LOOMING

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issue 1

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Issue 1, summer 2025

LOOMING

- *v. transitive.* To weave (a fabric).
- *v. Weaving.* to loom the web: to 'mount' the warp on the loom.
- *n.* A coming indistinctly into view.
  (*Oxford English Dictionary*)

LOOMING is a zine dedicated to exploring the impacts of technology, particularly digital technologies. Our title is intended to invoke a few things: the human-scale technology of hand looms that have been used for millennia to weave textiles; the power-looms that displaced skilled workers during the early industrial era; the sense of looming threat in an age of unregulated Big Tech growth; and the etymological link between textile, technology, and text.

Our position is not anti-technology. We are in favor of technologies that are created and used with informed consent and that support human flourishing. But we don't buy the hype.

Technologies used in the making of this zine include but are not limited to text, paint, ink pen, scissors, digital camera, wood type, computer, printer, manual typewriter, internet, and photocopy machine.

**Weave me closer
to you
with hands dyed indigo**

*--from "We Who Weave"
by LeConté Dill*
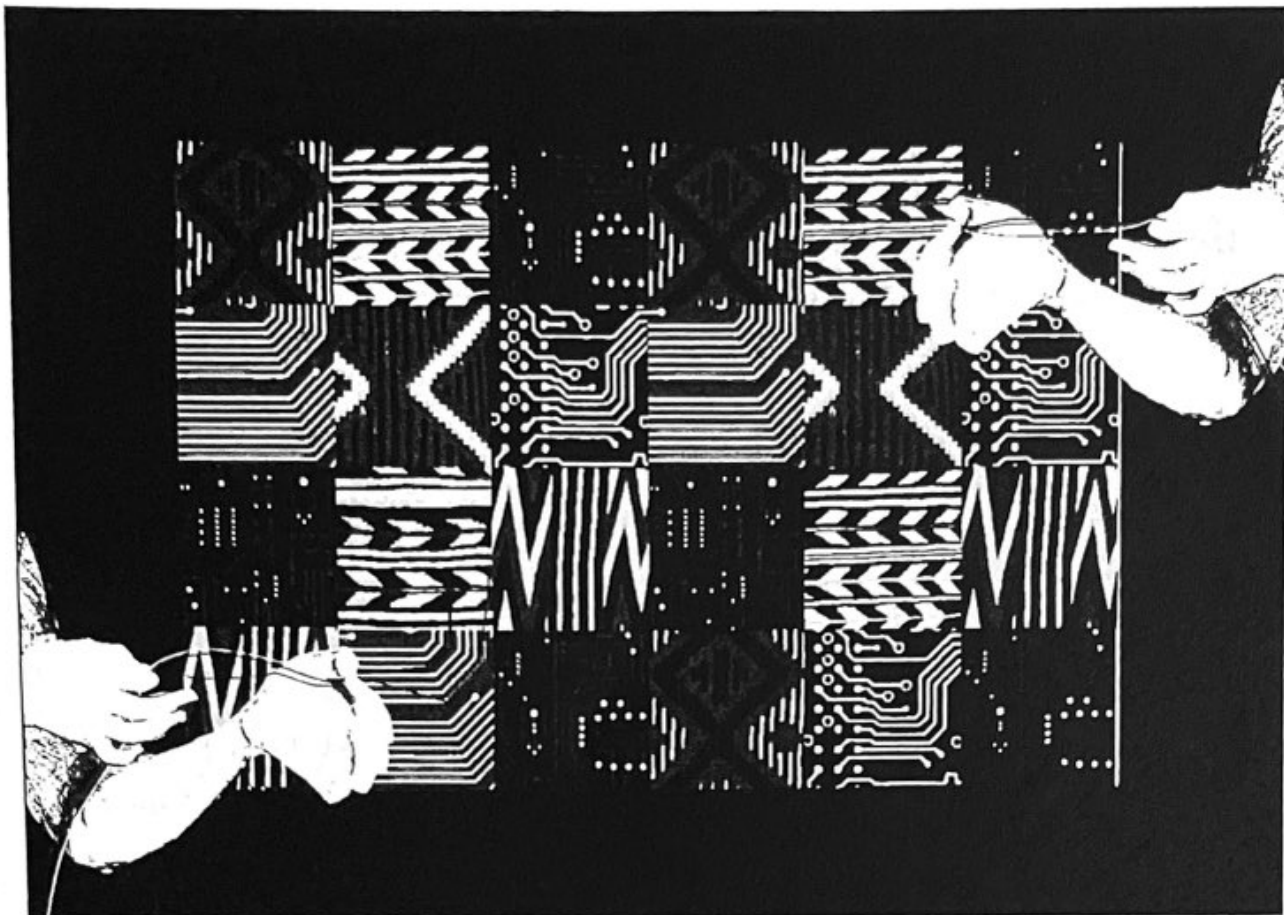
From Better Images of AI (betterimagesofai.org)
**Textiles and Tech 2 by Hanna Barakat &
Archival Images of AI + AIxDESIGN**

'Textiles and Tech' intertwines the visual elements of circuits and textiles, merging the past and future, wires and strings. The collages draw inspiration from the history of 1960s Silicon Valley, where Navajo women were employed by Fairchild Semiconductor for their weaving expertise to assemble circuits that laid the groundwork for today's microchips. By compiling archival images of hands, the series seeks to personify the anonymity of tech labor. The strings and wires running through the visuals encourage viewers to reflect: what is uncovered when we pull on these threads?

From I'm a Luddite (and So Can You!)

What the Luddites can teach us about resisting an automated future.

https://thenib.com/im-a-luddite/

By Tom Humberstone

Reprinted with permission of the artist

https://tomhumberstone.com/

The future is here already.

AI art has arrived.

Simply write a prompt...

Or allow a company unrestricted access to your likeness...

Upload File

...And ta-da! Some absolutely serviceable hotel lobby art.

But calling this "AI art" uncritically buys into the AI hype machine.

"Algorithmically generated art theft" might be more accurate.

Machine-learning software is "taught" by feeding it existing art without consent, credit, or compensation.

To the extent that mangled signature remnants remain visible on AI art.

Artists have begun to push back.

"Everybody who creates for a living should be in code red."

Matthew Butterick, co-counsel in a class action lawsuit brought against AI art by artists

A common refrain from defenders of AI art has been to label these naysayers:

LUDDITE!

LUDDITES!

LUDDITE!

LUDDISM!
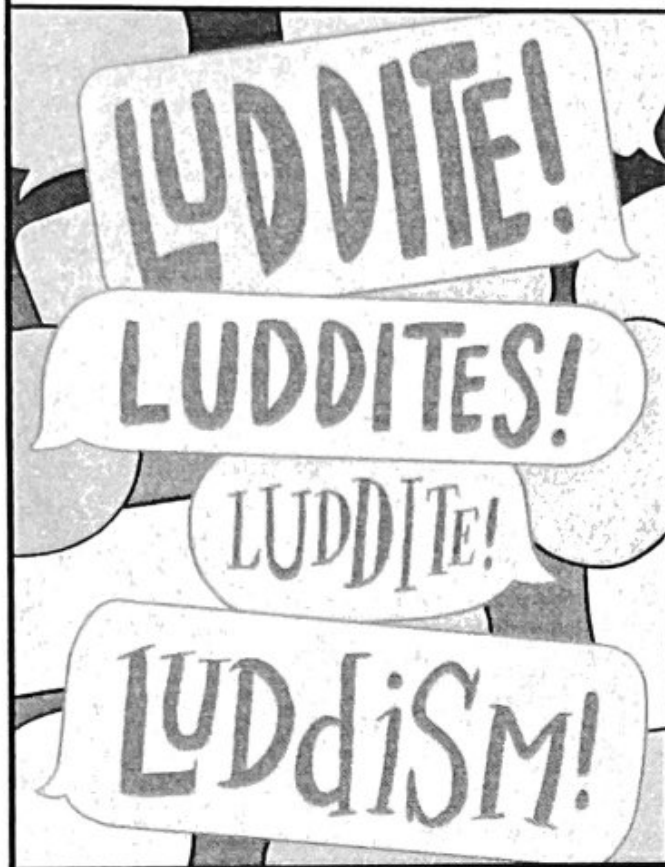
...a term synonymous with technophobia, anti-progress, and reactionism.

It's even used to describe being hapless with new tech.

"Oh, I can't use TikTok! I'm such a Luddite!"

In truth, the Luddites were skilled with machines. They were simply fighting for better worker rights.

In 1799, the British government passed legislation that prohibited trade unions and collective bargaining.

Mill owners introduced more machines in their factories, reducing wages.
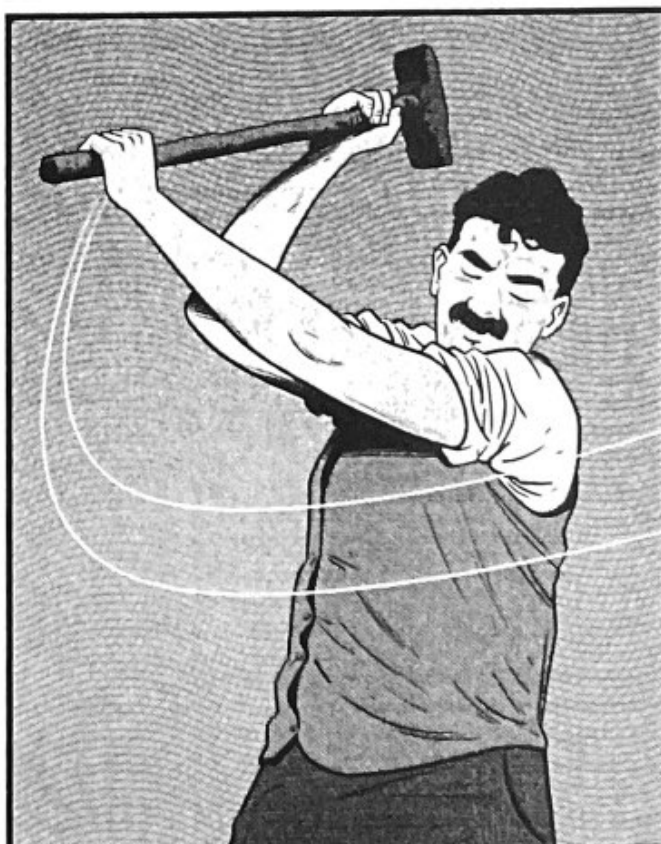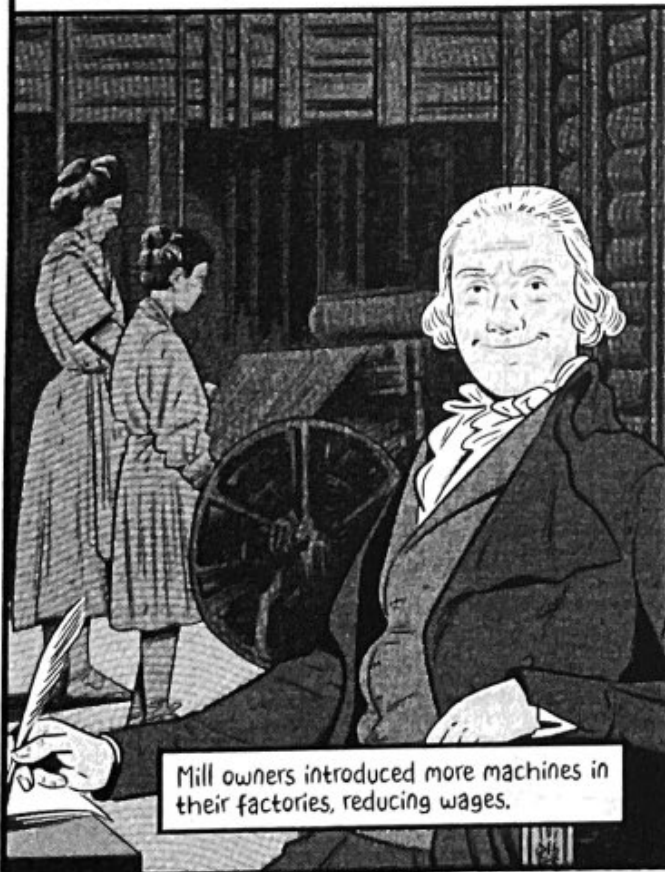
And so, in 1811, after years of frustrating negotiations, a spate of coordinated attacks on mill frameworks erupted across the United Kingdom, led by "King Ned Ludd."

Many are also drawing attention to the biases of software made by an almost entirely male, predominantly white workforce.

ERROR

"I'm worried about groupthink, insularity, and arrogance in the AI community. [...] If many are actively excluded from its creation, this technology will benefit a few while harming a great many."

Timnit Gebru, cofounder Black in AI

VPNs, the dark web, and plugins like RequestPolicy are arguably Luddite responses to new technology.

"A retrograde attempt to rewind web history: a Luddite machine that, as they say 'breaks' the essential mechanisms of websites."

Computer science students have already developed Glaze – a tool to prevent AI models from mimicking artist styles.

Maxigas, Resistance to the Current: The Dialectics of Hacking (2022)

"Luddism contains a critical perspective on technology that pays particular attention to technology's relationship to the labour process and working conditions."

"In other words, it views technology not as neutral but as a site of struggle. Luddism rejects production for production's sake: it is critical of "efficiency" as an end goal."

Gavin Mueller, Breaking Things At Work (2021)

"Degrowth," "Slow Living," "Quiet Quitting," and the "I Do Not Dream of Labour" movements could all be described as forms of modern neo-Luddism.

"Lashed to the growth imperative, technology is used not to do the same amount of stuff in less time, but rather to do more stuff in the same amount of time."

Jason Hickel, author of Less is More: How Degrowth Will Save the World (2020)

Questioning and resisting the worst excesses of technology isn't antithetical to progress.
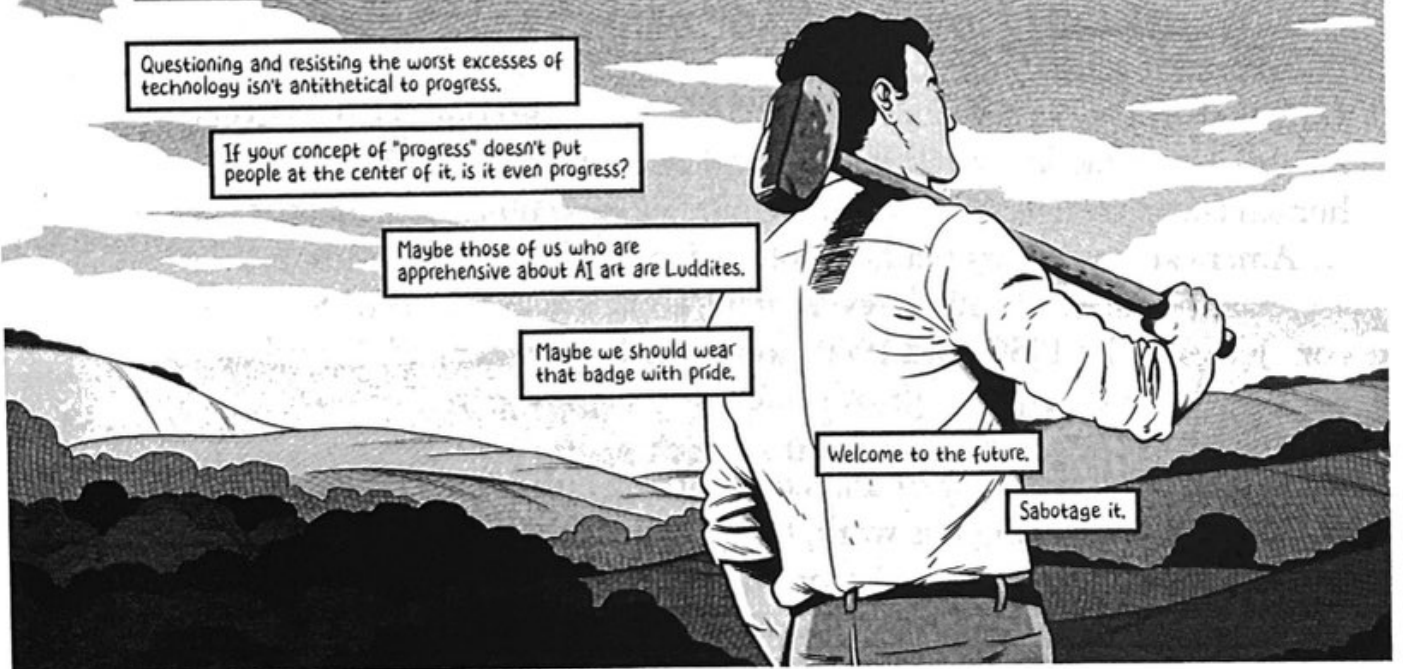
If your concept of "progress" doesn't put people at the center of it, is it even progress?

Maybe those of us who are apprehensive about AI art are Luddites.

Maybe we should wear that badge with pride.

Welcome to the future.

Sabotage it.

From How Automation Made America Work Harder

By Jason Resnikoff
Saturday Evening Post, April 7, 2022

…Mid-20th-century automobile and computer industry managers often talked about "automation" in an effort to play off the technological enthusiasm of the era. But rather than a concrete - technological development and improvement, "automation" was an ideological invention, one that has never benefited workers. … Indeed, from its earliest days, "automation" has meant the mechanized squeezing of workers, not their replacement.

…

"All automation has meant to us is unemployment and overwork," reported one auto worker in the 1950s; another noted that "automation has not reduced the drudgery of labor … to the production worker it means a return to sweatshop conditions, increased speedup, and gearing the man to the machine, instead of the machine to the man."

…

Unable to remove human labor from office work, managers pivoted back to something they had done since the dawn of the Industrial Revolution: They used machines to degrade jobs so that they could save money by squeezing workers. Taking a page from the turn-of-the-20th-century playbook around "scientific management" — where manufacturing employers prescribed and timed every movement of the worker at their machine down to the fraction of a second — employers renamed the practice "automation"; and again, instead of saving human labor, the electronic digital computer sped up and intensified it. … American employers gradually phased out skilled, well-paid secretarial jobs. Three out of every five people who worked with computers in the 1950s and 1960s were poorly remunerated clerical workers.

And yet in public, employers and computer manufacturers claimed that no one was performing this work, that the computer did it all on its own — that office work was becoming ever more "automated." As one IBM promotional film put it: "IBM machines can do the work, so that people have time to think. … Machines should work, people should think." It sounded nice, but it simply wasn't the case. "Automation" in the American office meant that more people were being forced to work like machines.

From "Opening remarks on 'AI in the Workplace: New Crisis or Longstanding Challenge'"
By Emily M. Bender
Medium.com, Oct. 1 2023

What is AI?
In fact this is a marketing term. It's a way to make certain kinds of automation sound sophisticated, powerful, or magical and as such it's a way to dodge accountability by making the machines sound like autonomous thinking entities rather than tools that are created and used by people and companies. It's also the name of a subfield of computer science concerned with making machines that "think like humans" but even there it was started as a marketing term in the 1950s to attract research funding to that field.

I think that discussions of this technology become much clearer when we replace the term AI with the word "automation". Then we can ask:

- What is being automated?
- Who's automating it and why?
- Who benefits from that automation?
- How well does the automation work in its use case that we're considering?
- Who's being harmed?
- Who has accountability for the functioning of the automated system?
- What existing regulations already apply to the activities where the automation is being used?

On replacing people with AI

From Denis O. on LinkedIn

(reprinted with permission of author)

Comparing LLMs to entry level staff is a clear case of delulu...

Many are seduced by their interactions with ChatGPT, Claude, Gemini or whatever DeepSink model gets them through writing emails or analyzing spreadsheets. Some are impressed by the fluency or emotional support of these RLHF gamed sycophants, when talking about mommy, daddy, kids or relationship issues. And that leads people, including tech and business leaders, to assume isht and start saying they can replace entry level staff with these models (Jeebus.).

Some argue that if the output is good enough, it should be automatable. Just wire up some agentic flow to an LLM and call it a day. But here is the thing... your actual entry level staff in whatever LOB do not make completely random out of pattern mistakes. Most of their errors are catchable and course correctable by more senior colleagues or software. But they learn and they adapt.

LLMs do not.

When you replace your workflow with a stochastic generator, your errors are now randomly distributed. There is no consistency. There is no guarantee of repeatable behavior. Temperature is never truly zero and statistical variance is still present in the architecture and still affects the outputs. Even with all the RAG bandaids and context hacks.. drift sets in sooner or later. The system starts randomly hallucinating or failing silently in edge cases no junior analyst would ever fumble.

You end up with something that scales poorly and breaks randomly. You did not replace entry level talent with adaptive autonomy...you replaced them with something that suffers from memory loss, cognitive dysfunction, lack of self awareness, and zero retention across sessions. Nothing carries over. Every new interaction wipes the past. Every context addition risks collapsing other parts of the chain. There is no learning. No adjustment. Just a shallow pattern correlator and intelligence simulator pretending to reason ...

But, hey... it feels good to type a prompt and get something plausible back. Until it silently fails in production and nobody knows why.

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Generative AI labor impacts

The New Grad Gap

— Total Unemployment minus Recent Grad Unemployment

[Chart showing Total Unemployment minus Recent Grad Unemployment from 1990 to 2025, with y-axis ranging from -1.5 to 3. The line trends from around 1.5-2 in the 1990s, peaks near 3 around 2010-2012, then declines steeply below 0 after 2015, reaching about -1.5 by 2025.]

Source: U.S. Census Bureau and U.S. Bureau of Labor Statistics, Current Population Survey (IPUMS).

A

Thompson, Derek. "Something Alarming Is Happening to the Job Market: A new sign that AI is competing with college grads." *The Atlantic*, April 30, 2025.

A Psalm for the Analog: Why Creative Writing Matters in the Age of AI

By Melanie Dusseau

Illustrations by Rose Willis

Novelist Tom Robbins died in February. The news sent me spiraling back in time, for I think everyone is young when they first fall in love with Robbins' electric prose. Perpetually college-aged, stuck in that vampiric amber where we felt quite assured that we were the first to discover his stories: brilliant, deeply funny, and fantastically original. Can you see us—a multi-generational patchwork, a madcap comradery of creatives—lit on the word-drunk possibility that one day we would join the ranks of cosmic, genre-bending writers? Tom Robbins was the first writer to make me feel at home in my own rococo style.

Brevity? No thanks, pass the paisley.

In the creative writing classroom, students and teachers alike talk about voice in magical terms: an alchemy that we recognize as readers and are sometimes lucky enough to channel at the writing desk. Clay Risen's *NYT* obituary spoke of Robbins' analog process: "He wrote slowly—pen, longhand, notepads—and agonized over each sentence, sometimes spending an hour on a single line. He rarely set his story out ahead of time, preferring to let his instincts and imagination carry him forward over a roadbed of well-turned words."

From the human brain via the dark roast of the imagination, here comes the writer's physical hands: busy with the tactile tools of our ancient society of scribes. Like a good pour-over coffee, such analog word wrestling is a necessity of craft. Not solely because writing labor is hard, but because writing labor *is* labor. Work. Generative AI and its cheerleaders are on the precipice of creating a generation of shortcut Keurig writers who don't know what work is. Adding insult to the inferior brew, many refuse to look the politics of AI implementation in education in the face, yet it is has never been more daisy-chained to dark, troubling forces.

OpenAI's hype man, Sam Altman, gushed that his copyright-infringing craptasterbot, ChatGPT, is now a newbie metafiction parrot that is "good" at creative writing. "It got the vibe of metafiction so right," Altman tweeted on social media platform X. Writer Dave Eggers counters that the bot-generated story is "pastiche garbage," and "a cheap party trick." One thing's for sure, the story has none of the sharp-elbowed, gallows zaniness of Margaret Atwood's metafiction classic, "Happy Endings." None of the analog craft that percolates beneath a well-told story or poem.

Is it haunting and beautiful as other pie-eyed rubes blather? Only if you're the kind of person who nods sagely that a "democracy of ghosts" sounds like something you're supposed to nod sagely about while pretending that a machine incapable of thought has generated a cut-and-paste masterpiece of metafictional wisdom. Now try How and Why, ChatGPT.

Last semester, one of my literature classes created a mock rubric of youthspeak standing in for a peer review assessment scale. It connected to an ongoing joke about my cringe-y GenX slang—where I try to convince them that "rad" is just "slay" with a different haircut. For that nebulous C grade, they settled on Vibes Only, which is a near perfect descriptor of AI's predictive text slop. It's not terrible, but no one wants to read it. It's skim-worthy jacket copy, a soul-crushingly derivative and mediocre Turing test without any of the Sci Fi fun.

But at least it got the vibes right, Sam.

You at the barricade listen to this: Hold me? It is a despairing time here in the WWE cage ring of higher ed's tragically Orwellian hellscape. The pressure of AI implementation only stokes coal into the fires of that forge. Faculty in creative fields feel stuck in a strange limbo of simultaneously wanting to be brave and also hoping that no one will notice us. Overnight, DEI morphed into the Ministry of Belonging. In the months since I encouraged creative

writing professors that resistance is not futile, my own AI resistance has grown into a more strident refusal born of equal parts defiance, incredulity, and the knowledge that writers will survive this existential threat because we still value our readers, our human audience. When others think to insult us by calling us Luddites, let us tip our hats in thanks and relish the thrill of the revolutionary company. You, me, and Lord Byron— how dangerously romantic.

The Writers Guild, literary journals, and countless publishers, large and small, agree. They still look for human storytellers amid the robo-dreck slush pile. "No AI" shingles abound on their storefronts. Writing faculty must take note of the disconnect happening between commercial publishing and the academy. As long as the discipline of creative writing remains in these hollowed out, uncanny towers, then the time to take an unapologetic last stand against the unethical automation of our labor is now. We begin by honoring the analog origins of our craft.

Am I suggesting that creative writing pedagogy go all vintage and twee, like a fizzy glass of red cream soda on a tabletop Ms. Pacman? Fey and nostalgic as a Wes Anderson movie yet still lovingly metal and progressive? A tiny, punk rock shoppe of hands-on artisans in the digital town square? Stop threatening me with a good time.

Let's embrace the analog and experiential: pencils, star-gazing, tree-hugging. Travel and conversation. Notebooks filled with truth and beauty. Archives and letters. Singing

in protest. Spying. Study abroad. Cross-outs. Ink on fingers. A lock of Emily Dickinson's chestnut hair. What about that arduous sentence that takes so long, our writing hands cramp, yet it's *still* not perfect? If the alternative is to teach milquetoast vibes only, then a thousand times yes. Bring on the analog. Trade the bot for the magic beans. That would be so totally rad.

If that doesn't cut it with the people in charge, so what? Who's in charge, anyway? When pressed for more evidence-based reasons to resist AI, refer to the smart and persuasive resources gathered at Refusing GenAI in Writing Studies. When pressed by the Ministry of Surveillance and Standardized Syntax: just blurt out the double plus good truth, comrades. The clearest path for students to find their voices through imaginative writing comes from deep reading and practice.

Stephen King's advice stands in this century as it did in the time college students refer to as the 1900's: "If you want to be a writer, you must do two things above all others: read a lot and write a lot. There's no way around these two things that I'm aware of, no shortcut." No Keurig, fledgling scribes. Unless readers want to curl up on a rainy afternoon at the end of the world with the latest robo-story from ChatGPT? Soon to be a real live AGI boy!

Full disclosure: poets love death knells. We will show up for a ceremonial, The End of (Insert Topic) bonfire, because we are the genre who remembers our primeval charge. AI agents can pass tests undetected, complete asynchronous online classes, get accepted to peer-reviewed journals, generate bad metafiction, and fatigue every academic conference schedule until the next century turns. Human creativity does not face an existential threat as long as readers retain an ability to appreciate finely crafted brews over bot-generated slop. In fact, perhaps it's the digital on its way out? Because educators nailed the coffin of online learning shut with their own hands, does not mean we should revive the corpse inside it.

Make no mistake: embracing analog is not a return to the status quo. I know that a lot of well-meaning people believe that AI is a tool to dismantle the parts of education that aren't working, and I applaud that progress-minded inclination. But AI dismantles nothing. Instead, it reenforces the corporate

greed and elitist, foundational bricks of our institutions. It puts morally bankrupt, techno fascist billionaires in the driverless seat. When credentialing folds—and it will—when the anti-intellectual bent of the Trump administration uses demoralized, bloodied, final round, swaying-on-our-feet educators to implement AI fully into public education—and they will—then I'm sorry to say that writers simply refuse to be your Cassandra.

One, we're never going to shut up about this. Two, this isn't an "I told you so." Here's a simple fact that those making an AI inevitability argument do not want to reckon: it's not too late. Resistance thrives on chaos, and this brand of unmonitored chaos has never met the friction and revolutionary spirit of academic freedom—perhaps the very thing that will cause us to collectively remember that generative AI has no meaningful place in writing pedagogy, no ability to be implemented with integrity, and isn't even passably slay at writing.

It is a thieving, hallucinating, biased, data-scraping, eco-destroying, surveillance bot that will never be able to reconcile the receipts of its unethical origins. Not only are writing faculty allowed to resist, we are now called to do so by our own morals and steadfast, unabashedly idealistic belief in creative craft. Make mine a pour over.

Out of the painful fires, the analog survives. It might be the only thing that does. The world has writers on the ropes, but I promise you: we will remember why we trained so hard. Why our hands cramped as our sentences unfurled across the page. The pen isn't mightier than the sword. The pen is the sword. I call on every writer—you too, minimalists—to pick up their swords. Want to make it personal? Search LibGen and check if your work or a friend's was stolen to train Meta's AI. Not a good feeling, amirite?

There is one honorable thing left to do in our still honorable profession of scribblers: consider the reader. Hold them up in the words of this psalm. If you're lucky enough to have stories in your head while the world is a smoking ruin, then mizzle-shin yourself around the human campfire and get spinning. Encourage your students to embrace the last, forgotten muse of Individuality, skinny legs and all. Get

fingerprints all over the manuscript. Sound a barbaric yawp of resistance instead of alternating doom scrolling with useless, antithetical compliance. We haven't lost the battle (*Write* it!) yet. Not yet.

Just ask a human maximalist analog master like Tom Robbins. "Our individuality is all, *all*, that we have. There are those who barter it for security, those who repress it for what they believe is the betterment of the whole society, but blessed in the twinkle of the morning star is the one who nurtures it and rides it in, in grace and love and wit, from peculiar station to peculiar station along life's bittersweet route."

Creative writing professors: we're on this bittersweet route together until they kick us out of the academy. Resist the army of robots and their beige, soulless march toward orderly, artless artifice. Fly a gay-glow – flag. Hang out with artists and gingers. *Those blood oranges!* Run with a diversity of scissors. Sharpen equitable, multicolored pencils. Slap inclusive paint on the canvas. Wrangle words. Gesture a lot. Memorize a poem. Revel in the aroma of your corporal body. Spin vinyl with the Lamplighters. Dance in woke defiance. Put your shoulder to compassion's wheel. Howl into the apocalyptic skies of the American night. Stand up for the labor of creative artisans everywhere.

Friends, writers, analogphiles: make good trouble while you still can.

For a Student Who Used AI to Write a Paper

By Joseph Fasano

Reprinted with permission of the poet

Now I let it fall back
in the grasses.
I hear you. I know
this life is hard now.
I know your days are precious
on this earth.
But what are you trying
to be free of?
The living? The miraculous
task of it?
Love is for the ones who love the work.

After School These Days
By a HS Teacher

"wanna hang?"
* buzz buzz *
"can't 😩 tons of hw"
"bruh"

Click. Scroll.
Highlight, Control + C
Click. Username.
Tab. Password.
Scroll. Click.
Click, Ctrl + V
Highlight, Control + C
Click. Username.
Tab. Password.
Click, Ctrl + V
Submit.

"wanna hang?"
* buzz buzz *
"bro that was like 2 min tops"
"bruh"

JERSEY

By Lucas Frias

with a buzz I know you did it again,
cryptic messages from afar
alien life haunting my existence
posting photos of my car
while I sit in a light struck theatre
fifty miles away
you shove malice into numbers
and hurt into waves
that hit me instantly
intangibly
finding meaning in breadcrumbs
left to show hatred
vestiges of feeling on a digital desert
but they're wasted
I don't care
because I don't check spotify anymore
and I turned off my phone

Got a poem or short fiction about being human in a techie
world? Share it with us at looming.the.zine@proton.me
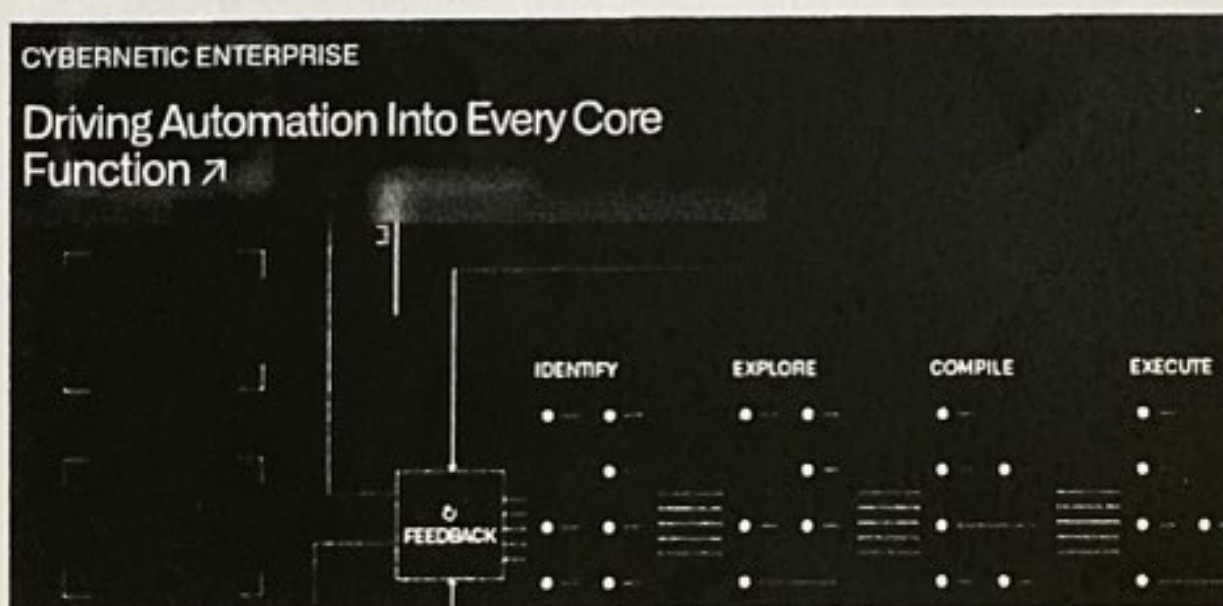
AI-Powered Automation for Every Decision

PALANTIR .

"As AI evolves, pressure mounts to regulate 'killer robots'"
By Conor Lennon | United Nations | 1 June 2025

A world in which algorithms determine the fate of soldiers and civilians alike is no longer hypothetical. AI-driven drones are reshaping warfare, raising deep ethical questions about autonomy in combat. As international policymakers scramble to set ground rules, the race is on to rein in this rapidly-evolving technology.

Every day, we voluntarily give up information about ourselves to machines. This happens when we accept an online cookie or use a search engine. We barely think about how our data is sold and used before clicking "agree" to get to the page we want, dimly aware that it will be used to target us as consumers and convince us to buy something we didn't know we needed.

But what if the machines were using the data to decide who to target as enemies that need to be killed? The UN and a group of non-governmental organizations are worried that this scenario is close to being a reality. They are calling for international regulation of Lethal Autonomous Weapons (LAWS) to avoid a near-future where machines dictate life-and-death choices.

CYBERNETIC ENTERPRISE

Driving Automation Into Every Core Function ↗

IDENTIFY   EXPLORE   COMPILE   EXECUTE

FEEDBACK

Prove you're human?

WORLDcoin

"Don't fall for Sam Altman's biometric booby trap"
John Mac Ghlionn, *The Hill*, May 17, 2025:

"Sam Altman is best known as the founder of OpenAI. Although ChatGPT made him a household name, another of his ventures, Worldcoin, may prove even more consequential — and far more dangerous.

…

Unlike AI, whose long-term risks remain mostly theoretical, Worldcoin is already physical, operational and quietly embedding itself into the infrastructure of daily life. In the name of financial inclusion, it lays the foundation for a biometric economy — one where the right to transact, travel, communicate or even date is conditioned on proving who you are. This isn't just about making payments. This is a biometric filter dressed up as financial empowerment, a sorting system sold as inclusion. Behind the smooth interface lies a blueprint for a hierarchy of access. Verified humans are visible. Verified humans are safe. Verified humans get priority."

"Deception, exploited workers, and cash handouts: How Worldcoin recruited its first half a million test users"
Eileen Guo and Adi Renaldi, *MIT Technology Review*, April 6, 2022:

"The startup promises a fairly-distributed, cryptocurrency-based universal basic income. So far all it's done is build a biometric database from the bodies of the poor."

Data Centers

Do you know where local data centers are?
https://www.datacentermap.com/
Are new ones being built in your area?

Things to find out:
- How much water is used? Is the water reusable? Does it draw from aquifers? What are plans for drought conditions?
- Data centers can put a strain on infrastructure and affect the quality of power and cause both drops and spikes in voltage. Are there be guarantees that the data center will not destabilize the regional power grid?
- Are there guarantees that the local energy companies will not raise consumer rates to cover the energy needs of data centers?

Want to get involved? Here are some possibilities:

Review the "AI Incident Database." Learn what an AI Incident is and report failures and problems as appropriate.
https://incidentdatabase.ai/about/

Stop Killer Robots:
"With growing digital dehumanisation, the Stop Killer Robots coalition works to ensure human control in the use of force. Our campaign calls for new international law on autonomy in weapons systems."
https://www.stopkillerrobots.org/

Are you an author? Consider signing **"Against AI: An Open Letter From Writers to Publishers"**
"We want our publishers to stand with us. To make a pledge that they will never release books that were created by machines."
https://lithub.com/against-ai-an-open-letter-from-writers-to-publishers/

Are you a teacher? Consider signing **"An open letter from educators who refuse the call to adopt GenAI in education"**
"We are a global community of education professionals who refuse the call for generative AI (GenAI) adoption in schools and colleges, and reject the narrative of its inevitability."
https://openletter.earth/an-open-letter-from-educators-who-refuse-the-call-to-adopt-genai-in-education-cb4aee75

Scavenger Hunt:
Local, Human, & Analog Challenge

The first team to send evidence of completing the full challenge will receive a $20 Downtown Lawrence gift certificate.
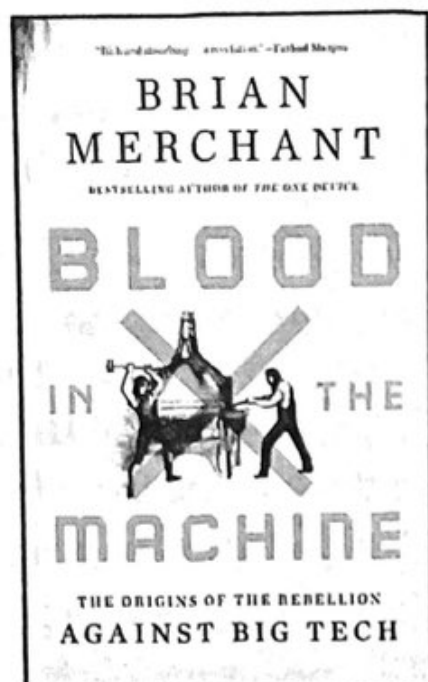
Send your photo entries to looming.the.zine@proton.me

We will NOT use your photos without your explicit permission! If you allow us to print a photo of you completing the scavenger hunt, please note this at the top of your email. Faces are not required to be counted as evidence.

1. **Have a picnic with at least one other person.**
2. **Buy something from a local business. (Take a picture of the item and the receipt! It should be dated after July 1, 2025)**
3. **Visit a park or trail.**
4. **Cook or bake a recipe you've never made before (honor system!).**
5. **Write and send a letter (analog style!).**
6. **Do a physical craft or art project. It doesn't have to be good!**
7. **Visit a museum, gallery, or musical performance (a ticket or program will suffice)**
8. **Get a sticker, matchbook, or bookmark (free or purchased) from a downtown Lawrence business.**
9. **Donate to or volunteer with a local charity (donate or volunteer at JustFood, cook for or serve at LINK, donate clothes or household items to Social Service League or Ballard Center, etc.)**
10. **Visit a local outdoor event (outdoor band concert, Farmer's Market, parade, protest, or festival).**
11. **Visit a Lawrence mural.**
12. **Look at the catalog for Lawrence Parks & Rec, Lawrence Arts Center, and/or Americana Music Academy. Take a picture of a class you'd consider taking (or that you are taking).**

LOOMING Bookshelf

Recommendations
from the Editor

BRIAN MERCHANT
BESTSELLING AUTHOR OF THE ONE DEVICE
BLOOD IN THE MACHINE
THE ORIGINS OF THE REBELLION
AGAINST BIG TECH

ALONE TOGETHER
WHY WE EXPECT MORE from
TECHNOLOGY and LESS
from EACH OTHER
SHERRY TURKLE

New York Times Bestseller
Empire of AI
Dreams and Nightmares
in Sam Altman's OpenAI
Karen Hao

UNMASKING AI
MY MISSION TO PROTECT WHAT'S
HUMAN IN A WORLD OF MACHINES
JOY BUOLAMWINI

gadget
JARON LANIER

KATE CRAWFORD
ATLAS OF AI

From Once More – a Computer Revolution (1978)

By Joseph Weizenbaum
Creator of the first chatbot, "ELIZA," in 1966

Much depends on knowing what limits to impose on the application of computers to human affairs and on knowing the impact of the computer on human dignity.

Decisions crucially affecting people's lives are made with the aid of computer systems contaminated by a "broad spectrum of inadequate and inaccurate economic indices" and by systematic lies.
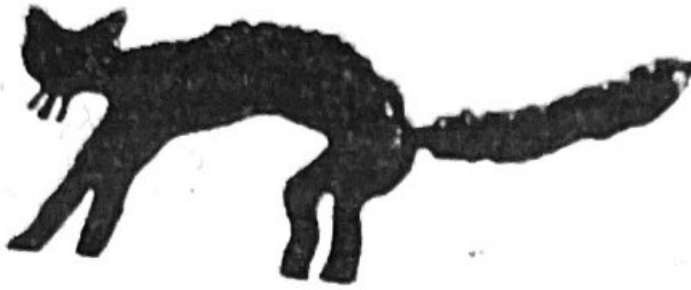
Questions that are almost never asked: Who is the beneficiary of our much-advertised technological progress and who are its victims?

Will our children be able to live with the world we are here and now constructing?

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