

The Psychopathologies of Cognitive Capitalism: Part two March 7-9, 2013 at the ICI Berlin

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Yann Moulier Boutang
Abdul-Karim Mustapha
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Conceptualized by Warren Neidich, TU Delft School of Architecture, and hosted by The ICI Berlin, Villa Aurora, Berlin, and The Office of Artistic Occupation, Los Angeles, **The Psychopathologies of Cognitive Capitalism: Part Two** will bring together an international array of philosophers, critical theorists, media theorists, art historians, architects and artists to discuss the state of the mind and brain under the conditions of contemporary capitalism, in which these cognitive apparatus have become the new focus of laboring.

This symposium continues to ask many of the same questions posed in Part One held in collaboration with California Institute of the Arts and Art Center College of Design last November, but elaborates upon many of the questions left unattended. Questions such as: What is the future of mind in Cognitive Capitalism? Can a term such as Plastic Materialism describe the substantive changes in neural architectures instigated by this contingent cultural habitus? What about the Unconscious as it known to us in dreams and other implicit psychic phenomena? Is it also modified, mutated and modulated by these evolving conditions of global attention? Is there such a thing as Cognitive Communism, and does it have distinct patterns of pathological enunciation? How has the idea of the Post-Colonial mutated as a result of these conditions?

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Is parametric design, which is computational and generative, an apparatus of cognitive capital? Is designed space an agent or platform in the production of subjectivity, and is parametrics complicit with its devices? Does architecture have a humane answer to its lack of empathy? How does artistic research – the methods and practices of artistic production and the knowledge they produce – create new emancipatory possibilities in opposition to the overwhelming instrumentalization of the general intellect in Semiocapitalism?

Participating Contributors Include:

- Armen Avanesian**
 - Ina Blom**
 - Arne De Boever**
 - Pascal Gielen**
 - Deborah Hauptmann**
 - Tom Holert**
 - Sanford Kwinter**
 - Maurizio Lazzarato**
 - Yann Moulier Boutang**
 - Abdul-Karim Mustapha**
 - Matteo Pasquinelli**
 - Alexei Penzin**
 - Sarah Rifky**
 - John Roberts**
 - Hito Steyerl**
 - Charles T. Wolfe**
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SCHEDULE

Thursday, March 7th, 2013

- 7 pm Introduction and Initial remarks
Christoph Holzhey and Luca Di Blasi
- 7:15 pm Welcoming Warren Neidich
- 7:30 pm **PLENARY 1** Yann Moulier Boutang
*Mental Quilombos in Production of Value.
Flights and Counter-Forms of Mania Under
Cognitive Capitalism in a Postcolonial World*
- 8:30-9 pm Abdul-Karim Mustapha
*Antinomies of Flight: Between Cognitive
Capitalism and Postcolonialism*

Friday, March 8th, 2013

- 10 am **PLENARY 2** Ina Blom
*Video and Autobiography vs. the Autobiography
of Video. Technicity and Subjectivity in the
Realm of Realtime*
- 11 am **PLENARY 3** Pascal Gielen
The Chronotopy of Creative Labour
- 12-12:30 pm Deborah Hauptmann
*The Planet has Grown a Central
Nervous System*
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- 1:30 pm **PLENARY 4** Alexei Penzin
*The Only Place to Hide?
Sleep in Cognitive Capitalism*
- 2:30 pm **PLENARY 5** Sarah Rifky
Nabokov's Synesthesia
- 3:30-4 pm Charles T. Wolfe
*Brain Potential and the Production of
Subjectivity: The Politics of Affect(s)
as an Unfinished Project*
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- 4:30 pm **PLENARY 6** Maurizio Lazzarato
Does Cognitive Capitalism Exist?
- 5:30 pm **PLENARY 7** Matteo Pasquinelli
*What Mirror Neurons Tell Us About
Cognitive Capitalism*
- 6:30-7 pm Arne De Boever
*"All of us go a little crazy at times":
Finance and Fiction in a State of
Generalized Psychosis*

Saturday, March 9th, 2013

- 10 am **PLENARY 8** Sanford Kwinter
*The Brain and its Budget or
The Difference Engine*
- 11 am **PLENARY 9** John Roberts
*Art and Praxis: Metastability,
Legibility, Situatedness*
- 12-12:30 pm Liss C. Werner
*Towards Acognitivist Architecture.
A Cybernetic Note Beyond Parametricism*
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- 1:30 pm **PLENARY 10** Tom Holert
*Interventionist Investigation.
Nongovernmental Politics and
Artistic Research*
- 2:30 pm **PLENARY 11** Hito Steyerl
Withdrawal From Representation
- 3:30-4 pm Armen Avanessian
The Aestheticization of Research
- 4:30-6 pm **ROUND TABLE DISCUSSION**
Franco Berardi, Kerstin Stakemeier
and others.
- 8:00 pm **BOOK LAUNCH**
*The Psychopathologies of Cognitive
Capitalism: Part one* at Archive Kabinett

BIOGRAPHIES

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Armen Avanessian studied philosophy and political science in Vienna and Paris. After completing his dissertation in literature, “Phenomenology of the Ironic Spirit: Ethics, Poetics, and Politics of Modernity” (in Bielefeld), he was a freelance journalist and editor in Paris and a publisher in London. In 2007 Avanessian took up his current position at the Peter Szondi Institute for Comparative Literature at the Free University Berlin. In 2011 he was a Visiting Fellow in the German Department at Columbia University and in 2012 at the German Department at Yale University. In 2012 he founded a research platform on Speculative Poetics including a series of events, translations and publications: www.spekulative-poetik.de. Avanessian has published – *Phänomenologie ironischen Geistes. Ethik, Poetik und Politik der Moderne* (Fink, 2010) and (together with Anke Hennig) *Präsens. Poetik eines Tempus* (Diaphanes, 2012). He has also edited several volumes, including (together with Winfried Menninghaus and Jan Völker) *Vita aesthetica. Szenarien ästhetischer Lebendigkeit* (Diaphanes, 2009), (together with Luke Skrebowski) *Aesthetics and Contemporary Art* (Sternberg, 2011), and *Realismus Jetzt! Spekulative Philosophie und Metaphysik für das 21. Jahrhundert* (Merve, 2012).

Ina Blom is a Professor at the Institute of Philosophy, Classics, History of Art and Ideas at the University of Oslo. Her fields of research are modernism/avant-garde studies and contemporary art, with a particular focus on media aesthetics and the relationship between art and technology. She is currently head of *The Archive in Motion* – an interdisciplinary research project studying changes in social memory under the impact of new media technologies. Her most recent book is *On the Style Site. Art, Sociality and Media Culture*. New York: Sternberg Press, 2007 (2009)

Arne De Boever teaches American Studies in the School of Critical Studies at the California Institute of the Arts, where he also directs the School’s MA Program in Aesthetics and Politics. He has published numerous articles on literature, film, and critical theory and is editor of *Parrhesia: A Journal of Critical Philosophy*. He also edits the critical theory/philosophy section of the *Los Angeles Review of Books*. His book *States of Exception in the Contemporary Novel*.

Pascal Gielen is director of the research center Arts in Society at the Groningen University where he is Professor sociology of art. He leads also the research group and book series ‘Arts in Society’ (Fontys School for the Arts, Tilburg). Gielen has written several books on contemporary art, cultural heritage and cultural politics. In 2009 Gielen edited together with Paul De Bruyne the book ‘Being an Artist in Post-Fordist Times’ and he published his new monograph ‘The Murmuring of the Artistic Multitude. Global Art, Memory and Post-Fordism’. In 2011 De Bruyne and Gielen edited the book ‘Community Art. The Politics of Trespassing’ and in February 2012 their book ‘Teaching Art in the Neoliberal Realm. Realism versus Cynicism’ came out. In February 2013 the book ‘Institutional Attitudes. Instituting Art in a Flat World’ (ed. Gielen) will be launched.

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Deborah Hauptmann is Associate Professor of Architecture at the Delft University of Technology. She is currently acting Chair of Architecture Theory and the Director of the DSD (Delft School of Design), an internationally recognized platform for research and advanced education. Hauptmann’s research draws on a trans-disciplinary approach to architecture, which includes disciplines such as philosophy, cultural & media studies, the social sciences and the neurosciences. Her recent publication, a coedited volume with Warren Neidich, *Cognitive Architecture: From Biopolitics to Noopolitics: Architecture and Mind in the Age of Information and Communication* (010 Publishers: Rotterdam, 2010) is an example of this approach. Hauptmann is a Bergson scholar, she lectures internationally and contributes as a moderator at conferences and events both locally and abroad.

Tom Holert is an art historian and critic who lives in Berlin and Vienna where he teaches and conducts research at the Academy of Fine Arts Vienna. He was editor of *Texte zur Kunst* and *Spex*, contributed to numerous exhibition catalogues, collective publications and journals such as *Artforum*, *Texte zur Kunst*, *Camera Austria*, *SpringerIn*, *Afterall* etc. and (co-)authored books on visual culture, politics, war, mobility, glamour and the governmentality of the present – most recently *Marc Camille Chaimowicz. Celebration? Realife* (London / Cambridge, MA: Afterall / MIT 2007) and *Regieren im Bildraum* (Berlin: b_books/Polypen, 2008). With Mark Terkessidis he founded, in 2000, the Institute for Studies in Visual Culture. Currently, Holert works on a book on notions of artistic epistemology and on a long-term study about modernist art and culture and experimental psychology (“The Diagnostic Modern”).

Sanford Kwinter, Co-Director, Master in Design Studies Program. Kwinter is Professor of Architectural Theory and Criticism at the Harvard Graduate School of Design. He is a writer and editor who holds a PhD in Comparative Literature from Columbia University. He was cofounder and editor of the journal *ZONE* and *Zone Books* for 20 years. His books include *Architectures of Time: Towards a Theory of the Event in Modernist Culture* (MIT Press, 2001), *Far From Equilibrium: Essays on Technology and Design Culture* (Actar, 2008) and *Requiem: For the City at the End of the Millennium* and the forthcoming *Soft Systems on the life sciences and and their impact on design*.

Maurizio Lazzarato is an Italian sociologist and philosopher researching areas such as labour ontology, biopolitics, immaterial labour and cognitive capitalism. He is an expert on Gabriel Tarde, co-founder of the magazine *Multitudes*, who has been specializing in the analysis of cognitive capitalism, and its discontents, hence his work on the P2P-concept of *Multitudes*, the coordination format in political and economic resistance, etc.. His work is historically situated in the Italian movement of ‘autonomous Marxism’.

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BIOGRAPHIES

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Yann Moulier Boutang is currently Professor Economics at UTC and since 2007 teaches Humanities, Social Sciences and Digital Culture at the Superior School of Art and Design of Saint Etienne. He is the Director of the Quarterly *Multitudes* as well as being on the editorial board of the reviews *Traces*, *Subjectivity*, *Cosmopolitiques*, *Vraiment Durable*. In 2012 he published *Cognitive Capitalism*, Polity Press, Cambridge, UK. He wrote his Phd on the origin of wage labour and modern Slavery (1998).

Abdul-Karim Mustapha is co-editor of *The Philosophy of Antonio Negri*, Volumes I and II. He has published as in *South Atlantic Quarterly* and *African Arts* among other journals. He also serves on the editorial board of *Multitudes*.

Warren Neidich is an artist and theorist who works between Los Angeles and Berlin. Artistic interventions create places for the disorganization and then reorganization of the understanding. "Art before Philosophy not After". Recent awards include The Fulbright Scholar Program Fellowship, Fine Arts Category, American University Cairo, Cairo, Egypt, 2013, The Murray and Vickie Pepper Distinguished Visiting Artist and Scholar Award, Pitzer College, 2012, The Fulbright Scholar Program Fellowship, Fine Arts Category, Faculty of Fine Arts University "Ss. Cyril and Methodius", Skopje, 2011 and the Vilem Flusser Theory Award, Berlin, Germany, 2010.

Matteo Pasquinelli is a writer and academic researcher. He completed his doctorate at Queen Mary University of London with a thesis on the new forms of conflict within knowledge economy and cognitive capitalism. He wrote the book *Animal Spirits: A Bestiary of the Commons* (2008) and edited the collections *Media Activism* (2002) and *C'Lick Me: A Netporn Studies Reader* (2007). He writes and lectures frequently at the intersection of French philosophy, media theory and Italian operaismo. He is a member of the international collectives *Uninomade* and together with Wietske Maas he developed the art project *Urbanibalism*. His current project is a book about the influence of German biophilosophy on the genealogy of biopolitics.

Alexei Penzin is a researcher at the Institute of Philosophy of the Russian Academy of Sciences, Moscow, and a member of the artists and intellectuals group *Chto Delat/What is to be done?*. His major fields of interest are philosophical anthropology, Marxism, post-Soviet studies, and the philosophy of art. Penzin has authored numerous articles and is currently working on a book titled *Rex Exsomnia: Towards a Political Economy of Sleep*.

Sarah Rifky is a curator and writer living in Cairo. She is Co-Director of *Beirut* and Founding Director of CIRCA (Cairo International Resource Center for Art). Her projects include *Invisible Publics* (Cairo, 2010); *an accord is first and foremost a proposition* (New York, 2011); *The Popular Show* (Cairo, 2011) and *The Bergen Accords* (Bergen, 2011). She was a curatorial agent for *DOCUMENTA* (13) and author of *The Going Insurrection* (2012). She is an irregular contributor to art publications and periodicals including *Alphabet Prime*, *Bidoun*, *Mousse*, *Spike Art*, *The Exhibitionist*, *Egypt Independent* and others.

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John Roberts is Professor of Art & Aesthetics at the University of Wolverhampton, and is the author of a number of books, including *The Art of Interruption: Realism, Photography and the Everyday* (Manchester University Press, 1998), *The Philistine Controversy* (with Dave Beech, Verso 2002), *The Intangibilities of Form: Skill and Deskilling in Art After the Readymade* (Verso, 2007), and *The Necessity of Errors* (Verso 2011). He has also contributed to a wide range of journals and magazines, including, *Radical Philosophy*, *New Left Review*, *Third Text*, *New Literary History*, *Oxford Art Journal*, *Chto Delat*, *Parallax*, *Manifesta*, *Philosophy in Photography*, *Journal of Modern Craft* and *Journal of Visual Art Practice*. He lives in London.

Hito Steyerl is a filmmaker and writer. She has consistently worked in expanding and questioning forms of documentary essay starting from time based practices but increasingly spilling over into other media. In both texts and visual work she sustains a materialism of media that highlights the material objectivity of images and their infrastructures. Over the past two decades, Steyerl has engaged with issues of political violence, media circulation and digital popular culture in relation to documentary filmmaking. The concern of her artistic practice has been described as the affective labor of the image.

Liss C. Werner is a German Architect registered on Berlin, visiting Professor Carnegie Mellon University, School of Architecture, Pittsburgh and founder of *Tactile Architecture – Office for System-Architektur*. At CMU she continued her upper level computational research studio 'Codes in the Clouds' published at the *DigitalFutures* exhibition in Shanghai 2011 and exhibited at the *Venice Biennale* 2012. Liss C. Werner holds a Diploma and Master of Architecture with commendation from The Bartlett as well as a 1st class Bachelor of Arts from the University of Westminster. Further she studied at RMIT. Liss received the deVere Urban Design Prize, Peter Fuld Scholarship and George N. Pauly Fellowship. Liss C. Werner is a member of *Architectural Humanities Research Association (AHRA)*, the *Architektenkammer* in Berlin and the *American Society of Cybernetics (ASC)*.

Charles T. Wolfe is a Research Fellow, Department of Philosophy and Moral Sciences and Sarton Centre for History of Science, Ghent University. He works primarily on early modern philosophy and the life sciences – especially medicine, biology and natural history –, focusing on themes such as the man-machine, organism, vitalism, materialism, monsters and determinism, and figures including *La Mettrie* and *Diderot*, extending into 20th century 'biophilosophy' with *Kurt Goldstein* and *Georges Canguilhem*. A former co-editor of *Multitudes* and *Chimères*, he has published in journals such as *Early Science and Medicine*, *Perspectives on Science, Progress in Biophysics and Molecular Biology*, *Dix-huitième siècle* and *Chimères*, *CTheory*, *Flash Art* and *Multitudes*; his edited volumes include: *Monsters and Philosophy* (2005), a special issue of *Science in Context* on *Vitalism without Metaphysics?* (2008); *The body as object and instrument of knowledge* (with O. Gal, 2010); *The Concept of Organism* (with P. Huneman, HPLS, special issue, 2010), *Vitalism and the scientific image, 1800-2010* (with S. Normandin, Springer, forthcoming), and *Brain Theory* (forthcoming). His current project is a monograph on the conceptual foundations of vitalism. Papers and talks available at <http://ugent.academia.edu/CharlesWolfe>

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