

# Nord, or the North as Event

Number, Memory, and the Cut of the Real

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## 1 Manifesto as Ontological Weapon

The *Nord Manifesto* announces itself not merely as a political declaration or artistic program, but as an ontological intervention. Like the historical manifestos of the avant-garde, it does not argue so much as *act*. It performs a rupture. Its language is excessive, recursive, incantatory; its references are deliberately heterogeneous; its syntax oscillates between philosophical proposition, prophetic utterance, and numerical litany. The manifesto does not seek consensus or persuasion. It seeks a cut.

This cut is named **Nord**.

Nord is not a place, though it invokes geography. It is not a direction, though it insists on the North. It is not a school, though it claims lineage. Nord is an *evental operator*: a name for what interrupts the coordinates of the given. In this sense, Nord stands in the tradition of the manifesto as an *ontological weapon*—a text that aims to wound the real, to open it, to expose its incompleteness.

The manifesto's first provocation is categorical: “*Neither South, East nor West.*” This refusal is not merely geopolitical. It is metaphysical. The cardinal directions are here figures of orientation within an already constituted world. Nord negates orientation as such. It posits a pole that is

not a coordinate within space but a singularity that reorganizes space around itself. The North is not where one goes; it is what disorients.

Thus, Nord names an impossible orientation: a direction beyond the map, beyond Left and Right, beyond dialectical opposition. It is not synthesis but subtraction. Not mediation but exception.

## 2 Beyond Left and Right: The Collapse of the Spectacle

The manifesto declares that the Situationist slogan “Beyond the Left and the Right” has been surpassed. This is not a repudiation but a diagnosis: the spectacle has mutated. Where once ideology masked exploitation, now the real itself collapses into representation. The spectacle no longer mediates reality; it replaces it.

Nord names this collapse as a *polar shift*. The metaphor is precise. A polar shift does not destroy the Earth; it renders all existing maps useless. What was North becomes South; what was orientation becomes vertigo. Politics, in this condition, cannot consist in choosing sides within a disintegrating grid. It must invent a new axis.

The manifesto’s critique of capitalism is thus neither moral nor economicistic. Capitalism appears as a *juggernaut* not because it exploits, but because it totalizes. It installs the One: a unified reality governed by procedural calculation, exchange equivalence, and digital abstraction. Capitalism’s true violence lies in its ontological closure. It seeks to foreclose exception.

Nord, by contrast, insists on contradiction—not as dialectical motor, but as grave anomaly. Contradictions are “extremely grave” because they mark points where the real resists symbolization. These are not contradictions to be resolved, but wounds to be inhabited.

## 3 Number Against Numerology: The Tyranny and Liberation of 66

One of the manifesto’s most striking features is its obsession with number—specifically, with **66** and **67**. At first glance, this fixation risks appearing as esoteric numerology. The text anticipates and rejects this reading explicitly. Nord is not mysticism; it is a materialist arithmetic of the real.

The manifesto treats number as a site of struggle. Against the banal instrumentalization of number in computation, statistics, and control, Nord reclaims number as event. The repeated invocation of sixty-six across languages—*Sechsundsechzig*, *Soixante-six*, *Sesenta y seis*—is not decorative. It demonstrates the indifference of number to linguistic embodiment. Number persists through translation; it is universal, but not abstract. It is what traverses cultures while remaining indifferent to them.

Sixty-six is significant not because of superstition, but because of its mathematical properties: its divisibility, its palindromic relations, its position within digital systems. The manifesto's fascination with the digital clock divisor, with palindromic primes, with number pyramids, indicates a conviction that arithmetic structures underlie both matter and thought. Number is not imposed upon the world; it is the world's self-movement.

Yet Nord insists on a break between **66** and **67**. Sixty-six is repetition, structure, system. Sixty-seven is exception. The manifesto names 67 as the *Idea*—not a Platonic form, but an imperative: to recommence living for something that exceeds calculation. Where 66 belongs to the order of divisibility, 67 stands as indivisible, sovereign.

This numerical dialectic is not playful. It encodes a philosophy of history. Sixty-six names the epoch of repetition: of failed revolutions, recurring catastrophes, endlessly deferred emancipation. Sixty-seven names the possibility of rupture: the one-more that breaks the series.

## 4 Memory Against Oblivion: Nord as Counter-History

Capitalism, the manifesto claims, wants you to forget—and quickly. Forgetting is not an accident; it is a condition of reproduction. Memory interrupts circulation. To remember is to refuse closure.

Nord therefore names itself as *memory*. Not nostalgia, not heritage, but militant remembrance. Nord remembers failed revolutions, defeated workers, abandoned struggles. It insists that loss is not neutral. The dead demand redemption—not in the religious sense, but in the political-ontological sense of fidelity.

This insistence places Nord within a tradition that understands history not as progress, but as a field of unresolved claims. The manifesto does not mourn the past; it reactivates it. Figures like Breton, Trotsky, Debord, Beckett are named not as icons but as operators—instances of Nord avant la lettre. They are not models to imitate, but signals of a discontinuous lineage.

The manifesto's insistence that there never was a perpetual epoch of Nord is crucial. Nord is not a golden age. It is episodic, intermittent, eruptive. It appears, vanishes, reappears. Its temporality is kairological, not chronological. Nord arrives when the time is out of joint.

## 5 Technology, Determinism, and the Return of the Real

One of the manifesto's most unsettling claims concerns technology. It does not adopt a naïve technophobia, nor does it celebrate digital liberation. Instead, it articulates a theory of **micro-hard determinism**: the idea that

computational procedures increasingly govern not only labor and communication, but perception, desire, and ontology itself.

As computers grow more powerful, the manifesto suggests, determinism intensifies. Life becomes procedural. Choice becomes illusion. The real is increasingly symbolized, predicted, managed. Yet this very excess of symbolization produces a backlash: what cannot be computed returns in the material real as anomaly, violence, breakdown.

Nord positions itself precisely at this point of return. It names the moment when computation encounters its limit. Dysprosium—the inaccessible element invoked by the manifesto—is emblematic: a rare earth essential to high technology, yet resistant, unstable, difficult to control. Nord identifies itself with such elements: necessary to the system, yet disruptive.

The manifesto's references to dystopia, surveillance, and control are not speculative. They are diagnostic. But Nord refuses both resignation and reform. It does not seek better algorithms. It seeks a break in the logic of algorithmicity itself.

## 6 Primal Anarchism and the Communist Horizon

Politically, Nord resists classification. It explicitly rejects orthodox Marxism—not in favor of liberalism or post-politics, but in favor of something more archaic and more radical: a *primal anarchism* of hunters and gatherers. This is not regression. It is a wager on pre-state, pre-capitalist forms of collectivity that precede both hierarchy and abstraction.

Nord does not propose a program. It proposes an acceleration—not of production, but of light lines toward a communist horizon. This horizon is not a future state of affairs. It is a vector, a direction without destination. Nord is communist not because it promises equality, but because it abolishes the One. It insists on multiplicity without totalization.

The manifesto's rejection of the “positive project” of social transformation is telling. Nord does not build institutions; it dismantles ontologies. It is a vanguard not of policy, but of perception. Its revolution is cosmic because it targets the coordinates of reality itself.

## 7 Surrealism, Dada, and the Aural-Visual Break

Nord situates itself explicitly within the lineage of Dada and Surrealism, but it refuses their museological domestication. These movements are not treated as styles, but as strategies: techniques for breaking the continuity of sense.

The manifesto's insistence on aural and visual forces is crucial. Philosophy, it argues, cannot remain purely discursive. If the real is mediated through images and sounds, then resistance must operate at that level. Nord is therefore not merely a philosophy; it is an aesthetic regime.

Its language performs this regime. Repetition, fragmentation, multilingual enumeration, typographical excess—these are not flaws. They are weapons. The manifesto is meant to be read, but also heard, seen, and felt. It aims to overload interpretation, to exhaust hermeneutics, to force the reader into confrontation rather than understanding.

## 8 The One Is Not: Ontological Incompletion

At its deepest level, the Nord Manifesto advances a thesis of ontological incompleteness. Reality, it insists, is not whole. The One does not exist—yet its prison does. This paradox is central. The illusion of unity persists even when unity itself has collapsed. Systems function without foundations. Power operates without legitimacy.

Nord positions itself as a scandal within this condition. It does not offer a new unity. It intensifies incompleteness. It installs hermetic signifier processors “on the edge of the void”—figures that do not stabilize meaning but maintain its openness.

In this sense, Nord is not hopeful in any sentimental way. Its optimism is structural, not emotional. It believes in the persistence of the negative: the refusal that cannot be absorbed, the remainder that resists integration.

## 9 Victory Without End

The manifesto concludes with a paradoxical victory: *Victoria super sol solis*. A victory over all suns, over all centers, over all illuminating principles that claim to organize the world from above. Nord does not replace one sun with another. It abolishes heliocentrism itself.

This is why Nord has no end. It cannot be completed, institutionalized, or commemorated without betraying itself. It exists only insofar as it continues to interrupt, to remember, to count otherwise.

Nord is not for everyone. It does not seek mass adherence. It calls to otonauts—those willing to navigate without maps, to live without guarantees, to think without the shelter of the One.

In this sense, the Nord Manifesto is not a solution. It is a demand. A demand that we recommence living for an Idea—not because it promises success, but because without such recommencement, life collapses into procedure.

Nord names the courage to inhabit that recommencement.

And there is nothing more north than that.