

Images by: Rebecca Horn, JODI & Bridget Riley

Dr Daniel Rubinstein
Core: *Photography Beyond Representation*

Introduction:

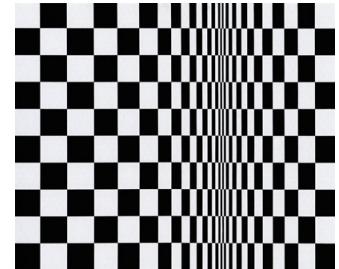
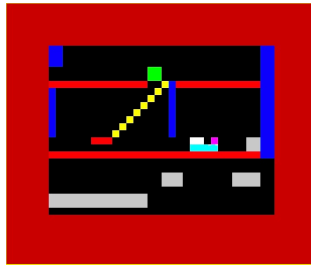
This course is the third core instalment concluding the year-long Masters level seminar in Photography. It engages photography as the intersection of contemporary art, critical theory and practice. As in the preceding two parts *What is Practice (in photography)* and *The Digital Condition*, this course takes as its starting point not only that contemporary photography is fused with contemporary art scholarship, but also that the practice of photography as art requires the interlacing of media arts (literature, performance, moving image, digital arts) with key contemporary theoretical and philosophical concepts.

In the third part of this course, we consider the photographic image – in all its hybridised forms – as the visual manifestation of the radical move from centrist, systemic and representational thinking towards networked, sensuous and plural visibility. This drift away from dialectical reasoning towards more multi-dimensional, de-centred, sensual and libidinal discourse, initiated by Kierkegaard, Nietzsche, Foucault and Heidegger and further developed by Lyotard and Deleuze. It came to underpin most contemporary visual art practices and New Media environs.

Here, the photographic image will be examined in the light of the work of leading exponents of postmodern and “post” – postmodern discourses around art, communication technologies and media cultures. Care is taken to explore the meanings of concepts such as artificial intelligence, mutation, the Event, singularity / multiplicity, representation, mimesis, memory and forgetting, in order to use and abuse them as analytic tools in our on-going exploration of the photographic image.

On this journey we will be accompanied by a number of fellow travellers, wandering stars and kindred spirits. Among them are:

Foucault, Lyotard, Deleuze, Blanchot, Johnny Golding, Jean-Luc Nancy, Nietzsche, Bergson, Heidegger, Alfred Jarry, Wittgenstein, Joyce, Duchamp, Cindy Sherman, Ellen Gallagher, Basquiat, Eric Satie, John McCarthy, Sigmar Polke, John Cage, Matthew Barney, De Sade, Bridget Riley, Annette Messanger, JODI, Jean Genet, Bernd and Hilla Becher, and Donna Summer.



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Week 22 – (29 April) Simulacra and Photography

- Taking stock – summary of last two semesters and the road ahead.
Proxy Politics: Hito Steyerl Signal and Noise. http://www.e-flux.com/journal/proxy-politics/#_ftnref3

Week 23 (06 May): Fear and Trembling

- Kierkegaard, Søren, 1985, *Fear and trembling*, Penguin Books ; New York, N.Y., U.S.A., Middlesex, England (read pages: 41-95 i.e. from the beginning of the text to the end of ‘problema I’)

Week 24 (13 May): Ecce Homo/sexual

- Nietzsche, F.W., 1992, “Why I am so Wise” and “Why I am so Clever” in: *Ecce homo: how one becomes what one is*, Translated by R.J. Hollingdale. Penguin Books, London, England; New York, N.Y., 8-38.
- Golding J. Ecce Homosexual: Ontology and Eros in the Age of Incompleteness and Entanglement (on Dropbox)

Week 25 (20 May) No seminar (degree show)

Week 26 (27 May): No seminar (degree show)

Week 27 (03 June): The event

- Lyotard, J.F., 2004, “The Great Ephemeral Skin” in: *Libidinal economy*, Translated by Hamilton Grant. Continuum , London
- Lyotard, J.F., 2004, “Glossary” in: *Libidinal economy*, Translated by Hamilton Grant. Continuum , London, xi-xix.

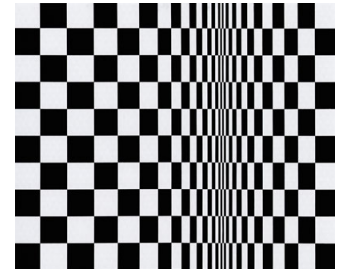
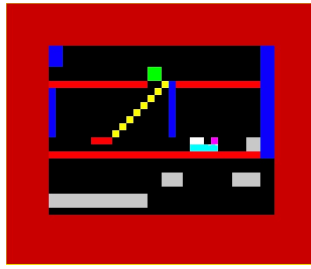
NOTE : If you are considering to use Lyotard in your research paper also read: Bennington, G., 1988, *Lyotard: Writing the Event*, Manchester University Press, Manchester.

Week 28 (10 June): The art of the translator

- Benjamin, W., 1999, “The Art of the Translator”, in *Illuminations*, Arendt, H. ed. Translated by H. Zorn. Pimlico, London
- Benjamin, W. 2005, Doctrine of the Similar, in *Selected writings Vol. 2. Pt. 2. 1931 - 1934*, Belknap Press of Harvard University Press, Cambridge, Mass; London, England, p. 7

Note: A good companion to reading Benjamin:

Jacobs, C., 1999, *In the language of Walter Benjamin*, Baltimore, MD: Johns Hopkins University Press.



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Week 29 (17 June): revealing and concealing

- Heidegger, M. 1978, "The Origin of the Work of Art", in Krell (ed), *Basic writings: from Being and time to The task of thinking*, Taylor & Francis, Wiltshire, p. 397

Note: a good 'user's guide' for Heidegger:

Bolt, B., 2011, *Heidegger reframed: Interpreting key thinkers for the arts*, IB Tauris.

Week 30 (24 June): Face

- Deleuze, G. & Guattari, F., 2003, "year Zero: Faciality" *A Thousand Plateaus*, Translated by B. Massumi. Continuum, London, 167-191
- Walter Benjamin: "Hashish in Marseille" (on Dropbox)
- Massumi, B., 1992, *A user's guide to capitalism and schizophrenia : deviations from Deleuze and Guattari*, MIT Press, Cambridge, Mass.