

*"WHAT
REMAINED OF A
REMBRANDT
TORN INTO
SMALL, VERY
REGULAR
SQUARES AND
RAMMED DOWN
THE SHITHOLE"
IS DIVIDED IN
TWO.*

a

ART BEYOND ITSELF:
ANTHROPOLOGIST FOR A SOCIETY WITHOUT A STORYLINE
SISTOR GACIA CANCLINI

PREFACE

art:

a laboratory for thought experiments in sociology, anthropology, philosophy and psychoanalysis.

Art is the place of emergence (the place where we catch sight of things that are just at the point of occurring). Art gains its attraction in part from the fact that it produces something that could happen, producing meaning or modifying meaning through situations. It makes an unbreakable commitment to hard facts. It leaves what it says hanging.

PERFORMING THE ARCHIVE: THE TRANSFORMATION OF THE ARCHIVE IN CONTEMPORARY
ART FROM REPOSITORY OF DOCUMENTS TO ART MEDIUM
SIMONE OSTHOFF

ONTOGENEALURE STRATEGIES: CRELLER AND THE SUPRA-SENSIBAL

viewer:

to believe in leisure.

a condition for the existence of creativity based on joy, pleasure and phenomenological knowledge.

"[...] this entire experience into which art flows, the issue of liberty itself, of the expansion of the individual's consciousness, of the return to myth, the rediscovery of rhythm, dance, the body, the senses, which finally are what we have as witnesses of direct, perceptual, participatory knowledge [...]. (this experience which is revolutionary in the total sense of behavior)".

1. APPEARANCE OF THE SUPRA-SENSIBAL
OPTICA

Optica's work fused formal investigation with leisure activities, inviting viewer participation in the creation of 'unconditioned behavior'.

These concepts defined a pleasure-focused productive work ethic, subverting it through activities that embraced pleasure, humor, leisure and carnivalesque strategies.

NEGATIVE AESTHETICS AND ANTI-HEROES

"We gaze at what is not there, and we are where we cannot see."

2. MORGUEN DA PLAGA
KATIA MACIEL

How do we approach artworks that trade places with their own documentariness?
When artists employ historical archives as media to history affected?

The archive as artwork is no longer a stable one but a retroactive and generative one.

ee

to avoid using art as illustration for theory
and theory as illustration for art

He (Vilém Flusser) has been both celebrated and criticized for his philosophical speculations and style of jumping across disciplines while ignoring, for instance, the traditional separation between the fields of art, science and technology.

"If we abandon the idea of possessing some identifiable hard core, and if we realize we are imbedded within a relational network, then the classical distinction between 'objective knowledge' and 'subjective experience' will become meaningless. If intersubjectivity becomes the fundamental category of thinking and action, then science will be seen as a kind of art (as an intersubjective fiction), and art will be seen as a kind of science (as an intrasubjective source of knowledge)."

3. ON MEMORY 'ELECTRONIC' OR OTHERWISE,
VILEM FLUSSER

GLASS,
JACQUES DERRIDA

For us, here, now: these words are citations, already, always [...].

[...] there is an incompatibility (rather than a dialectical contradiction) [...].

Su = savoir absolu = absolute knowledge
K = immaculate Conception

Two unequal columns, they say (dialektisch) or (dialectic) - inevitably reverses, turns inside out, replaces, remarks, overlaps (recupera) the other [...]. Each little square is defined, each column rises with an impulsive self-sufficiency, and yet the element of contagion, the infinite circulation of general equivalence relates each sentence, each stamp of writing (for example, je m'a...) to each other, within each column and from one column to the other of what remained infinitely calculable.

Almost.

"[...] the quiet and impotence of contemplative individuality pass into destructive being-for-itself"

1. PHENOMENOLOGY OF SPIRIT
HEGEL

the glass of Su, glass as Su = the glossary of absolute knowledge
the glossary as absolute knowledge

...In the major expositions of the Encyclopedia or the (Elements of the) Philosophy of Right, the 'objective spirit' is developed in three moments: abstract right (Recht), morality (Moralität), and Sittlichkeit - a term translated in various ways (ethics, ethical life, objective morality, home matters) [...]. Now within Sittlichkeit, the third term and moment of synthesis between right's formal objectivity and morality's abstract subjectivity, a syllogism in turn is developed.

AND DECOMPOSES THE
CADAVER OF THE WORD IN
EVERY SENSE

IT WILL BE NECESSARY, OF COURSE, TO REREAD ALL THESE WORDS AT LEAST ONCE.

LOSER SONS
AVITAL BONEILL

*...where things do not always work out or
offer the remarkable comfort of
landing in the vicinity of secured sense.*

*...to know that the world is
not what it seems to be, and that it is
not what it seems to be.*

-----fgj

(video interview) EXAMING LIFE,
AVITAL BONEILL

AR

[...] even if philosophy (and don't forget that Heidegger ditched philosophy for thinking, because he thought philosophy as such was still too institutional, academic, too bound up in knowledge and results, too cognitively inflected, or he asked the question: what is called thinking?) and he had a lot to say about walks, about going on paths that lead nowhere [...] so we're on the path.

INTERVIEWER

Is philosophy a search for meaning?

AR

I'm very suspicious [...] of the promise of meaning because meaning has often had very [...] repressive/in edges.

[...] it's very devastating this craving for meaning.

To leave things open and radically uninterpretable and admitting we haven't really understood is much less satisfying, more frustrating and more necessary, I think. And that's why I think a lot of people have been fed and fuel by promises of immediate gratification in thought, in food, in junk, and so on (junk thought, junk food, and so on). [...] So there is a politics of refusing that gratification and, I know, that's crazy making, but I think that's where we have to hold the breaks.

about ethics

The other is so in excess of anything you can't understand or grasp or reduce [...] This in itself creates an ethical relationship a relation without relation because you don't know (you can't presume to know or grasp the other). The minute you think you know the other, you're ready to kill him; you think "Oh! They're doing this and that and that. They're the access of evil. Let's drop some bombs". But if you don't know this about us, so other you can't violate it with your sense of understanding, then you have to let it live in a sense.

THE TELEPHONE BOOK:
TECHNOLOGY, SCHIZOPHRENIA, ELECTRIC SPEECH,
AVITAL BONEILL

DELAY CALL FOR WEDDING

Either it is not discoverable in the philosopher's book, or it hasn't taken up residence in the ideal, or else it's not living in life, not even in the concept, always incomplete, always unattainable, forever promising at once its essence and its existence, philosophy identifies itself finally with this promise, which is to say, with its own unattainability. It is no longer a question of a "philosophy of value," but of philosophy itself as value, submitted, as Nancy argues, to the permanent *betweening*, or displacement, of value. Philosophy, love of wisdom, asserts a distance between love and wisdom, and in this gap that tenuously joins what it separates, we shall attempt to set up our cables.

Our line on philosophy, always running interference with itself, will be accompanied to death with static.

HAVE I BEEN UNDERSTOOD?

Maxwell Kruse's citation of a
"post-modern condition"

"If Foucault distinguishes between modern artists as 'producers' and late modern artists as 'actors', one could observe that today there is an apparent desire to be used as dialogue into the machine, to celebrate one's own consciousness in light of what is understood to be the capitalist version of a post-modernism."

...
an economically overvalued and spatially centralized sphere of human activity that results in capitalities that are not identical to their value form.

...Hans Struel says "The art function is the enemy" (...), and, actually, I agree, because all I bring to this situation is to explore its
normalities and its premises.

**EVERY
FEELING
IS THE**

**PERCEP
TION OF
A TRUTH**

KURÉN DARRÓ

(...) se trata de 'reconocer el cuerpo como órgano receptivo y instancia de percepciones, como dador de sentido'.

(...) la implicación de una aceptación ontológica a la que hemos accedido precisamente por el acto de la percepción nos revela al 'ser en virtud del ejercicio de la percepción', dejando establecido que 'el hombre no puede desligarse nunca del ser-espacio-tiempo'.

espacio = la magnitud en que están contenidos todos los cuerpos que existen al mismo tiempo y en la que se miden esos cuerpos y la separación entre ellos.

tiempo = la magnitud en que se desarrollan los distintos estados de una misma cosa u ocurre la existencia de cosas distintas en el mismo lugar.

(...) el espacio y el tiempo son dimensiones de nuestro ser: el cuerpo como sujeto del espacio, la vida como sujeto del tiempo; la vida-tiempo funciona a través del cuerpo-espacio.

¿el espacio 'es' tiempo, es decir, el tiempo es la 'verdad' del espacio (en el tiempo independiente al espacio o el espacio independiente al tiempo)?

(¿qué cosa primero?)

(¿cómo se hizo posible?)

(...) cuando el espacio es pensado dialécticamente en lo que él es, este ser del espacio se revela, según Hegel, como tiempo.

(...) al habitar un cuerpo, el tiempo y el espacio funcionan como medidas de esa existencia habitada, medidas que se mantienen en un estado mismo de pre-existencia y super-existencia. (intenciones, precede el espacio-tiempo al cuerpo?)

(...) el tiempo y el espacio están eternamente atrapados uno en el otro, en los espacios atencionales que hay entre estas intenciones soberanas; la materia, el espacio y el tiempo se funden en una extraña experiencia primaria: el sentido del ser.

espacio

(...) el espacio es una de las estructuras que expresan nuestro 'estar en el mundo'. (el espacio es existencial y la existencia es espacial)

(...) el cuerpo es espacio y el espacio precede al cuerpo.

(...) el cuerpo nos confronta, por medio de la experiencia sensorial, con ese espacio que parece existir fuera de nuestro físico, que parece terminar donde comienza la delimitación de nuestra estructura corpórea.

(...) 'tiempo' y 'lugar' constituyen una dialéctica de desorientamiento donde la geometría evidente de dicha dialéctica nos ciega en cuanto la aplicamos a terrenos metafísicos.

tiempo

(...) creemos a veces que nos conocemos en el tiempo, cuando en realidad - no lo hacemos, vivimos a esta idea, ser fuera de la esfera misma revela el carácter de dialéctica entre el cuerpo presente y aquel; las intenciones de la memoria y los modos estándares de percepción abocan los tiempos del ser hasta el punto de desconocer y otorgar completa independencia a la posibilidad de esa remota existencia por una inserción en el tiempo presente, es una complejidad del ser autónoma esa separación entre lo mío en lo otro y yo - sólo se conoce una serie de fijaciones en espacios de la estabilidad del ser, de un ser que no quiere transcurrir, que en el mismo pasado va en busca del tiempo perdido, que quiere 'suspender' el flujo del tiempo.

(para la idea de una atemporalidad del tiempo)

(...) aquí el espacio lo es todo porque el tiempo no anima ya la memoria. (...) es por el espacio, es en el espacio donde encontramos esos bellos flecos de duración, concertados por largas estancias.

(...) el ser humano encarna el tiempo.

(...) hemos siempre comprendido que las concepciones sistemáticas que se ofrecen del tiempo comprenden una reducción de las facultades del ser, cada facultad muestra una concepción propia del tiempo (...): el deseo como eternidad, la percepción como instante, el razonamiento como tiempo lineal, la memoria como tiempo circular, los sentimientos como pasado, la libertad como futuro.

(...) y, en adelante, se interesa en analizar y pensar el tiempo no como proceso real o como sucesión (a sucesión of instances of now), sino como lo que surge de la relación con las cosas y de la constitución del tiempo a raíz de la conciencia: el problema que se plantea es: how to make time explicit as it comes into being and makes itself evident, time as all times underlying the notion of time, not as an object of knowledge, but as a dimension of our being.

(según Merleau-Ponty y Husserl)

(...) time is not a line, but a network of intentionalities.

(...) para establecer el tiempo como sfida, como la pregunta de la promesa de lo nuevo y propone considerar el tiempo como una fuerza dialéctica que se ejerce en la concepción de la materia y la vida. 'such a rethinking of concepts of time involves reconceptualizing many of the most central concerns of epistemology, ontology, ethics, and politics; for each, in its own way, contains assumptions about temporality and finitude that need to be questioned and moved beyond'. (estas consideraciones sugieren y provocan nuevos modos de comprensión, de ser, de responder; nuevas formas de empresa)



