a conversation on common topic with other people).

[Traduire](#)

29 déc. 2025, 09:51 · 🌐

31 boosts · 0 citation · 55 favoris

<https://mastodon.social/@dahukanna/115801998752770745>

 **Marie et Julien**
@mariejulien@mastodon.social

@edasfr @Julianoe sauf que l'IA ne te donne pas une manière plus rapide d'arriver à ce que tu veux, elle te donne la finalité directement, et ce avec des mécanismes invérifiables.

Un tracteur laboure un champ = le champ est labouré
Une calculatrice fait $2+2 = 4$ ça donne 4
Une IA te donne une réponse à n'importe quelle question = ça peut être vrai, ou pas vrai, ou dangereux, ou orienté, et dans tous les cas inventé à partir de probabilités, et tu n'en sais rien du tout.

C'est pas terrible.

22 déc. 2025, 18:22 · 🌐

4 boosts · 0 citation · 9 favoris

<https://mastodon.social/@mariejulien/115764374957535145>

 **Zach Leatherman**
@zachleat@zachleat.com

it's important to keep caring about how things work and how they're built

[Traduire](#)

17 févr. 2026, 22:14 · 🌐

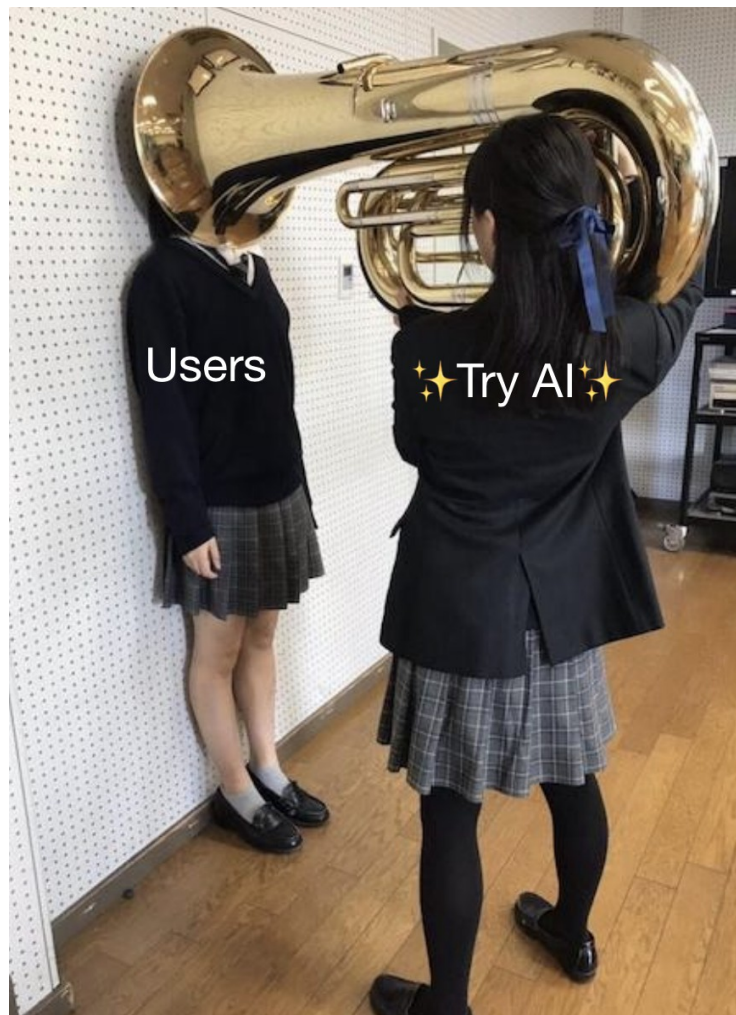
Dernière modification le 17 févr., 22:14

98 boosts · 2 citations · 230 favoris

<https://fediverse.zachleat.com/@zachleat/116088035613617236>

2.b Memes

A small collection of memes I found on Mastodon.



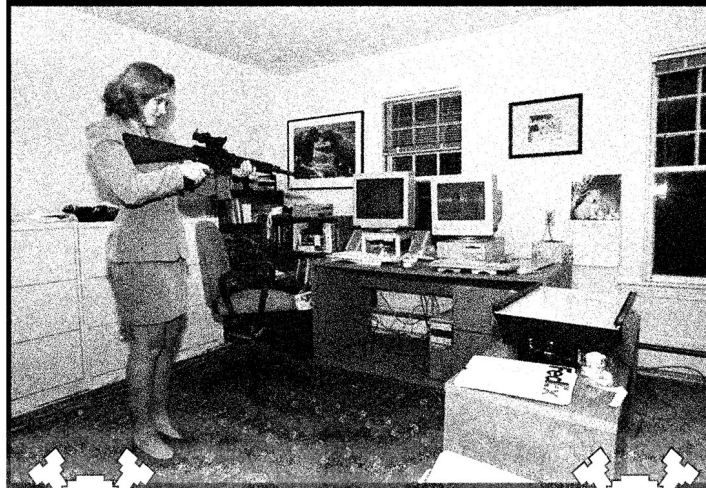
<https://paille.fr/@benjamin/115518829982181370>



https://kolektiva.social/@Aline_Fuller/115588693031914645



<https://mastodon.online/@octothorpe/116194747019218236>



Did you ever think to yourself

WHAT IF WE BURNED DOWN THE DATACENTERS?

HACK THE PLANET You're not alone HACK THE PLANET

LET'S REBUILD THE INTERNET OURSELVES

<https://merveilles.town/@ritualdust/115516238498864678>

What to do if There's a Witch at Your Door

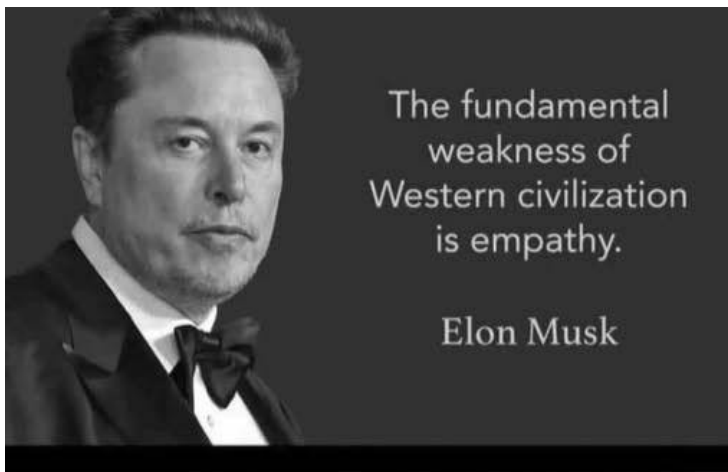


STEP ONE: Invite them in.

STEP TWO: Make tea.

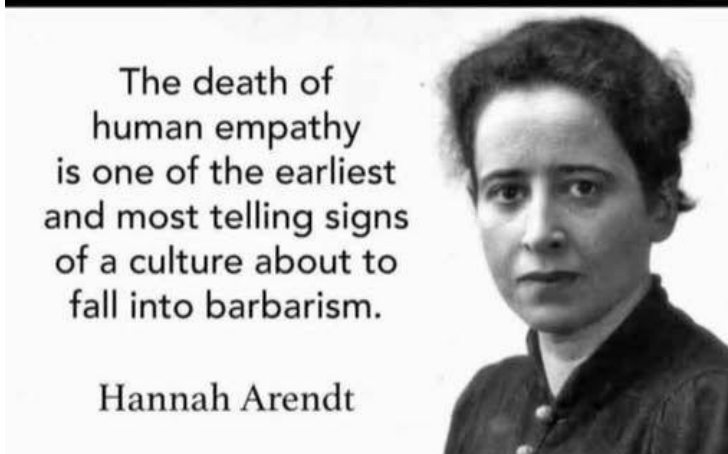
STEP THREE: Plot against the puritans.

<https://calckey.world/notes/ae9ec28gqr>



The fundamental
weakness of
Western civilization
is empathy.

Elon Musk



The death of
human empathy
is one of the earliest
and most telling signs
of a culture about to
fall into barbarism.

Hannah Arendt

https://tech.lgbt/@Natasha_Jay/115480398127274030

Appendix 3: Asma Mhalla's "Anti-Conclusion"

Mhalla, A. (2025) *Cyberpunk: Le Nouveau Système Totalitaire*. Seuil, Paris, pp. 173-177.

1. Treize petits exercices pour l'esprit libre

Manuel de survie cognitive

Domptez votre topologie intérieure. Parce que la guerre se joue d'abord dans les recoins de l'âme, au détour des plis de l'esprit, par petites touches quotidiennes d'hygiène cognitive, actes de micro-souveraineté.

1 – *Langage*. Ne doutez pas du sens des mots même lorsque leur définition sera devenue une arme culturelle et idéologique pour détruire vos repères. Ne prenez jamais l'énergie noire pour de l'énergie blanche.

2 – *Distance*. Ne cédez pas à la culture du vide des réseaux sociaux, mettez-vous à la juste distance pour protéger vos failles psychologiques. Vous avez un pouvoir, celui de choisir la qualité et la quantité des contenus auxquels vous vous exposez. Prenez soin de votre attention, denrée précieuse. Établissez votre

hygiène cognitive selon vos propres règles. Éduquez vos algorithmes. Contrôlez avec ruse votre servitude.

3 – *Philosophie*. Arrêtez-vous. Réfléchissez, tournez doucement autour de votre objet de questionnement, écrivez, discutez, partez, doutez, revenez... Nul besoin d'avoir une décennie d'études académiques derrière soi pour avoir le droit de penser ou réagir à ce qui vous révolte ou vous questionne. Lisez. Soyez des philosophes !

4 – *Parrésia*. Dire est un acte de résistance premier et solitaire contre le silence de la majorité. La *parrésia* était dans l'Antiquité une pratique démocratique : une parole de vérité qui exige une transformation de soi. Ne vous habituez pas à faire semblant de ne pas voir ou de comprendre. Mesurez vos risques. Si vous vous taisez, au moins pensez.

5 – *Non*. Réapprenez doucement à dire non, à refuser. Méfiez-vous des ficelles de la communication dite positive et des anesthésies du développement personnel qui, sous prétexte d'une « reconnexion à soi », vous en éloignent.

6 – *Sabotages minuscules*. Pour celles et ceux que cela concerne, perturbez négligemment les infimes rouages du régime hostile. Obéissez aux ordres mais ni en temps ni en heure, oubliez par hasard d'exécuter certaines tâches, soyez moins performants ou, à

l'inverse, sur-investis dans d'interminables réunions sans décisions, multipliez la paperasse cosmétique, gagnez en épaisseur, en lenteur. Lisez comme des millions de gens avant vous le *Simple Sabotage Field Manual*¹. Minuscule grain de sable dans la mécanique de l'hyperpouvoir, jouissez du court instant de résistance qu'il vous reste avant d'être remplacés par des machines plus obéissantes que vous.

7 – *Boycott & Fraternité*. Affaiblissez les sources de la puissance financière du régime hostile en renonçant à votre docilité hyper-consumériste. Le métacapitalisme ne peut se détruire que de l'intérieur, vous êtes sa faille. Ne dénoncez pas vos frères et sœurs de combat qui commettront les actes de résistance contre les symboles de l'hyperpouvoir. À défaut de les aider, promettez votre protection aux courageux.

8 – *White Hack*. Hackeurs, hackeuses de tous les pays, rejoignez le mouvement de la révolte, unissez-vous ! Citoyens, participez aux mouvements de mobilisation en ligne sur les réseaux sociaux alternatifs. En réseau, vous êtes légion.

9 – *Patrie*. Aimez assez votre patrie (ou votre pays, si vous vous défiez d'un patriotisme instrumentalisé à d'autres fins) pour ne pas permettre à une clique de cinglés de casser ce que vos ancêtres ont bâti,

les luttes qu'ils ont menées, les libertés qu'ils ont conquises. Restez fidèles à la mémoire et à l'Histoire.

10 – Livres. Lisez dix manuels qui vous réarmeront. Voici les miens : George Orwell – *1984* (1949) ; William Gibson – *Neuromancien* (1984) ; Michel Foucault – *Surveiller et punir* (1975) ; Gilles Deleuze – *Post-scriptum sur les sociétés de contrôle* (1990) ; Jean Baudrillard – *Simulacres et simulation* (1981) ; Hannah Arendt – *Le Système totalitaire* (1951) ; Albert Camus – *L'Homme révolté* (1951) ; Stefan Zweig – *Le Monde d'hier* (1943) ; Henry David Thoreau – *La Désobéissance civile* (1849) ; OSS – *Simple Sabotage Field Manual* (1944).

11 – Rire. Grain de sable dans les rouages de la folie, il brise un mécanisme fondamental des régimes psychotiques : la peur. Le rire met à distance un hyper-réel qui ne s'énonce qu'au premier degré, stéréotypé, machinique. Il est une lucidité.

12 – Corps. Si le virtuel est la norme, alors résistez par le réel, par les corps, la sensualité, les amours, les amitiés, les rencontres, les liens, les balades, le théâtre, le cinéma, les cafés, le toucher, les vagabondages, l'imaginaire. Faites l'amour dans les trois sens du terme, charnel, symbolique et politique. Fabriquez de l'espoir, de l'humanité, de la liberté.

13 – Silence. Refusez le matraquage de l'esprit.

Censure par saturation, par overdose de bruit, état d'hypnose pour imposer le pire. Rappelez-vous ces mots de Stefan Zweig dans *Le Monde d'hier* : « Il devint impossible d'échanger avec quiconque une parole raisonnable. [...] Il ne restait dès lors qu'une chose à faire : se replier sur soi-même et se taire aussi longtemps que dureraient la fièvre et le délire des autres. » Taisez-vous, repliez-vous, déployez-vous.

