MA IN MEDIA ARTS PHILOSOPHY PRACTICE

Manifesto:

Purge, the world of 'reason', the world of 'rules'

culture, PURGE the world of dead, purged, artefact, imitation, artificial art, abstract art, illusory art, mathematical art, PURGE THE WORLD OF "EUROPEANISM"!

UNTIMELY MEDITATIONS

PROF JOHNNY GOLDING
THURSDAYS 17:15 – 19:45

GENERAL COURSE DESCRIPTION:
The course will offer, in a combination of contemporary philosophy, electronic arts and practice-based engagement, a Masters level course that focuses on the shift away from representation (semiotics, dialectical reasoning) to nonrepresentational art, method and aesthetics. In so doing, it will investigate the radical moves, initiated by Nietzsche and expanded upon by Heidegger (via the logic of ‘techne’), the impact Einstein (via special relativity and curved-time), Deleuze (via his ‘attunement’ as the task of art’ and his logic of the senses), Deleuze & Guattari (via their restaging of rhizomatic method and the refrain), Haraway (via her species-being), Jean Luc Nancy (via his work on corpus/skin and the question of singularity), Mandelbrot (via morphogenesis and its relation to pattern and meaning), Guattari (complexity theory; chaosmosis) and Lyotard (libidinal economy, peregrinations and event). Reference will be made to mobile media art(s), contemporary painting, electronic/media arts, augmented reality, QR, dimensionality, synthetic life, bio-arts, identity, memory, voice, truth/truth-games and gesture.

Each week there will be a two-hour lecture/seminar, where the latter part of the seminar will be established along the lines of a ‘theory-practical’. Here the 1.5-2hr lecture topic in question will be linked to each of your individual portfolios in order to inhabit directly, during the final hour of each seminar, the delicate interlacing of sense, sensuality, science, art.

ASSESSMENT:
Two pieces of work, one formally assessed (3,500 word essay or 2,00 + artwork) due at the end of the course; the other informally assessed (1500 word analytic book / sound review). Analytic Book review: DUE FEB 14 2013. ESSAY / ESSAY + ARTWORK DUE END OF COURSE.

Readings* / Viewings *all chapters in books/articles will be available either online, or photocopied and linked to MOODLE. Books, videos, mp3 will be available for purchase or in the library on reserve; videos on YouTube. All seminars/lectures will be recorded and archived our central archive (to be given out in class) until the formal url is adopted (www.cfar.bcu.ac.uk).

REQUIRED:


**OPTIONAL**

• Anon (14th C) The *Cloud of Unknowing* (14th cent) [Selections in reader]

• **BBC: Chaos, Fractals and Dynamics** (part 1 & 2) [video link]
• Lippard, Lucy (2009). Six Years: the de-materialisation of the art object from 1966 to 1972: a cross reference book on some esthetic boundaries: consisting of a bibliography into which are inserted a fragmented text, artworks, interviews and symposia, arranged chronologically and focussed on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art occurring now in the Americas, Europe, England, Africa and Asia (with occasional political overtones). MIT edition.
LECTURE / SEMINAR SCHEDULE:

PART I: OF METHOD AND MADNESS, MAPS AND PLANES

Week 1: JAN 10  General Introduction to the Course

- Techne and the art of making it ‘work’ (I) De-territorialisation,
- Coherence, installing and the stickiness of grasping the ‘out there’/Dasein)

Seminar Considerations: What is ‘techne’ v ‘technology’. What IS ‘the question’ concerning technology and why should we concern ourselves with it here

Readings/Sightings/Hearings/Beings
2. Macunias, G. Fluxus Manifesto:
   - Fluxus is an attitude. It is not a movement or a style.
   - Fluxus is intermedia.
   - Fluxus creators like to see what happens when different media intersect. They use found and everyday objects, sounds, images, and texts to create new combinations of objects, sounds, images, and texts.
   - Fluxus works are simple. The art is small, the texts are short, and the performances are brief.
   - Fluxus is fun. Humor has always been an important element in Fluxus.

Week 2: JAN 17  Techne and the art of making ‘it’ work. (II) Fluxus & Planes of Immanence.

Seminar Considerations: In his introduction to Deleuze and Guattari’s Anti-Oedipus, Foucault insists on ‘de-territorialisation’, which emerges in part via the Heideggarian move around ‘techne’, ‘poiesis’, ‘Dasein’. What is this move? How does it create ‘de-territorialised’ grounds (or ‘groundless-grounds’). What is a ‘plane of immanence’ (indeed, what is a ‘plane’)

Readings/Sightings/Hearings/Beings
2. Heidegger, M. *The Question Concerning Technology* in his *The Question Concerning Technology and Other Essays* (edited and translated by) W. Lovitt. (as above Sem 1)

Week 3: JAN 24

**Difference making a difference (2).** Rhizomes and Refrains (post-modern algorithms)

**Seminar Considerations:** Here we will wrestle with the ‘is’ as that intersection/ expression of a plane (surface) of movement and repetition.

**Readings/Sightings/Hearings/Beings**

   

2. (Optional) Deleuze & Guattari, “The Question, then” in *What is Philosophy?* Translated by Graham Burchell and Hugh Tomlinson


Week 4: JAN 31

**@AE HARRIS & STAN’S CAFÉ: THE PROJECT-CURRENTLY-KNOWN-AS-ENCOUNTERS**

Including a visit to Stan’s Cafe’s production of *The Cardinals*. One of the key aspects of the project is for artists/students (with faculty) to collaborate and make work to show at @AE Harris in June, so it makes sense for a focus of the first session to be about the site and ways to respond to it and structure an event. James Yarker, Stan’s Cafe Artistic Director, will talk about his approach to responding to site. Michael Wolters (Deputy Head of Composition at the Conservatoire – will speak along with a visual arts practitioner (TBC).

• **WILL BE AT 110 Northwood Street, Birmingham, B3 1SZ** FOR DIRECTIONS

   SEE: http://www.aeharrisvenue.co.uk/directions.html

**PART II: DIFFERENCE, MULTIPLICITY, EVENT:**

Week 5: Feb 07

**What is called ‘DIFFERENCE’, Heideggerian style?** Emphasis on Belonging/ solitude/ wanderings/dwelling
Seminar Considerations: Linked to ‘techne’ and ‘Dasein’, a strange sort of Identity comes calling, one without ‘edges’, ‘frames’, ‘markers’.

Readings/Sightings/Hearings/Beings


**Week 6: Feb 14**

**Difference making a difference (1). Perdurance/ event of appropriation**

BOOK REVIEW DUE!!!

Seminar Considerations: Thinking through ‘duration’, ‘timing’, ‘event of appropriation’ as a feature of inhabiting/naming/surfing the present.

Readings

2. Re-read Heidegger, M. *Identity*.

**Week 7: Feb 21**

**Intensity, Pattern, Incompleteness, Event: The Tensor Band**

(Passion, intensity and other libidinal economies)

Seminar Considerations: How do intensities form ‘economies’ or ‘patterns’; and in what way does the sexual (libidinal) enter into the fray? How is this linked to ‘zeroes’ and ‘ones’ (and why or how does it matter)?

Readings:


**Week 8:**

**From Tensor Band to Complexity (1): a logic of the senses: hunger, sexuality(ies), submission, drive, curiosity (seeing/ smelling/ tasting/ hearing/ touching)**
Seminar Considerations: Thinking via the skin: the varying techne/technologies of cohesion/movement/imagination through/with/alongside/without the senses.


Week 9: From Tensor Band to Complexity (2): a morphogenesis of the senses (materiality in a post-'postmodern' age).

Seminar Considerations: Re-thinking ‘material’ /’materialism’ in the contemporary arts through the fractal lens of morphogenesis. Seminar will include discussion involving augmented reality/artificial intelligence/synthetic life.

Readings:
1. Viewing: Chaos, Fractals and Dynamics (part 1 & 2) [video link] (BBC Series)
2. Haraway, D. When Species Meet. (Selection)
4. (Optional) Lippard, Lucy (2009). Six Years: the de-materialisation of the art object from 1966 to 1972: a cross reference book on some esthetic boundaries: consisting of a bibliography into which are inserted a fragmented text, artworks, interviews and symposia, arranged chronologically and focussed on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art occurring now in the Americas, Europe, England, Africa and Asia (with occasional political overtones); (MIT edition)

Week 10: Time/Space / Image: Quantum Physics, Higgs Boson and the Problem of Non-representation

1. John Mowitt, Gold Bug, in Lyotard’s Discourse, figure. (pdf)
2. Shaviro, Steven: Without Criteria (Intro and Chp 1)


5. S. Kennedy (2010), *Sonic Economies* in C-Theory, Pacific Center for Technology and Culture (PACTAC) (pdf)