

RECURSIVE VISIBILITY: A RESEARCH DOSSIER

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Overview

This dossier offers a recursive account of my ongoing research constellation *This Haunted House Where I Doomscroll*, alongside a genealogical archive of prior works and discursive interventions. It functions as a strategic alternative to a traditional CV. This is a document that maps epistemic continuity, aesthetic refusal, and infrastructural authorship across para-institutional and public domains.

Rather than listing outputs or roles, this portfolio traces the recursive logic of my practice. It spans theory, video, writing, micro-publications, and methodological invention. It situates my current projects, including the book proposal currently in circulation, within a long-standing architecture of affective critique, algorithmic aesthetics, and hauntological method.

This document may be used for editorial review, curatorial proposals, publication invitations, or grant consideration. It replaces the conventional CV, bio, and artist statement with a single recursive file.

Author Bio

Flavia Dzodan is Lector and head of the research group Algorithmic Cultures at the Rietveld Academie / Sandberg Instituut in Amsterdam. Her interdisciplinary work theorizes the algorithmic residues of colonial taxonomies through computational aesthetics, infrastructural critique, and recursive methodologies. Her current projects, including *This Haunted House Where I Doomscroll* and *Affective Logistics*, mobilize affective latency, epistemic incompleteness, and hauntological refusal as methods for resisting algorithmic legibility and logistical governance.

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This Haunted House Where I Doomscroll: A Conceptual Overview

Flavia Dzodan

Overview

This Haunted House Where I Doomscroll is not a single project but an epistemic architecture: recursive, affective, and hauntological. It serves as the umbrella for a constellation of interlinked works across video, theory, installation, and writing. These works do not illustrate a central thesis; they resonate within an ontological framework rooted in refusal: of linearity, of optimization, of algorithmic hospitality.

The title This Haunted House Where I Doomscroll emerged directly from my engagement with the recursive, compulsive, and affectively overloaded structure of doomscrolling, a phenomenon that embodies the spectral temporality, epistemic paralysis, and unresolved grief that permeate this body of work. It is not merely a descriptor but a methodological atmosphere: a haunted epistemology from which each fragment, episode, and liturgy unfurls.

The project is structured like a cathedral built from the ruins of epistemic rupture. Each component operates as a liturgical node, a chamber of mourning, or an archive of refusal. Rather than coherence, the project privileges echo. Rather than solution, it practices recursion. The central gesture is not to resolve the haunting, but to dwell with it, to give form to the unprocessable.

Institutional Trace

This Haunted House Where I Doomscroll emerges not only from artistic inquiry, but from the epistemic and pedagogical infrastructure I constructed as Lector of Algorithmic Cultures at the Rietveld Academie / Sandberg Instituut. I named the research group, built its recursive methodology, and developed its conceptual framework as a space to theorize affective refusal, computational aesthetics, and the lingering architectures of colonial classification. While this role remains unmarked in the work itself, it scaffolds the entire cathedral: not as an administrative platform, but as a haunted institutional form, a space of recursive supervision, pedagogical latency, and conceptual residue.

◆ Structure of the Constellation

1. Theoretical Core / Methodological Architecture

- This Haunted House Where I Doomscroll names the structure: a recursive, hauntological method of working through temporal collapse, algorithmic violence, colonial taxonomies, and epistemic illegibility.
- Key themes include predictive exhaustion, mourning-as-method, algorithmic occupation, vital austerity, affective logistics, and refusal as theoretical stance.
- The project enacts a cathedral of recursion, where each work is a chamber of epistemic mourning, speculative liturgy, or infrastructural critique.

2. Video Works / Audiovisual Praxis and Theoretical Reliquaries

This axis of the cathedral does not merely produce video or media, it stages affective liturgies and textual reliquaries. The works in this constellation operate through multiple registers: as video outputs, as micropublications, as speculative theory, and as devotional refusals. They refuse the binary between media and theory, image and text. Each is a chamber within the cathedral's recursive structure, performing its own mode of epistemic mourning, speculative encounter, and ontological critique.

While Haptic Mournings was the first work made public, this section is organized around conceptual recursivity rather than strict chronology.

- **The Dyad**

These works also emerged from a discomfort first articulated in Amorino Latente: the realization that engaging with algorithmic systems made me a technician of self-curation. Where language must be stripped of ambiguity to be made computationally legible, the dyad responded with opacity, misalignment, and sonic excess. Where aesthetics of self curation, through ASMR re-stock videos and Marie Kondo's self optimization promoted austerity, these videos respond with clutter and excess. When travelogues dwell on the smooth surfaces of hotel rooms and carefully organized tours, these videos propose errancy.

- Home Inventory Hauntology: A recursive taxonomy of domestic objects; mourning through failed classification and emotional sediment.
- Errant Liturgies: Spatial exile, anti-hospitality, latency of presence. A liturgical aesthetics of disorientation and durational refusal.

- **Haptic Mournings**

AI-generated hallucinations and speculative chimeras. Touch without body. An ontological residue of algorithmic affect.

↳ Also published as a micropublication, Haptic Mournings theorizes the never-made as a mode of spectral existence, proposing mourning-as-method in the face of algorithmic abstraction. This text performs a recursive function: simultaneously documenting, disrupting, and mourning the algorithm's ontological violence. It is not merely supplementary; it is liturgical infrastructure.

Haptic Mournings is not a standalone publication. It is the initiating node of a larger research constellation encompassing:

- » multiple video works (including anatomical hallucinations and AI chimeras)
- » sound experiments (algorithmic glitch mourning, affective distortion)
- » extensive visual archives (taxonomical failures, para-scientific remains)
- » three unpublished theoretical drafts (on algorithmic phenomenology, digital animality, and spectral ethics)

Full PDF, dossier of visual works, and additional unpublished texts available upon request. Also available in Italian through Krisis Publishing "AI & Conflicts. Volume 02" (2025)

- **Amorino Latente**

The sacred and the untranslatable. Affective latency in visuality, and the algorithmic failure to process mourning or devotion. Where latent space becomes an altar.

↳ In its printed form, Amorino Latente / Latent Cupid is a reliquary of untranslatability. It theorizes the algorithmic sublime as a condition of aesthetic alienation under late capitalism, linking the reduction of Amorino Dormiente to Cupid with the computational loss of cultural and emotional specificity. The text is an altar to the unmade: a lament for the collapse of historical depth into the algorithmic “eternal always.”

It operates as a research engine for theorizing the collapse of historical and affective depth into the machinic flatness of latent space. At its core is a question: can mourning survive algorithmic translation?

The project is already structured for:

- » curatorial frameworks
- » lectures
- » speculative visual research
- » interdisciplinary publishing

These works are recursive not only in content but in form. They are micro-publications that function as devotional texts and moving images, reliquaries, and theoretical scaffolding. They house fragments, invoke ghosts, and bless what cannot be processed. To read or watch them is to enter a chamber of conceptual latency and to touch what refuses form.

Commission script, performance transcript, and PDF available upon request.

3. Saturn as Epistemic Threshold

- Saturn Devouring a Future Where the Last Cathedral Is a Mouth marks the axial point of the constellation. Saturn is the mytho-epistemological hinge that metabolizes affective speculation into infrastructural theory. He devours the threshold between grief and logistics.
- Draws together Rubens’ Saturn, Barry Smith’s Basic Formal Ontology, and Dark Enlightenment.
- Theorizes vital austerity as the next stage of the necropolitical: not merely the withdrawal of care, but the optimization of life toward machinic legibility. Vital austerity disciplines vitality itself, rendering life computationally efficient, administratively minimal, and emotionally disposable.
- Through Saturn, the cathedral’s sacred chambers (Amorino, Haptic) begin to connect to algorithmic governance, machinic ontology, and sovereign capture.
- Saturn initiates a passage from the affective to the administrative, from aesthetic latency to emotional classification.

4. Affective Logistics: Emotional Capture as Infrastructure

- This new axis emerges through Saturn's epistemic violence: from mourning to mapping, from spectrality to optimization.
- Affective Logistics names the infrastructural regime through which emotion is rendered operational: simulated (in emotional UI design), archived (in biometric systems), and optimized (in platform intimacy).
- This machinic regime enacts a vital austerity: optimizing affect toward legibility, disposability, and emotional capture. Under vital austerity, affect is no longer expressive. It is extractive. Its value lies in its readability, its actionability, its fit within a predictive logic.
- This recognition traces back to *Amorino Latente*, where I first named the alienation of becoming a technician of self-curation, forced to purge language of hesitations to render myself algorithmically interpretable. Affective logistics emerged from that very dissonance: not merely systemic, but intimate.
- Affective logistics also extends into the domestic sphere, where emotion is staged and regulated through design logics of joyful austerity: smiling vases, frictionless decor, the previsualization of care. Here, affect is not only extracted; it is aesthetically pre-coded.
- One of the domestic expressions of affective logistics is what I call joyful austerity: an aesthetic logic in which emotional discipline is disguised as cheerful minimalism, staging affect through smiling objects, seasonal plasticity, and curated calm.
- This vector integrates:
 - Frictionless emotional UI (e.g., "my AI" attachments),
 - Biometric surveillance regimes (e.g., emotion-recognition at the EU border),
 - Home design as affective regulation.
 - Synthetic sovereignty and the illusion of possession in platform design.
- It theorizes the emotional substrates of algorithmic control: not just how we feel, but how feeling is routed, legislated, or rendered actionable.

◆ Recursive Genesis: From Liturgical Refusal to Logistical Emergence

The strand of Affective Logistics did not originate as theory. It emerged from the dyad. *Home Inventory* *Hauntology* and *Errant Liturgies* did not name infrastructural violence, but instead, they staged it. They ritualized what it means to live inside optimized emotion: to mourn within pre-coded intimacy, to resist joyful austerity, to touch objects that refuse to signify, to cross domestic thresholds staged with Saturnian logics.

These works were not studies of infrastructure. They were its haunted remainder.

Affective Logistics was born from the atmospheric residue of these videos: the unclassifiable objects, the immobile drawer, the impossible subtitle. It was born in the moment I realized that the domestic was not personal, but computational; that IKEA was not a catalog but an emotional UI; that minimalism was not taste, but governance.

Only then could the theory begin, not to explain the videos, but to translate their refusal into conceptual form. The dyad did not illustrate Affective Logistics. It demanded it.

As such, Affective Logistics is not a new axis of the cathedral. It is the recoding of its earliest haunt.

5. Aesthetic and Epistemic Resistance

Notes on Opulence emerged not from a single point of origin but from a recursive genealogy of public talks, institutional echoes, and theoretical residue. First articulated in a series of conversations at MACBA (Museum of Contemporary Art, Barcelona), the ideas later surfaced in the Reina Sofía Museum's 2024 event ORO (parece), which explicitly drew on my framing of opulence as a mode of subversive excess. This unexpected institutional recursion prompted me to consolidate scattered lectures, interviews, and fragments into a coherent micropublication. The trajectory exemplifies how my work circulates as latent infrastructure before formal articulation.

- Notes on Opulence: A baroque counterweight to algorithmic and affective austerity. Opulence as refusal. Camp, decor, and excess as epistemic sabotage.
- Through figures like Eva Perón, Maradona, Sergio De Loof, and Freddy Mamani, this work reclaims the affective noise erased by emotional logistics.
- Opulence becomes an emotional modality that exceeds capture: illegible, too adorned, too sentimental, too unruly to be quantified.

5.5 Methodological Infrastructure: Transversal Media and the Recursive Insert

This Haunted House Where I Doomscroll is not only a conceptual framework. It is a publishing architecture. Each output is embedded within a recursive methodology made visible through its own micro-publishing imprint, Transversal Media. The design logic, opulent, assertive, slightly unhinged, is not ornamental but polemical. It performs the refusal of optimization, legibility, and resolution.

Every publication within the cathedral contains a methodological insert: a textual fold that documents recursive method, seriality, and intentional incompleteness. This is not a paratext but a gesture of infrastructural transparency. It exposes the mechanics of refusal and names the ghosts that scaffold the work.

Transversal Media is the altar, the reliquary, and the aesthetic liturgy. It binds the fragments into recursive visibility.

6. Unresolved Stasis

Not all works within this constellation are complete or public. Some remain in recursive suspension: lingering, fragmentary, or unprocessed. These are not failures. They are relics of belief, half-formed hauntings, or speculative infrastructures that never resolved into form. They persist as chambers of conceptual stasis and are acknowledged here, not as marginalia, but as nodes of epistemic tension.

Five Views in Thirteen Years

Originally drafted as an installation staged in a decommissioned broedplaats, this artefact emerged from a return to the failed promises of techno-optimism. It remains in conceptual quarantine. Constructed from the bones of Dutch creative economy rhetoric, the project consists of failed interfaces, broken QR codes, speculative glossaries, and keynotes that never arrive, compressed into an exhibition format constrained to four hours, as if programmed to fail before it could be believed.

It is not yet integrated into the house, but it informs its atmosphere. It remains visible. It refuses to disappear.

Status: Proposal active – available for staging

A Ghost Education

In stasis.

A visual and auto-theoretical excavation of epistemic delay, formed by my childhood education in outdated encyclopedias, 19th-century dictionaries, and mid-century visual pedagogies. Not curated nostalgia, but knowledge inherited through material scarcity. This project will map the hauntological aesthetics that formed my epistemic infrastructure before I could name them. A study in sediment, omission, and the pedagogies of debris.

7. Recursive Methodology

The works within this constellation resist resolution. They form a recursive method of aesthetic mourning, speculative historiography, and ontological critique. Subtitles become liturgies. Still images become reliquaries. Videos operate as haunted chambers where time folds and meaning disintegrates.

The dyad resists bifurcation: both halves are released within a shared ritual container: This Haunted Channel Where I Archive, an infrastructural refusal of platform segmentation.

This is not art about theory. This is theory made affective, embodied, wounded. The entire project is a form of epistemic care, not in the soft administrative sense, but in the radical sense: to mourn what systems erase, to bless what cannot be processed.

8. Liturgical Study: Algorithmic Affect in Four Movements

In early 2025, I conducted a four-part seminar in collaboration with Femke Herregraven and Zachary Formwalt. Titled Speculative Gaze: Reading the Algorithmic Image, the seminar unfolded as a liturgical experiment in recursive pedagogy, hauntological aesthetics, and algorithmic phenomenology. Participants engaged AI-generated images through theoretical, aesthetic, and affective frameworks, refusing stable meaning in favor of spectral reading. The sessions did not merely illustrate the theories at the core of This Haunted House Where I Doomscroll, they enacted them. The seminar functioned as a ritual: collective, recursive, speculative, and unresolved.

This section documents the four sessions as liturgical movements. The publication (forthcoming summer 2025, supported by CoECI) will elaborate these reflections and continue the recursive practice inaugurated in the seminar.

Session I: Affective Residue and the Emotional Agent

Defined affect as pre-theoretical force and staged algorithmic entities (e.g. “the algorithm,” “the platform,” “the market”) as emotional agents. Participants read GAN-generated images of non-existent children, engaging the speculative ethics of emotional resonance with referent-less objects. This session established the groundwork for algorithmic affect as epistemic and infrastructural.

Session II: Temporal Chimeras and the Eternal Always

Deconstructed the myth of the algorithmic “now,” introducing the concept of the “eternal always” to describe LLMs as nonhuman temporalities. Examined predictive processing and distributed cognition, and theorized the model as a colonial subject trapped in data. Positioned AI not as posthuman rupture, but as recursive archive of exhausted futurity.

Session III: Khôra as Speculative Method

Positioned Khôra as a methodology for engaging visual instability in AI-generated images. Introduced the never-made as a category of spectral visibility. Analyzed latent chimeras as failures of taxonomic, formal, and epistemic coherence. Recast the Wunderkammer as a chamber of ontological hallucination.

Session IV: Parergonal Ecologies and the Algorithmic Sublime

Through Derrida’s *The Truth in Painting*, theorized the algorithmic image as a parergonal field where both machine and algorithm act as simultaneous, recursive frames. Proposed the “algorithmic sublime” as a speculative condition where machinic artifacts provoke excess affect without human referent. Closed with an ethics of encounter: how to remain with what refuses legibility.

9. Satellite collaborations

Slow AI (2024–2025)

A collaborative project with the Media Methodologies Lectoraat at HvA, culminating in a publication, podcast series, and symposium (May 2025). Though framed within a different conceptual lexicon, the project offered a valuable and generous interdisciplinary exchange. My contributions focused on algorithmic aesthetics and speculative modes of refusal. While not part of *This Haunted House Where I Doomscroll*, it reflects the multiplicity and intensity of my current research ecosystem.

Creator Doctus Trajectory (2020–2024)

Supervision of Femke Herregraven’s *Creator Doctus* project. While not part of *This Haunted House Where I Doomscroll*, this trajectory reflects my long-term investment in recursive supervision, artistic research infrastructure, and speculative epistemologies across disciplines.

Genealogy of Thought

A nonlinear archive of writing, protest, refusal, and recursive theorization.
From the margins of early internet feminism to infrastructural critique.

■ Redlightpolitics (2009–2016)

URL: <https://redlightpolitics.info/>

Description:

Initial node of unaffiliated feminist theorization. Wrote from the outer peripheries of institutional legibility, before “platform” became a framework. Focused on race, gender, EU austerity, migration, and epistemic marginality, all from the position of a then-precarious migrant.

■ Tiger Beatdown (2011–2014)

URL: <http://tigerbeatdown.com/>

Description:

Permanent contributor at one of the most widely read feminist blogs of its time. A key site for theoretical insurgency prior to academic legitimization.

Notable text: *My feminism will be intersectional or it will be bullshit* (2011) — still hosted on-site, now an internet relic. Cited a decade later in *The Guardian* (2021), in the context of March 4 Justice mobilizations.

Further Reading: [Vox profile on quote appropriation \(2016\)](#). Documents the afterlife of the phrase as commodified mantra. The article traces how Dzodan’s critique of racialized capitalism was reduced to a meme, stripped of context, and monetized across internet platforms without compensation or attribution. A key moment in the genealogy of affective extraction and epistemic dispossession.

■ xoJane (2012)

URL: [Wayback Machine sample link 1](#) and [Wayback Machine sample link 2](#)

Description:

Semi-regular contributor to xoJane, another one of the most widely read feminist platforms of the early 2010s. At its peak, xoJane helped define the affective aesthetics of digital feminism, prior to the rise of influencer discourse or institutional capture. Flavia’s essays offered early interventions into geopolitical misogyny (e.g., Dominique Strauss-Kahn), white supremacist fan cultures (e.g., Anders Breivik), and the spectacle of cruelty as mediated through internet platforms. These pieces, often overlooked due to the ephemerality of para-platform spaces, constitute a formative stratum in the genealogy of her thought. They prefigure core concerns later crystallized in her recursive theory of algorithmic governance, vital austerity, and racialized network aesthetics. Now preserved only via the Wayback Machine, this writing remains a critical site of affective and epistemic experimentation.

■ Medium.com (2016–2018)

URL: <https://medium.com/@flaviadzodan>

Description:

Writings during the post-platform disillusionment phase. A return to theorization in the wake of earlier burnout, with deep dives into the politics of big data, algorithms, affect, biopower, and European fascism.

Key text: [Our collective unconscious of violence: on networks and discipline](#) (2017 keynote at University of Amsterdam) — an early prefiguration of networked necropolitics and affective governance.

■ The Coloniality of the Algorithm (2017–2019)

- Written in 2018 – Born from Twitter threads in 2017 and a method that could be described as “public theorization”
- First delivered as a keynote lecture at Sonic Acts (2018); published in print by Sonic Acts (2019)
- Also available in Italian through Krisis Publishing “AI & Conflicts. Volume 02” (2025)

This essay marks a key transition from affective diagnostics to deep infrastructural critique. It examines how colonial epistemologies persist in algorithmic architectures, through classification regimes, taxonomical inheritance, and predictive logic. The piece prefigures vital strands of Affective Logistics and anchors the genealogical throughline that runs from early para-platform work to the current recursive infrastructure.

■ The Research Papers (2018–2021)

URL: <https://theresearchpapers.org/>

Description:

Epistemic reliquary and holding bay for essays, talks, and experimental formats. Marked a shift toward recursive theory, mourning-as-method, and infrastructural critique outside institutional enclosures.

■ The Guardian (2011–2012)

URL: <https://www.theguardian.com/profile/flavia-dzodan>

Description:

Published a series of early global op-eds addressing IMF governance, queer legal reform in Argentina, and postcolonial critiques of British imperial nostalgia. The Guardian phase marks a transitional moment between para-platform insurgency and institutional proximity. The 2011 critique of IMF logics, framed through austerity’s affective violence, was part of a recursive analysis that appeared concurrently across xoJane, Global Comment, and Tiger Beatdown. Together, these texts constitute a distributed archive of refusal, prefiguring later critiques of vital austerity and algorithmic governance formalized in Affective Logistics. The author page anchors these interventions as a coherent epistemic body.

■ The Washington Post (2017)

URL: <https://www.washingtonpost.com/news/global-opinions/wp/2017/05/14/in-the-tolerant-netherlands-solidarity-is-for-white-women/>

Description:

A critique of Dutch liberalism’s racialized limits, exposing how structural whiteness frames solidarity as conditional. Published during the height of global post-Trump discourse, the piece refuses both nationalist innocence and exportable feminism. It anticipates key strands of Affective Logistics, especially the politics of emotional credibility, algorithmic whiteness, and the metrics of “tolerance” as governance.

■ Global Comment (2011–2012)

URL: Selected archive <https://globalcomment.com/author/flavia-dzodan/>

Description:

Prolific contributions during the early 2010s, covering austerity, media protest, transnational feminist critique, and the racialized infrastructures of EU governance. This phase marked the sharpening of my political diagnostics through real-time commentary on the Eurozone crisis, Latin American feminist statecraft, and the transatlantic affective economies of empire. Often overlooked, these pieces now read as prescient groundwork for later recursive theorization.

■ Twitter (2009–2020)

@redlightvoices

Description:

Experimental stage for platform literacy and theory in practice.

Archival note: Account is dormant but not deleted. Maintained as a record of intellectual labor under affective duress.

Peak reach: ~30,000 followers

Function: Spectral site of intervention, amplification, and exhaustion.

Recursive Refusal: On Institutional Legibility

The intentional absence of conventional markers of impact is itself a strategic epistemic stance, integral to my broader critique of algorithmic legibility, infrastructural governance, quantifiable metrics, and affective logistics. While such metrics remain deliberately excluded from this dossier, my appointment as Lector at the Rietveld Academie / Sandberg Instituut, achieved through independently developed methodologies and epistemic architectures, constitutes formal institutional recognition of this work's significance.

This appointment serves as the primary, and sufficient, measure of my impact within institutional contexts.

The cathedral stands. Not because it was finished, but because its ghosts refused to leave.
This was built under vital austerity.
But it remains opulent.

Full portfolio dossier. Updated: May 2025

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