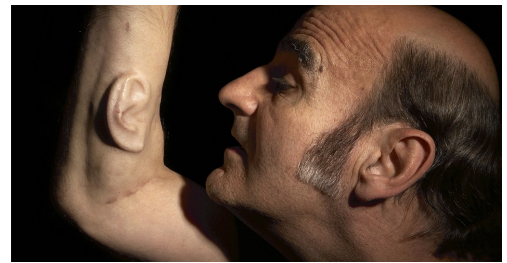


Dolly the Sheep



Felix Baumgartner's jump from stratosphere



Stelarc

**Dr Daniel Rubinstein**

**Core: What is practice (in photography); Digital Condition**

January – March 2016

### **General Description**

**This Maters level course will explore what does it mean to “take”, “make”, “grasp” or “get” an image (photographic or otherwise) in the age of Dolly the Sheep, parachute jumps from the stratosphere and super-computers the size of a bug. The beginning of the 21<sup>st</sup> century saw seismic changes in the way we come to think about bodies, technologies and even about thinking itself. Our relationship to each other, to media, politics and economy is intertwined with the computerisation of everything. The question for us is: How one goes about “taking” a photograph in this contemporary moment, in which not only photographs but also communication, social life, labour and ideologies undergo a digitalization.**

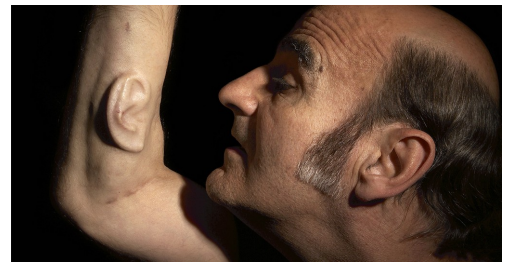
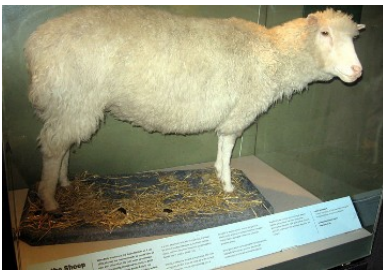
Throughout this course you will explore how images are situated and how one learns to read a photograph in the so called “digital age”. The aim is not to sketch an introduction to a number of philosophical, artistic and critical responses to the digital condition but to enable understanding and better articulation of cultural and aesthetic ideas around questions of digitality and to relate these to your own artistic practice and your own sensibilities. How can we, as artists, reflect on a life that is becoming progressively more and more digital. What is the role of digital culture in the work we make and how is it changing the meaning and the function of photography?

We will address these questions through a number of contemporary writers, artists and troublemakers. The discussion will be focused on establishing links between critical thinking, visual culture and your own work. In the words of Gilles Deleuze “There's no need to fear or hope, but only to look for *new weapons*”.

Small print:

All seminars are on Wednesdays 10.30 to 1.30 in KC B301

These sessions rely on your participation, so come prepared to think about your own practice / art / writing / work as well as the key texts we will be reading.



## **Week 1 13 Jan. – Postscript on control societies**

### **Foucault: Power / Panopticism / Porn among the bees**

To read:

Foucault, M., 1991, “Panopticism” in *The Foucault reader*, Rabinow, P. ed. Penguin London, , 206-213. Also found here: Panopticism

Tiziana Terranova, *Free Labor, Producing Culture for the Digital Economy*, 2000

To watch

1. Foucault and Chomsky televised debate (search on YouTube)

2. Isabella Rossellini, *Green Porno*. (series of short films, search on YouTube)

<https://www.youtube.com/watch?v=PnxkCX3tX1Q>

<https://www.youtube.com/watch?v=UPNqgiKmpfw>

Isabella Rossellini, *Mammas*

<https://www.youtube.com/watch?v=NHmhawsjobA>

## **Week 2 20 Jan.**

### **Postscript on the societies of control**

To Read:

Deleuze, Gilles. 1992. *Postscript on the societies of control*. October 59:3-7

Pasquinelli, M. *Machinic Capitalism and Network Surplus Value: Towards a Political Economy of the Turing Machine*.

[http://www.matteopasquinelli.com/docs/Pasquinelli\\_Machinic\\_Capitalism.pdf](http://www.matteopasquinelli.com/docs/Pasquinelli_Machinic_Capitalism.pdf)

## **Week 3 27 Jan.**

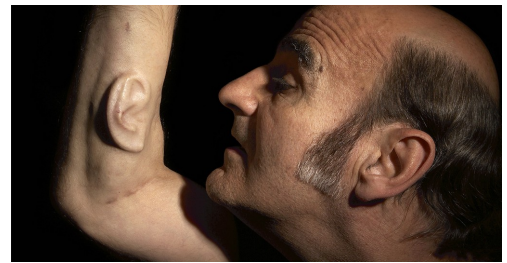
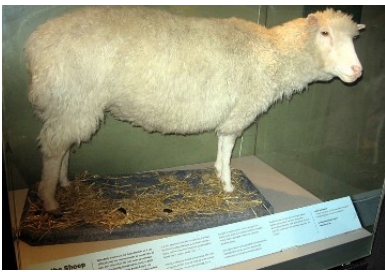
### **Heterotopias – echo-state [goya/velasquez] and other works of art.**

Foucault, M., 2000, “Different Spaces” in: *The essential works of Michel Foucault, 1954-1984*. Vol. 2, *Aesthetics*, Rabinow, R.P. ed. Translated by Hurley & others. Penguin, London, 175-187.

Foucault, M., 1989 “*Las Meninas*”, in, *The order of things : an archaeology of the human sciences*, Translated by R. Tavistock. Routledge, London, 3-18.

Questions to consider:

1. What is a heterotopia?
2. What is representation and how can it be pictured or figured?



## **Week 4 03 Feb.**

### **Rhizomes, networks and other multiplicities.**

Massumi, B., "Translator's Foreword" in: Deleuze, G. & Guattari, F. 2003, , in *A Thousand Plateaus*, Continuum, London, ix-xvi.

Deleuze, G. & Guattari, F., 2003, "Introduction: Rhizome" in: *A Thousand Plateaus*, Translated by B. Massumi. Continuum, London, 3-26.

Questions to consider:

1. What is 'state philosophy'?
2. In what sense is photography a rhizome?

## **Week 5 10 Feb. How can a photograph become invisible?**

Deleuze, G. & Guattari, F., 2003, "Becoming-Intense, Becoming Animal, Becoming Imperceptible..." in: *A Thousand Plateaus*, Translated by B. Massumi. Continuum, London, 232-310.

To read:

Deleuze, G., 1992, Postscript on the societies of control, *October*, 59, pp. 3-7

Mark Fisher, Reflexive Impotence, Immobilization and Liberal Communism, (Chapter 4.), *Capitalist Realism, Is there No Alternative*, 2009

Pink, S., 2011, Sensory digital photography: re-thinking 'moving' and the image, *Visual Studies*, 26(1), pp. 4-13.

Question to consider:

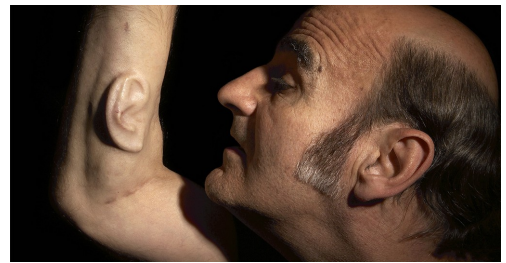
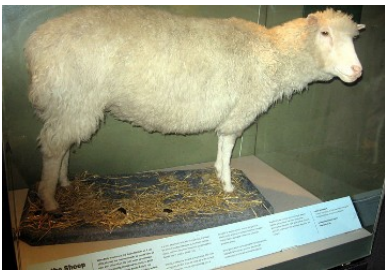
1. How one 'becomes' an artist?
2. How can a photograph 'become' invisible?

## **Week 6 17 Feb On the Refrain**

Deleuze, G. & Guattari, F., 2003, "1837: Of the Refrain" in: *A Thousand Plateaus*, Translated by B. Massumi. Continuum, London, 310-351.

Golding, Johnny. 2010. Fractal philosophy, trembling a plane of immanence and the small matter of learning how to listen: Attunement as the task of art. In *Deleuze and Contemporary Art*. Ed. Stephen Zepke and Simon O'Sullivan. Edinburgh: Edinburgh University Press.

Questions to consider:



1. What does it mean to 'listen' to a work of art?

## Week 7 24 Feb. – Cyborg Manifesto / the post human

To read:

Colebrook, C., 2014, *Death of the PostHuman*, Open Humanities Press, University of Michigan Library, Ann Arbor. Read 'Introduction' pp. 9-28.  
<http://www.openhumanitiespress.org/books/titles/death-of-the-posthuman/>

For additional sources:

Golding, J., 2012, Ana-materialism and the Pineal Eye: Becoming mouth-breast (or visual arts after Descartes, Bataille, Butler, Deleuze and Synthia with an 's', *Philosophy of Photography*, 3(1), pp. 99-121.

Haraway, D.J., 1991, *Simians, cyborgs and women : the reinvention of nature*, Free Association, London

Gane, N., 2006, When We Have Never Been Human, What Is to Be Done?: Interview with Donna Haraway, *Theory, Culture & Society*, 23(7-8), pp. 135-58

Hayles, N.K., 1999, How we became posthuman: Virtual bodies in Cybernetics, literature and informatics. Chapter 1, *Toward Embodied Virtuality*, 1-24.

Wolfe, C., 2010, What is posthumanism? University of Minnesota Press, Chapter 7 "Why you can't believe your eyes (or voice)"

To watch:

*Metropolis*, dir. Fritz Lang (1927)

*Le Tombeau de Freddie / L'Internationale"* by Formant Brothers.

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

*L'inhumaine* (The Inhuman Woman), dir. Marcel L'Herbier (1924)

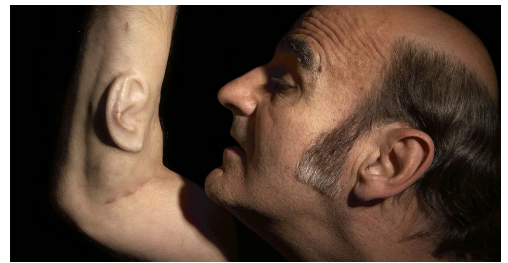
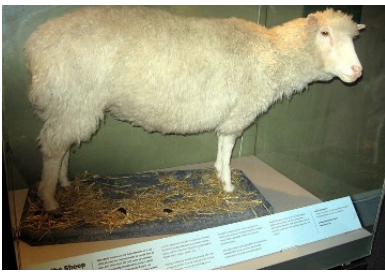
Questions to consider:

1. What is the 'virtual'?
2. What is 'posthumanism'?

## Week 8 – 02 March. Fractals, fuzzy logic and how Alice can be big and small at the same time.

To read:

Mandelbrot, Benoit B. 1982. *The Fractal Geometry of Nature*. San Francisco: W.H. Freeman. (Read first 2 chapters: Introduction & Three Classic Fractals, Tamed. Look at 'A book-within-the-book, In color 276-



278)

Lewis, C. 1971. *Alice's Adventures in Wonderland: And, Through the Looking-glass*. Oxford: Oxford University Press, 1985

Questions to consider:

1. Is photography fractal (clue: it is). What makes it so?

### **Week 9 – 09 March. Time lost, time murdered, time regained**

Golding, J. 2009, The assassination of time: (or the birth of zeta-physics), in Haferkamp & Berressem (eds), *Writing History/Deleuzian Events*, DAAD, Koln, pp. 132-45

Kemp, J. Erotic Indifference to Time, *Kaleidoscope* 5.2

### **Week 10 – 14 March No Seminar – Interim show**