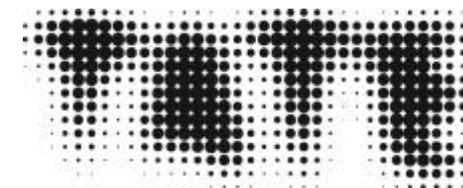


New Materialism Training School
Research Genealogies and Material Practices
Fri 27-Sun 29 May 2016
Tate Modern, Bankside, London



Workshop Details	Title	Workshop Descriptions + Recommended Readings
FRI 27 MAY 18:00-19:30	Welcome and public conversation	Welcome and public conversation ‘New Materialisms: reconfiguring the object’ between Francesco Manacorda, Artistic Director of Tate Liverpool and Prof. Ann-Sophie Lehmann, University of Groningen chaired by Dr. Iris van der Tuin, Utrecht University
SAT 28 MAY 10:00-13:00	Group discussions	Trainees groups in small seminar discussions with Trainers [max 10 per group, sign up required prior to Training School – details circulated with registration]
WORKSHOP 1 SAT 28 MAY 14:00 – 17:00 PROF. AUD SISSEL HOEL + DR. RICK DOLPHIJN	[performance]: Apparatuses: reality in art and technology	<p>In this workshop, we conceptualise apparatuses with a view to their capacity to open up and realise another world, a world that is new yet always already there. Art and technology are approached as mediators, not in the representational sense but in their performance. Thus conceived, apparatuses are never secondary principles when it comes to staging a world (Barad). New worlds are engendered through creative leaps, through in(ter)ventions that release new potentials. Taking the point of departure from the Mona Hatoum exhibition (see also Bensmaïa), the workshop explores Simondon’s notion of ‘technicity’ (Hoel & Van der Tuin 2013), and extends the Deleuzian notion of ‘occupation’ (Dolphijn 2014).</p> <p>Keywords: performance, perception, vision, apparatus, technicity, occupation</p> <p>Recommended readings: Bensmaïa, Réda (2009) ‘“Objeux”: Mona Hatoum and the Return of the Oracle’ in <i>Mona Hatoum: Interior Landscape</i>. Réda Bensmaïa and Chiara Bertola, Milan and New York: Charta Books, pp. 70-77.</p> <p>Barad, Karen (2007) ‘Agential Realism: How Material-Discursive Practices Matter’ in <i>Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter</i>. Durham and London: Duke University Press, pp. 132- 185.</p> <p>Rick Dolphijn (2014) ‘The Revelation of a World that was Always Already There: The Creative Act as an Occupation’ in <i>This Deleuzian Century: Art, Activism, Life</i>. Edited by Rosi Braidotti and Rick Dolphijn. Leiden and Boston: Brill Rodopi, pp. 185-207.</p> <p>Hoel, Aud Sissel and van der Tuin, Iris (2013) ‘The Ontological Force of Technicity: Reading Cassirer</p>

<p>WORKSHOP 2 SAT 28 MAY 14:00 – 17:00</p> <p>DR. VERA BUHLMANN + DR. IRIS VAN DER TUIN + PROF. FELICITY COLMAN</p>	<p>[thinking]: Genealogies of Ideas in Research</p>	<p>and Simondon Diffractively' in <i>Philosophy & Technology</i>, (26/2), pp. 187-202.</p> <p>Whether we conceptualise philosophically or in relation to art practice, we collect thought-material specified and ideas already produced by those who preceded us. As per academic custom, such existing thoughts are footnoted and referenced in a bibliography. This workshop will explore how to think critically and creatively about genealogies of ideas in academic and artistic research. We ask what it is to think of the material that is the object of conceptualisation within a research project? Further, we want to question how then as researchers, we can approach the givens/data that factors in the conceptualisation? Starting from Susanne K. Langer's assumption that actualised links between concepts and between authors/makers are mere historical facts that cannot exhaust all that should be emphasised with regard to an idea's genealogy, with Langer, we ask to what extent are we aware of who and what has influenced our thinking? Where do our ideas come? To what extent is our conceptualization governed by others' conceptualisation at all?</p> <p>Engaging tools that assist in the production of concepts, through attention to different factors that direct thinking (such as attention to the experience of the senses), we will experiment with how creative ideas come into being. Our example will be through looking at how the notions of "key" and "identity" could be reconsidered. Looking the role that authorship plays in the production of Ideas, (in relation to Michel Serres's theory of the Quasi-Object 2007), we examine the formalised notion of "signature" (Derrida) in relation to "masterpieces" (Gertrude Stein; Serres 1983), and as a signature is used in cryptography and technical communications, as well as, arguably, in "technical objects" (Simondon). By the end of the workshop, participants will have examined the creation of a Canon, and alternative ways of approaching concept creation through genealogies of research.</p> <p>Keywords: Genealogy, Ideas, Creativity, Senses, Concepts, Thinking</p> <p>Reading: Derrida, Jacques (1988 [1972]) "Signature, Event, Context" in <i>Limited Inc.</i> Northwestern University Press. http://users.clas.ufl.edu/burt/inc.pdf</p> <p>Langer, Susanne K. (1957 [1942]) "The New Key" in <i>Philosophy in A New Key: A Study in the Symbolism of Reason, Rite and Art</i>, 3rd ed. Cambridge, MA and London: Harvard University Press, Chapter 1.</p> <p>Serres, Michel (2007 [1980]) "Theory of the Quasi-Object" in <i>Parasite</i>, L.R.Schehr (trans.), Minneapolis and London: University of Minnesota Press, pp. 224-234.</p> <p>Serres, Michel (1983 [1982]) "Noise," trans. L. R. Schehr, <i>SubStance</i> (12: 3): pp. 48–60 (ref here 55). The article makes up chapter 1 of Serres's 1982 book <i>Genesis</i>, G. James and J. Nielson (trans.), Ann Arbor: University of Michigan Press, (1999 [1982]).</p> <p>Simondon, Gilbert "Save the technical object" an unpublished English translation (p.1-5) by Andrew</p>
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		<p>Illiadis of a 1983 interview that Gilbert Simondon gave to the French magazine <i>Esprit</i> (Esprit 76:147-52. 04/1983). Here accessed at: https://philosophyofinformationandcommunication.wordpress.com/2013/03/06/is-not-all-creation-a-transgression-gilbert-simondon-interview-1989-save-the-technical-object/</p> <p>Stein, Gertrude (1936) "What are Masterpieces and why are there so few of them?" http://gaslight.mtroyal.ab.ca/gaslight/masterpieces.htm</p>
<p>WORKSHOP 3 SAT 28 MAY 14:00 – 17:00</p> <p>PROF. CATHRINE HASSE + DR. MALOU JUESKJAER + PROF. ROBERT ROSENBERGER</p>	<p>[intra-action]: The Robot is Present – Exploring Posthuman Bodies</p>	<p>The participants will explore specificities of the constitutive qualities of intra-actions, of worlds in the making – focused on ‘bodily presence’ in light of posthumanism. The workshop is inspired by the performance art of Marina Abramovich “The Artist is present” (MoMa, 2010). The setting is very simple in her project – she is sitting on a chair looking at whoever sits in front of her. She is alive and breathing – but does not speak a word. In our workshop, the participants will intra-act with a live robot, NAO. The robot is 58 cm, white and red and ‘cute’ and it can ‘breathe’ and talk.</p> <p>Engaging with specific artworks at TATE, we will explore how bodies are present in art as well as new technologies like cyborgs, robots and avatars, as well as how bodies (/bodyparts) are othered. We will discuss issues of the body and subjectivity in light of theorisations of the new-materialism, posthuman, post-antropocene, (post-colonialism). We will frame these discussions drawing on various inspirations. Partly through technology studies and postphenomenology. Partly through a Haraway and Baradian (and others) onto-epistemological inspired take on body and matter as “wor(l)ds in the making”. Affect theory is invited in to the discussion of ‘presence’. Finally we will explore a positioning (or manifesto) advocated by Braidotti, of a radical posthuman subjectivity:</p> <p>“The posthuman subjectivity I advocate is rather materialist and vitalist, embodied and embedded, firmly located somewhere, according to the feminist ‘politics of location’ [...] a theory of subjectivity as both materialist and relational, nature-cultural and self-organising is crucial in order to elaborate critical tools suited to the complexity and contradictions of our times [...] a serious concern for the subject allows us to take into account the elements of creativity and imagination, desire, hopes and aspirations without which we simply cannot make sense of contemporary global culture and it’s posthuman overtones.”</p> <p>During discussions, participants are also invited to draw in reflections from their research projects (concerning theory, concepts, methodology, analytical strategies)</p> <p>Keywords: new materialisms, posthumanism, robots, (human-nonhuman)bodies, othered bodies, humanoid technologies, sensorium, affects, spatiality</p>

		<p>Reading: Barad, K (2012) "On Touching - The Inhuman That Therefore I Am," in <i>differences: A Journal of Feminist Cultural Studies</i>, v.23(3): 206-223, 2012</p> <p>Braidotti, R (2013) <i>The Posthuman</i>. Cambridge. Polity Press. (chapter x)</p> <p>Hasse, C. (2014) <i>An Anthropology of Learning</i>. Doordrecht: Springer Verlag (chapter x)</p> <p>Haraway, D. (1991) <i>Simians, Cyborgs, and Women: The Reinvention of Nature</i>. New York: Routledge,</p> <p>Rosenberger, R. (2013). <i>Mediating Mars: Perceptual experience and scientific imaging technologies</i>. <i>Foundations of Science</i>, 18, 75–91</p> <p>Spivak, G. C (1988) "Can the Subaltern Speak?" In Cary Nelson and Lawrence Grossberg, eds., <i>Marxism and the Interpretation of Culture</i>, pp. 271-313. Urbana: University of Illinois Press</p>
<p>WORKSHOP 4 SUN 29 MAY 11:00-13:00</p> <p>PROF. ALICE KETTLE + PROF. MARIA TAMBOUKU</p>	<p>[making] : Material Matters of practice</p>	<p>The anthropologist Daniel Miller suggests that materiality concerns removing the separation between subject and object. Our relationships with objects and thus the environment are mutually constituted and constituting. We create ‘things that in turn create us... All we have is a process in time by which the very act of creating form creates consciousness...’ (Whitehead 1985 <i>Process and Reality</i>). As Alfred Whitehead suggests, we emerge from the world and not the world from us. But how can we discern lines and traces of emergence? In short how can we chart processes while we are part of them? (see Tamboukou 2015)</p> <p>This workshop will playfully experiment with creating objects that create their own form through the associations and histories of their materiality. Miller speaks of illusion. We will explore space/time/matter entanglements, discuss where the boundaries of implication and substance are held within the objects we create and will finally attempt to think what it means to be part of a world that we are trying to understand.</p> <p>Key words: objects, material, narrative, relationships, space, time</p> <p>Reading: Tamboukou, M. & Livholts, M. (2015) <i>Discourse and Narrative Methods Theoretical Departures, Analytical Strategies and Situated Writings</i>, London, Sage. http://www.sagepub.in/upm-data/68112_Livholts_Discourse_and_Narrative_Methods_Chapter_4.pdf</p>

		<p>Tamboukou, M. (2015) “ Feeling Narrative in the Archive: the question of serendipity” https://www.academia.edu/11316138/2015_Feeling_Narrative_in_the_Archive_the_question_of_serendipity</p> <p>Ravetz, A. Kettle, A. Felcey, H. (2013) <i>Collaboration through Craft</i>, London, Berg.</p> <p>Miller, D. (2010) <i>Stuff</i>, Cambridge, Polity. [review]: http://www.asj.upd.edu.ph/mediabox/archive/ASJ-47-2011/bookreview_josef.pdf</p> <p>Whitehead, A., N., (1985 [1929]) <i>Process and Reality</i> [Corrected Edition], eds. Griffin D. R. and Sheburne D.W. New York: The Free Press.</p>
<p>WORKSHOP 5 SUN 29 MAY 11:00-13:00</p> <p>DR. HELEN PALMER + DR. ANKE HENNIG</p>	<p>[texts]: Materiality of writing</p>	<p>In this workshop we will experiment with different ways of considering writing as agential matter. We will explore and discuss the range of forms, modes, genres and of writing available for use in research practices of all kinds. New materialist thought and sometimes the modality of its conveyance in writing can highlight a range of both difficulties and affordances for research considered as writing. New materialist practices both enrich and problematise the traditional delineations of sound and shape as constitutive of the materiality of language (cf. Barad; Zolf). Considered in the context of the material transformation embodied in the contemporary mediation and remediation of text, the workshop will explore the status of writing in its specificity (see Flusser). Together, we will ask how writers, readers and writing itself can become, act and create, through and with material language? Are the material and morphological complexities of writing, considered in the expanded domain of the contemporary, genuinely new or are they simply a manifestation of metaphorical or analogical novelty in this context? (see Lecerle)</p> <p>To address these questions, the workshop will engage with assorted written components, devices and objects to create assemblages of meaning matter. We will consider how new materialist practices offer new ways of experimenting with and conceptualising the material components of writing in all its forms: letters, morphemes, emoticons, squiggles, maps, lines, words, and poems. Activities will include genre-hopping, devising and powering sense-nonsense generators, becoming-phonemes, discussions around mediations, translations, adaptations, rewritings, performative contradictions, and others.</p> <p>Keywords: Gesture, Language, Performance, Matter, Agency, Becoming</p> <p>Reading: Barad, Karen (2003) ‘Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter’ in <i>Signs</i> (28: 3), pp. 801-831. http://www.jstor.org/stable/10.1086/345321</p>

		<p>Flusser, Vilém (2011) <i>Does Writing have a Future?</i> (trans. N. A. Roth). Minneapolis: University of Minnesota Press, pp. 3-46. https://muse.jhu.edu/books/9780816676958</p> <p>Lecerle, Jean-Jacques (2013) 'Ing' in <i>Inflexions 6</i>, 'Arakawa and Gins' (January), pp. 72-79. http://www.inflexions.org/n6_lecerle.pdf</p> <p>Zolf, Rachel (2007) Excerpt from <i>Human Resources</i>. Toronto: Coach House Books. http://epc.buffalo.edu/authors/zolf/1552451828_HumanRes_Book_excerpt.pdf</p>
<p>WORKSHOP 6 SUN 29 MAY 11:00-13:00</p> <p>DR. MARC KOSCIEJEW + WHITNEY STARK</p>	<p>[research]: Information, archives, artifacts - Approaching Documentation: Materiality, Institutionality, Discipline, Historicity, and the Antelope</p>	<p>The document is one of the oldest material objects of all recorded civilisations, which we are, in many ways, still dependent upon today. Understanding documentation's diverse roles and effects, such as materialising information, can help us more fully appreciate its many implications, and also help extend understandings of materialism. According to Niels Windfeld Lund, "almost in any corner of society, it becomes more and more important to document that you are doing what you are supposed to do, that you have not done anything wrong, and how good you are in doing what you are doing. Sometimes, documentation becomes more important than the very activity or person it is documenting!" Documents play prominent roles in contemporary life. Documents are ubiquitous: we are completely surrounded by and immersed in documentation that helps constitute information and ideas and connect us to various institutions, practices, relationships, and histories. As Annalise Riles notes, documents, and the ability to produce, deploy, and control them, are the emblems of contemporary bureaucracy, society, and life. But in their ubiquity, they are, in some ways, hidden. David Levy observes that, because documents are so commonplace, we have become inured to them.</p> <p>But what is a document? What does it mean "to document"? What are some of the effects of documentation? Documentation – that is, documents and their materiality, associated practices, institutions, infrastructures, and histories – plays important roles in the way we construct, organise, manage, and understand our lives and the world around us. One of documentation's most important constitutive effects, moreover, is the materialisation of information, helping transform this seemingly intangible "thing" into something tangible upon which entire technologies, systems, institutions, professions, practices, and relationships are based.</p> <p>This workshop presents some of conceptual approaches to documentation, presenting some major theoretical frameworks and other intellectual tools to help analyse and understand the diverse implications and importance of documentation, especially in the materialisation information. This workshop introduces and discusses some of the leading thinkers in documentation science, including Suzanne Briet, Michael Buckland, Bernd Frohmann, and Niels Windfeld Lund, and some central concepts in the field, such as materiality, the doceme, and the antelope. This workshop will help establish a foundation upon which to apply and build further knowledge and research on documentation.</p> <p>Keywords: document, information, institutions, history, images</p>

		<p>Reading: Buckland, Michael. K. (1997), "What is a Document?" School of Information Management & Systems, University of California, Berkeley. http://people.ischool.berkeley.edu/~buckland/whatdoc.html</p> <p>Frohmann, Bernd. (2009). "Revisiting 'what is a document?'" <i>Journal of Documentation</i> 65(2), pp. 291-303.</p> <p>Frohmann, Bernd. (2004). "Documentation Redux: Prolegomenon to (Another) Philosophy of Information". <i>Library Trends</i> 54, pp. 387-407.</p> <p>Lund, Niels Windfeld. (2010). "Document, text and medium: concepts, theories and disciplines." <i>Journal of Documentation</i> 66 (5), pp. 734-749.</p> <p>Lund, Niels Windfeld and Michael Buckland. (2008). "Document, documentation, and the Document Academy: introduction." <i>Archival Science</i> (8), pp. 161-164.</p>
<p>WORKSHOP 7 SUN 29 MAY 14:30-16:30</p> <p>DR. ANNA HICKEY- MOODY + DR. HELEN PALMER + DR. REBECCA COLEMAN</p>	<p>[concepts] : The Materiality of Art</p>	<p>This workshop explores new materialist thought as a way of rethinking arts practice. As a practice based workshop, we take creative writing, dance, painting and collage as methods for remaking subjectivity and the body and exploring themes of transformation, futures and traces. We understand these practices as making thoughts and concepts matter/material, and we will work together both in and to reflect on processes of materialisation, and how matter may be materialised differently through iterating the 'same' materials through distinct artistic practices.</p> <p>The movement practice is designed for untrained bodies and is explorative and cross-disciplinary. We will work physically and practically as a group with our bodies, moving from the belief that bodies matter as matter; and bodies constitute an assemblages of times, places and traces of pasts through which we actualise futures. Bodies, therefore, are discursive practices themselves, and they are inseparable from the environments in which they move, shape and express. We will use our bodies to produce simple choreographed movements, which we will then map through the space. These mapped movements will be later rendered through painting, so the end result will be a series of material expressions and productions of our own responses to the ideas in the readings. In moving and making bodies this way, we hope to demonstrate that creative practices can remake reductive, historically determined and governed images, figures or metaphors assigned to differently gendered, differently abled, diversely classed and raced bodies. After a series of movement explorations, we consider the proposition that dance movements performed by a body are meaningful, particular ways of generating embodied concepts.</p> <p>We will then explore the embodied concepts created through movement as collages, collating images,</p>

		<p>words, colours, and drawing lines or figures that express the aesthetics and themes found in the movement work. We see collage as an accessible method through which materials from multiple and diverse sources, spatialities and temporalities may be assembled together and potentially transformed. We pay attention to these materials (including paper, scissors, glue, pens), as well as the specific practices through which they are transformed (including cutting, tearing, folding).</p> <p>We conclude by writing about the methodology. We will share one aspect of our work and the end of the workshop: a movement, a collage or a poem or some words. You need to wear comfortable clothes and bring a journal.</p> <p>Keywords: embodied, body, dance, matter, movement, transformation</p> <p>Reading: Deligny, F. <i>Maps and Wander Lines</i> buy online, URL: www.ideabooks.nl [scanned sections will be available at the workshop]</p> <p>Hickey-Moody. A. (2002) 'Ethical Affects' in <i>Unimaginable Bodies: Intellectual Disability, Performance and Becomings</i>. Sense Publishers, Netherlands, (Chapter 5) https://www.sensepublishers.com/catalogs/bookseries/transgressions-cultural-studies-and-education/unimaginable-bodies/</p> <p>Joy, J. (2014) 'Introduction' from <i>The Choreographic</i> by Jenn Joy, MIT Press. https://mitpress.mit.edu/books/choreographic</p>
<p>WORKSHOP 8 SUN 29 MAY 14:30-16:30</p> <p>MR SAM SKINNER + MR MIRKO NIKOLIC</p>	<p>[community]: Curating the Material Community</p>	<p>The concept of community has continually evolved, traversing place, ethnicity, morality, symbolism, and communication. What if we evolve it further, beyond the human-centric, to entangle (it) with matter in all its unruly liveliness from weather systems to the molecular - forging a more open, distributed, nomadic sense of community? (see Vermeulen/ Braidotti)</p> <p>This workshop explores what a concept of a material community might offer this question. It will investigate modes in which agency cannot be owned, but is necessarily distributed and shared (see Bennett; Bromberg). An ontology that shifts focus from configurations of bodies, flows and signs, to what their concatenations allow or constrain, what they can do together. We will explore what modes of inter-dependency and autonomy might be enabled through such differential participations of affects and bodies? (see Wark) What artistic mediations support bringing these heterogeneous bodies together, and to what end? These are working questions that aim to move beyond narrow either/or binaries, and spark praxises of "yes and", in order to develop collective, open, and experimental works of composition that understand community in a number of ways, which we might describe</p>

		<p>performatively, as an action, or in New Materialists terms an intra-action that works through and between different materialities and spatio-temporalities (see Kleinman/ Barad).</p> <p>By the end of the workshop, participants will have the tools with which to analyse, experiment with, and express the materials and moments of their concept of community. Together, we will examine how intersections can be animated towards the creation of radical cartographies, genealogies and expressions, breaking community free from discourses of the state and boundary making, towards hybrid ecologies, liquid networks, democracies of objects, and vibrant collectives, where matter conjoins and animates all things equally, communally, differently.</p> <p>Keywords: community, communication, intra-action, affect, materiality</p> <p>Reading: Bennett, Jane (2011) 'Powers of the Hoard: Artistry and Agency in a World of Vibrant Matter' Lecture hosted by the Vera List Center for Art and Politics and The New School, New York, Tuesday, September 13, 2011. Watch at: https://www.youtube.com/watch?v=q607Ni23QjA</p> <p>Bromberg, Svenja (2013) 'The Anti-Political Aesthetics of Objects and Worlds Beyond', <i>Mute</i> (July) Online: http://www.metamute.org/editorial/articles/anti-political-aesthetics-objects-and-worlds-beyond</p> <p>Kleinman, Adam (2012) 'Karen Barad interviewed by Adam Kleinman' in <i>Mousse</i> 34. An issue about dOCUMENTA (13) (June) Available for download at: http://www.academia.edu/1857617/ Intra-actions Interview of Karen Barad by Adam Kleinmann</p> <p>Wark, McKenzie (2015) 'Molecular Red: Theory for the Anthropocene' in <i>e-flux journal</i> (63, March) Online: http://www.e-flux.com/journal/molecular-red-theory-for-the-anthropocene-on-alexander-bogdanov-and-kim-stanley-robinson/</p> <p>Vermeulen, Timotheus (2014) 'Borrowed Energy: Rosi Braidotti interviewed by Timotheus Vermeulen' <i>Frieze</i> (165: September) Online: http://www.frieze.com/issue/article/borrowed-energy/</p>
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<p>PUBLIC WORKSHOP SUN 29 MAY 14:30-16:30</p> <p>DR. AISLINN O'DONNELL + MS KATY FITZPATRICK</p>	<p>[art & philosophy] : with Children</p> <p>Does Matter Matter in Art?: Old Material, New Material, Everyday Material, No Material</p>	<p>How often does someone say "That's not art!!"? Are they right? What makes us say that one thing or kind of experience is an artwork and another thing or experience isn't? How do artists use and re-work materials, and do they have to always create something new? Is it the idea, rather than the object, that is more important in art? Are there any limits on the materials or matter that artists can use to make art? What about those artworks that involve everyday objects, like urinals, or everyday activities like eating together? Can they really be seen as art?</p> <p>Philosopher Dr Aislinn O'Donnell and Education Curator Katy Fitzpatrick invite you to join us for an art and philosophy session. The session is for children aged 8+ and accompanying adults. We will be engaging in a range of experimental exercises, activities and conversations as we explore these ideas and questions. No readings or preparation required.</p> <p>Suitable for: children aged 8+ accompanied by one (or two) adults.</p>
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