



Manifesto:

2. To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "Fluxed into another world." South.
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flux (flüks), n. [OF. fr. L. *fluxus*, fr. *fluere*, *fluxum*, to flow. See FLUENT, cf. FLUSH, n. (of cards).] 1. Med. a flowing or fluid discharge from the bowels or other part; esp. an excessive and morbid discharge; as, the bloody flux, or dysentery. b The matter thus discharged.

Purge the world of bourgeois sickness, "intellectual", professional & commercialized culture, PURGE the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art, — PURGE THE WORLD OF "EUROPANISM"!



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:



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- Barad, Karen. (2007). **Meeting the Universe Halfway: Quantum Physics and The Entanglement of Matter and Meaning.** Duke University Press.
- Deleuze, G. (2006) "A New Cartographer," in **Foucault.** London/NY: Continuum Press.
- Deleuze, G. and Felix Guattari (2003). **A Thousand Plateaus: Capitalism and Schizophrenia** (Selections: Rhizome and Nov 1947: The Refrain), University of Minnesota Press.
- _____ . (2003) **What is Philosophy?** Translated from the Les Editions de Minuit (1991) by Graham Burchell and Hugh Tomlinson. London: Verso.
- Foucault, M. (1986) **Care of the Self: The History Sexuality, Vol. 3.** New York: Random House.
- _____. *Disciplines and Sciences of the Individual; Bio-Power; Sex and Truth; Practices and Sciences of the Self.* (Part II: Practices and Knowledges) in P. Rabinow (Ed). **The Foucault Reader.** New York: Pantheon Books
- Guattari, F. (1995): **Chaosmosis: An Ethico-Aesthetic Paradigm.** Indiana Univ Press.
- Heidegger, M. (2012) **Contributions to Philosophy (of The Event).** Translated by R. Rojcewicz and Daniela Vallega-Neu. Indiana University Press. (Selections).
- _____. (2002) **Identity and Difference.** Introduction and trans (from the 1957 lectures) by Joan Stambaugh. Chicago: University of Chicago Press.
- _____. (1977). **The Question Concerning Technology and Other Essays.** Translated with Introduction by William Lovitt. New York: Harper Torchbooks.
- Lyotard, J-F. (2011). **Discourse, Figure.** Introduction by John Mowitt; Translation by Antony Hudek and Mary Lydon. University of Minnesota Press.
- _____. (1993). "The Tensor" in his **Libidinal Economy.** New York: Continuum Press.
- Nietzsche, F. (1992) **Ecce Homo: How One Becomes What one Is.** Trans. by R.J. Hollingdale. Penguin: Middlesex.
- Macunias, G. (1963) *The Manifesto.* **Fluxus.** <http://www.fluxus.org/>
- Shaviro, Steven (2009). *Without Criteria: Kant, Whitehead, Deleuze, and Aesthetics (Technologies of Lived Abstractions).* Cambridge, Massachusetts/London: MIT Press: Cambridge.
- Stengers, Isabelle (2011). *Thinking with Whitehead: A Free and Wild Creation of Concepts.* Introduction by Bruno Latour. Cambridge/London: MIT Press.
- The Formant Brothers (Nobuyasu Sakonda & Masahiro Miwa) (2009/2010) *Le Tombeau de Freddie - A Concept for Six Perspectives in Digital Music & An Acoustic Realization of L'Internationale* Must be read alongside viewing/listening to their performance: <http://www.youtube.com/watch?v=hkfrU-EOQ-E>

OPTIONAL

- Anon (14th C) *The Cloud of Unknowing* (14th cent) [Selections in reader]
- BBC: *Chaos, Fractals and Dynamics* (part 1 & 2) [video link]



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- _____ . (2004) **The Logic of Sense (selections)**. Originally published as *Logique of Sens*, (Les Editions de Minuit: Paris, 1969).
- Duchamp, M. (1973). *The Complete Works of Marcel Duchamp* (ed. Arturo Schwarz). Greenridge. (selections)
- Golding, J (2013). *Ana-Materialism and the Pineal Eye. Philosophy of Photography*, Vol. 3 no. 1, London: Intellect Press.
- _____ (2010). *Fractal Philosophy (and the small matter of learning how to listen): Attunement as the Task of Art* in S. O'Sullivan and S. Zepke **Deleuze and Art** (Edinburgh Press: 2010).
- Golding, Sue. (1997) **The Eight Technologies of Otherness**. New York/London: Routledge.
- Haraway, D. (2010) **When Species Meet** (Posthumanities). Stanford.
- Irigaray, L. (2009). **The Forgetting of Air in Heidegger** (Translated by Mary Beth Mader). Constructs Series.
- _____ . (1976). **What is Called thinking?** Introduction and translation by J. Glenn Gray. Harper Torchbooks [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.
- Lyotard, J-F. (1994) **Lessons on the Analytic of the Sublime (chap 4, 5)**. Translated by Elizabeth Rottenberg. Stanford: Stanford University Press. (Optional)
- Nietzsche, F. (1997). *The Genealogy of Morals* (Kaufmann translation); selections; *Ecce Homo* (Kaufmann Translation); *Untimely Meditations* (trans Daniel Breazeale, R. J. Hollingdale) Cambridge Texts in The History of Philosophy. Univ of Cambridge Press.
- _____ . (2010) *Cosmopolitics* (Post-humanities series, Stanford). Optional.



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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

1. Heidegger, Martin, "Question Concerning Technology," in his **The Question Concerning Technology and Other Essays**. (ONLINE AND .PDF AVAILABLE).
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.
3. Mobile ART – blog <http://blogmobileart.com/tag/workshop/>

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 Heideggerian 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

1. Foucault, M. "An introduction to the non-fascist life" in his *Preface to Deleuze & Guattari's Anti-Oedipus: Capitalism and Schizophrenia*, (Continuum: 2004), pp. xiii-xv.
http://monoskop.org/images/d/da/Deleuze_Gilles_Guattari_Felix_Anti-Oedipus_Capitalism_and_Schizophrenia.pdf



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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

1. Deleuze & Guattari, "Introduction: Rhizome," p. 3-24. and "1837: of the Refrain," pp. 342-386, in their *Thousand Plateaus*, (Univ of Minnesota Press).
<http://danm.ucsc.edu/~dustin/library/deleuzeguattarirhizome.pdf> ;
<https://cdn.anonfiles.com/1353710068372.pdf> (pdf of entire book will be online).
2. (Optional) Deleuze & Guattari, "The Question, then" in *What is Philosophy?* Translated by Graham Burchell and Hugh Tomlinson
3. (Optional) Golding, S. *Fractal Philosophy (and the small matter of learning how to listen): Attunement as the Task of Art* in S. O'Sullivan and S. Zepke *Deleuze and Contemporary Art*, (Univ Edinburgh Press: 2010).

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



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Seminar Considerations: Linked to 'techne' and 'Dasein', a strange sort of Identity comes calling, one without 'edges', 'frames', 'markers'.

Readings/Sightings/Hearings/Beings

1. Heidegger, M. *Identity in his Identity and Difference*. Translated and edited by Joan Stambaugh. Univ Chicago Press: 2002
2. (Optional). Stambaugh, J. (ed). Introduction to Heidegger's *Identity and Difference*.

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

1. Heidegger, M. *Difference in his Identity and Difference*. Translated and edited by Joan Stambaugh.
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:

1. Lyotard, J-F. "Glossary", "The Great Ephemeral Skin" and "The Tensor Band" in his *Libidinal Economy*, (Athlone Press, 2004), pp. xi-xix; 1-41; 42-93
2. (Optional) Lyotard, J-F. *The Assassination of Experience by Painting: Jacques Monory* (Black Dog Press: 1998).

Week 8:

From Tensor Band to Complexity (1): a logic of the senses: hunger, sexuality(ies), submission, drive, curiosity (seeing/ smelling/ tasting/ hearing/ touching)



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Seminar Considerations: Thinking via the skin: the varying techne/technologies of cohesion/movement/imagination through/with/alongside/without the senses.

1. (Re-read): Lyotard, J-F. "Glossary", "The Great Ephemeral Skin" and "The Tensor Band" in his *Libidinal Economy*, (Athlone Press, 2004), pp. xi-xix; 1-41; 42-93;
2. Deleuze, G. "Third Series of the Proposition," "Twelfth Series of the Paradox", "Thirty-second Series on the Different kinds of Series," in his *The Logic of Sense* (Continuum: 2004)
3. Viewing: The Formant Brothers (Nobuyasu Sakonda & Masahiro Miwa) (2009/2010) *Le Tombeau de Freddie - A Concept for Six Perspectives in Digital Music & An Acoustic Realization of L'Internationale* Must be read alongside viewing/listening to their performance:

<http://www.youtube.com/watch?v=hkfrU-EOQ-E>

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)
3. (Optional) Mandelbrot, B. "Ch: 3 Generating Fractals" in *The Fractal Geometry of Nature* (1982/2004)
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. Shaviri, Steven: Without Criteria (Intro and Chp 1)



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3. Barad, Karen: Meeting the Universe Half-way.
4. The Formant Brothers: (Nobuyasu Sakonda & Masahiro Miwa) (2009/2010) *Le Tombeau de Freddie - A Concept for Six Perspectives in Digital Music & An Acoustic Realization of L'Internationale* Must be read alongside viewing/listening to their performance.
<http://gre.academia.edu/ProfessorJohnnyGolding/Papers/138160/The-Formant-Brothers---Le-Tombeau-de-Freddie---A-Concept-for-Six-Perspectives-in-Digital-Music---An-Acoustic-Realization-of-L-Internationale->
5. S. Kennedy (2010), *Sonic Economies* in C-Theory, Pacific Center for Technology and Culture (PACTAC) (pdf)