New materialist approaches are increasingly announced, articulated, exercised and contested across a gamut of often entwining research fields from art theory, media studies and feminist philosophy to sociology, gender and sexuality research, and science and environmental studies. In addition to the cross-evolving discussions in these areas, there is growing need to consider the connections but also the specificity of new materialisms in relation to many contemporaneous intellectual developments, such as new forms of realism or post-human(ist) thought.

To encourage inquiries of this kind, we invited scholars and postgraduate students to submit for this conference proposals in reference to three concepts: movement, aesthetics, and ontology. Variations of them seem to inform much of the research done in the name of new materialisms or linkable with these approaches. Far from suggesting them as prescriptive closures to what new materialisms involve, we wanted to offer the concepts as condensation points of concerns that incarnate very differently depending on the context in which they are engaged. Movement pertains, for example, to the primacy given in many new materialist pursuits to process, emergence and the vibrancy of matter, whereas aesthetics may refer to the importance of sensation, affect, inter-/amodality or new sense- and feeling-based conceptions of politics. Ontology implicates a range of neomaterialist themes and affiliations from nature—culture continua to non-representational thought. These notions bring substance and consistency to new materialist modes of thinking and intervention – in ways both currently manifest and yet to be discovered.

The work of our distinguished keynote speakers – Barbara Bolt, Estelle Barrett, Patricia Pisters, Jukka Sihvonen, Iris van der Tuin & Cecilia Åsberg – is exemplary of the ways in which movement, aesthetics and ontology matter to and through new materialist examinations of the arts, the body, gender, technology, entanglements of materiality and sociality, and human—non-human relations. We were happy to receive a large number of proposals ranging between theoretical, empirical, practice-based and activist approaches. We are convinced that each one of the selected presentations will contribute to the exploration and elaboration of the formative stages, recent actualizations and future potential of new materialisms. They constitute an exciting assemblage of theories, practices and experiments that is bound to make the conference an inspiring event for all.

We are absolutely delighted to welcome you all in Turku!

Katve-Kaisa Kontturi, Milla Tiainen & Ilona Hongisto
Conference Convenors

Organising Committee:
Tero Karppi, Kaisa Kurikka, Taru Leppänen, Hanna Meretoja, Sari Irni, Iris van der Tuin, Cecilia Åsberg

Conference Secretaries
Kaisu Hynnä & Annu Suvanto
newmats4@gmail.com

Movement, Aesthetics, Ontology is associated with two conference series:

The international conference series on New Materialisms. The first conference "New Materialisms and Digital Culture" was held at Anglia Ruskin University in Cambridge in June 2010 and the second "Naturecultures" at Utrecht University in April 2011. The third conference "Entanglements of New Materialisms" was organized by Linköping University in May 2012. The keynote speakers of these events have included, among others, Stacy Alaimo, Donna Haraway, Vicki Kirby, Adrian MacKenzie and Anna Powell. This event is the 4th New Materialisms conference.

Rethinking Art Studies (REARS) conference series. The first conference "Regulated Liberties: Negotiating Freedom in Art, Culture and Media" was held at the University of Turku in August 2009. Keynote speakers included Bracha Ettinger, Brian Massumi and Tiina Rosenberg. This event is the 2nd REARS conference.
Morning keynote lectures are held at PharmaCity Auditorium (Itäinen Pitkäkatu 4, 20520 Turku).

All other sessions take place at Sirkkala Campus (Minerva & Artium buildings, Kaivokatu 12, 20520 Turku).

N.B! Main entrances to Sirkkala are on the courtyard / parking lot and on Sirkkalankatu/Sirkkalagatan.

Distance between the two venues is 300 meters.

Conference registration and information desk is located in the lobby between Minerva and Artium buildings, next to Janus Auditorium. Entrance to the glass-walled lobby is either from the courtyard / parking lot or from Sirkkalankatu/Sirkkalagatan.
PROGRAMME

Thursday 16.5.2013

8.30–9.20  Registration  Sirkkala Campus, lobby btwn Minerva & Artium buildings
9.30–10.00  Opening of the conference: Movement, Aesthetics, Ontology
            (Milla Tiainen, Ilona Hongisto, Katve-Kaisa Kontturi)  PharmaCity Auditorium

10.00–12.00  KEYNOTES  PharmaCity Auditorium
             Barbara Bolt: From "Truth to Materials" to the "New Materialism"
             Estelle Barrett: Materiality, Language and the Production of Knowledge

12.00–13.30  Lunch

13.30–15.30  PANEL SESSION 1  Sirkkala Campus
             1a. Music, performance, materiality  E117
             1b. Becomings of text, matter and nature  E119
             1c. Travelling objects – Historical perspectives on transnational mobility of exhibits  E325
             1d. Theorizing materiality through the unexpected  E323
             1e. Entanglements of matter, culture and science  Janus Auditorium

15.30–16.00  Break

16.00–17.00  KEYNOTE  Sirkkala Campus, Janus Auditorium
             Iris van der Tuin & Cecilia Åsberg: Thinking (about) Possibilities:
             Feminist Sources of Speculation
             Respondent: Vicki Kirby

17.00–17.15  Break

17.15–18.45  PANEL SESSION 2  Sirkkala Campus
             2a. Affect and aesthetic experimentation  E123
             2b. Materiality, religion, nomadism  E323
             2c. Visual materialities in movement  Janus Auditorium
             2d. Workshop with Esa Kirkkopelto  E321

19.00–  Book launch  Sirkkala Campus, lobby btwn Minerva & Artium buildings
             Barrett & Bolt: Carnal Knowledge: Towards a “New Materialism” through the Arts
             Dolphijn & van der Tuin: New Materialism: Interviews & Cartographies
PROGRAMME

Friday 17.5.2013

9.00–11.00  KEYNOTES  PharmaCity Auditorium
            Jukka Sihvonen: The Ship of Fools, and Theory; Jean-Luc
            Godard’s Film Socialisme reconsidered
            Patricia Pisters: Aesthetics of the Embodied Brain in
            The Neuro-Image

11.00–12.30  Lunch

12.30–14.30  PANEL SESSION 3  Sirkkala Campus
            3a. Aesthetics, ontology, subjectivity  E325
            3b. Bodies, disability studies and new materialism  Janus Auditorium
            3c. Textiles, bodies and technologies  E221
            3d. Image movements and new media  E323

14.30–15.00  Break

15.00–17.00  PANEL SESSION 4  Sirkkala Campus
            4a. Material processes, artistic practices  E325
            4b. Non-human perception  E123
            4c. Philosophy and new materialism  E119
            4d. Workshop with Astrida Neimanis  E321

17.15–17.45  Closing of the conference: new materialist futures  Sirkkala Campus,
            Janus Auditorium
## Keynotes

- Barbara Bolt: From “Truth to Materials” to the “New Materialism”  
- Estelle Barrett: Materiality, Language and the Production of Knowledge  
- Iris van der Tuin & Cecilia Åsberg: Thinking (about) Possibilities: Feminist Sources of Speculation – Respondent: Vicki Kirby  
- Jukka Sihvonen: The Ship of Fools, and Theory; Jean-Luc Godard’s *Film Socialisme* reconsidered  
- Patricia Pisters: Aesthetics of the Embodied Brain in The Neuro-Image

## Panel session 1

1a. Music, performance, materiality  
1b. Becomings of text, matter and nature  
1c. Travelling objects – Historical perspectives on transnational mobility of exhibits  
1d. Theorizing materiality through the unexpected  
1e. Entanglements of matter, culture and science

## Panel session 2

2a. Affect and aesthetic experimentation  
2b. Materiality, religion, nomadism  
2c. Visual materialities in movement  
2d. Workshop with Esa Kirkkopelto

## Panel session 3

3a. Aesthetics, ontology, subjectivity  
3b. Bodies, disability studies and new materialism  
3c. Textiles, bodies and technologies  
3d. Image movements and new media

## Panel session 4

4a. Material processes, artistic practices  
4b. Non-human perception  
4c. Philosophy and new materialism  
4d. Workshop with Astrida Neimanis
FROM “TRUTH TO MATERIALS” TO THE “NEW MATERIALISM”

...and the little hills shall rejoice on every side.
The folds shall be full of sheep: the valleys shall stand so thick with corn that they shall laugh and sing. (Psalm 65, 13, 14. King James’s version)

Lines 13 and 14 of Psalm 65 always meant a lot to the Australian artist Arthur Russell. In Arthur’s vital world, the “hills rejoice,” and the valleys do laugh and sing. We may say that the figures of speech employed in this psalm are mere analogies that imbue nature with human qualities so that we humans may identify with the plenitude and bounty of nature. Arthur would beg to differ. For him, the human is always within nature, not separate from it. His responsibility as an artist is to analyze the underlying forces in nature to create something “intensely present” which will allow (new) worlds to germinate. When this happens, says Arthur, we “will be able to ‘live’ the drawing.”

The idea that a drawing is alive, an intensive presence that insinuates itself into our world so that we ‘live’ it, offers a fundamental challenge to Western aesthetics and formalist understandings of art. According to these regimes of thought, pictures exist as objects to be viewed and appreciated by humans and compositional dynamism is figured as operating purely within the frame of the work. We are perfectly safe, since it is only an image. However, for Arthur, the function of drawing is never re-presentational and we are never safe. He does not believe that the task of drawing is to illustrate the world, tell a story about the world or take a programmatic political stance. Rather, drawing and painting are expansive forces that undo representation and create something unimaginable yet precisely ‘true-to-life’. Where we see a figure, for example, Arthur might ask us to consider not what it is, but what are the conditions through which it works. Whilst his figurative drawings may appear immediately welcoming, he invites us to go beyond the figure to the “non-literal abstract frame-work, which holds it together and us with it.” This enigmatic invitation builds us into the image. We are not outside looking at an image but actually become part of the teeming life of the work.

How does one go about achieving the event of imaging where we will be able to ‘live’ the drawing? This paper is concerned with the event of picturing, and how, through the entanglement of the form of content and the form of expression, art does its work.1 Through returning to the so-called ‘formal’ language of art and mapping the dynamism of material in which colour vibrates and shimmers, lines quiver, and shapes push and shove and topple over, the task of this paper is to demonstrate how the expansive force that is art undoes ‘the image’ and produces something true-to-life. This takes us on a journey from formalism’s “truth to materials” to the new materialism.

1 This paper responds to the challenge set out in Rick Dolphijn and Iris van der Tuin’s New Materialism: Interviews and Cartographies (2012). Dolphijn and van der Tuin argue that where artworks are concerned the task of the new materialism is to investigate the form of content (the material conditions of the artwork) and the form of expression (the sensations as they come about) in their entanglement in order to understand how ‘the experience of a piece of art is made up of matter and meaning.’ (Dolphijn and van der Tuin 2012: 90)

Biography

Barbara Bolt is a practising artist and art theorist and is currently the Associate Director, Research and Research Training at the Victorian College of Arts, at the University of...

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**Keynote**  
Thursday 16.5.2013 at 11.00
PharmaCity Auditorium

**Estelle Barrett**

**MATERIALITY, LANGUAGE AND THE PRODUCTION OF KNOWLEDGE**

Drawing on Karen Barad’s (2003) account of onto-epistemology, Iris van de Tuin asserts that, since all theories of knowing deal with the being of subjects, objects, instruments and environments, they are onto-epistemological by implication. (Van de Tuin 2013 forthcoming) If ontology concerns theories of being, and epistemology theories of knowing, how might we bring the two together to account for *movements* between being and knowing that constitute cultural production?

In this paper I will examine key ideas that emerge from the work of Julia Kristeva: “the speaking subject”, “materiality of language” and “heterogeneity” to demonstrate how ontology and epistemology are inextricably entwined in knowledge production. Kristeva’s account of creative practice not only aligns with the new materialist acknowledgement of the agency of matter, but through her elaboration of experience-in-practice, Kristeva also affirms the dimension of human/subjective agency that is implicated in cultural production. Her elaboration of practice provides a model for understanding material-discursive practices that emerge from corporeal responses. Through practice and aesthetic experience, individual history, biology, culture and the material world come together in processes that attribute value and meaning by transforming affect and drive into verbal and visual signs. In practice, there is a constant movement between the material world, the biological self (the
self as “other”) and the social self. This movement in practice gives rise to a performatative production of knowledge.

To further illuminate the notion of “onto-epistemology”, I will turn to researcher-practitioner Brian Martin’s artistic practice and his account of the relationship between Indigenous Australian art and culture. Martin tells us that in an Indigenous world view, the real, the immaterial, the imaginary and the representational occur concurrently. In putting forward the term “real immateriality” to encapsulate the notion of an Indigenous ontology, Martin extends our understanding of movements that occur between the material world, being and knowing.

Biography

Estelle Barrett recently retired from the School of Communication and Creative Arts at Deakin University where she was Associate Professor and Deputy Head of School. In 2013, she was appointed to the position of Adjunct Research Professor at Charles Sturt University. Barrett’s research interests include body/mind relations, affect and embodiment in aesthetic experience and creative practice as research. Her area of practice is creative writing. Her co-edited book, Barrett, E. and Bolt B. (Eds.) Practice as Research: Approaches to Creative Arts Enquiry, published by I.B. Tauris London in 2007 combines these interests and her experience in research pedagogy and supervision. Barrett has published reviews and articles in Real Time, Artlink, Text, Social Semiotics, Double Dialogues, The International Journal of Critical Arts and the Journal of Visual Arts Practice as well as at national and international conferences. She has recently published a book entitled, Kristeva Reframed: Interpreting Key Thinkers for the Arts, London: I.B. Tauris, (2011) that examines the relevance of the work of Julia Kristeva for the creative arts and creative arts research and a co-edited book with Barbara Bolt, Carnal Knowledge: Towards a “New Materialism” Through the Arts, London: I.B. Tauris, (2012). From 2007–2011 she was an inaugural member of the International Advisory Board: Material Thinking; inaugural member of the international editorial board of the refereed journal Studies in Material Thinking and was member of the international editorial board and reviewer for the refereed journal Creative Approaches to Research, RMIT Publishing; she was also member of the International Review Panel for the Research Into Practice Conference, 2008. She is currently a member of the editorial board of Australian Art Education.

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Keynote

Thursday 16.5.2013 at 16.00
Sirkkala, Janus Auditorium

Iris van der Tuin & Cecilia Åsberg – Respondent Vicki Kirby

THINKING (ABOUT) POSSIBILITIES: FEMINIST SOURCES OF SPECULATION

Starting from the question of what if, this talk, a transversal conversation with feminist genealogies, will address and redress the current rise of ‘speculative’ approaches in critical and cultural theories, and continental philosophy alike. We wish to address the question of speculation genealogically and will proceed in three steps. First, we will reflect upon our
shared location in North European gender studies and different approaches to feminist science studies. Having been trained by members of the infra-generation of feminists that undertook the long march through the academic institution, we find ourselves well versed in the theories and politics of gender studies. This situation comes with a particular generosity towards what has been published/done, a particular felt necessity to relate affirmatively in our work (cf. Braidotti, Lykke). It also comes with a curiosity on what previously to a large extent have lied beyond the scope of gender studies, for instance the reciprocity of biologies imagined by science. With Vicki Kirby’s question (what if culture was nature all along?) we imagine the possibilities of thinking with, for instance, the microbiome, with neuro plasticity and with the Rotifera-species for a feminist form of posthumanities. We will also compare this generous approach with the way in which speculative realism and materialism is being coined and developed (Bryant, Srnicek and Harman Eds. 2011). Second, we will talk about an analogy we see between the 1930s introduction of logical positivism and the current introduction of 'the speculative turn'. This part of the talk is based on the response of the French historian of science Hélène Metzger to logical positivism. Thirdly, taking advantage of feminism as critical and creative, we will discuss speculative feminisms, science fictions and other SF-s, following Haraway. Entangled in such transpositions of word and world, epistemology and ontology, practice and politics, we also ask about the ethics of the posthumanist / new materialist / speculative turns in feminist theory.

Biographies

Iris van der Tuin is Assistant Professor of Gender Studies and Philosophy of Science in the Graduate Gender Programme of Utrecht University, the Netherlands. She edited Doing Gender in Media, Art and Culture (Routledge, 2009) with Rosemarie Buikema, and wrote New Materialism: Interviews & Cartographies (Open Humanities Press, 2012) with Rick Dolphijn. Her work on feminist generationality and new feminist materialism has appeared in among others Hypatia: A Journal of Feminist Philosophy, Australian Feminist Studies, European Journal of Women's Studies, Women: A Cultural Review and Women’s Studies International Forum. She is currently holding a post-doctoral fellowship of The Netherlands Organisation for Scientific Research (NWO) for the project 'The Material Turn in the Humanities'. For more information please check http://uu.academia.edu/IrisvanderTuin i.vandertuin@uu.nl

Cecilia Åsberg, Associate Professor, works at the unit for Gender Studies (Tema Genus) at the interdisciplinary department of TEMA, Linköping University, Sweden. She is one of the Co-Directors of GEXcel International Collegium and the founding director of The Posthumanities Hub, a research group and a platform for doctoral training, artistic and scholarly projects and post-humanities networks. Recent work on posthumanist gender studies and ethics have been published in feministische studien (2013), on feminist technoscience (with Nina Lykke) in European Journal of Women’s Studies, on Alzheimer’s Disease and feminist science studies (with Tara Mehrabi) and Body & Society (with Jennifer Lum), on human animal studies in Society & Animals, and regularly in NORA: Nordic Journal of Feminist and Gender Research (editor-in-chief 2010–2013). In 2012 she published a textbook, Posthumanist keytexts, in Swedish, together with Martin Hultman and Francis Lee. For more information about the Hub, see http://www.tema.liu.se/tema-g/?l=en cecilia.asberg@liu.se
THE SHIP OF FOOLS, AND THEORY; JEAN-LUC GODARD’S FILM SOCIALISME RECONSIDERED

Jean-Luc Godard’s *Film socialisme* (2010) has three parts, as in a musical composition, a symphony even. The first part (‘De choses comme ça’; ‘Things like that’) takes place on a Mediterranean cruise liner. Life on the boat (a version of the famous ‘Ship of Fools’-imagery) is an interpretation of the old idiom popularized again especially by the neoliberal economists and politicians: ‘We are all in the same boat’. The boat is today’s finance-driven Europe and the people are the image of today’s Europeans, i.e. mostly retired and elderly couples spending their time and money in a closed but mobile environment. The second and slower part of the ‘symphony’ is more conventional, and closer to Godard-kind of expression familiar from his feature length films already in the 1960s. The subtitle for the second part is ‘Quo Vadis Europa’, and it takes place around a garage or gas station somewhere in Southern France. Children of the Martin-family running the station pose questions about liberty, fraternity and egality to their parents. The third and shortest part (‘Nos humanités’; ‘Our humanities’) is almost like an afterward done in the style of Godard doing once again *Histoire du cinéma(s)*; a collage of texts and clips from various films grouped together quite loosely around themes provided by certain cities and places: Egypt, Napoli, Barcelona, Haifa, among others. One of them, Odessa, is of special importance and builds a historical bridge to Sergei Eisenstein and another ship, *The Battleship Potemkin*. This paper concentrates on the first part of the film and develops points of connection to other examples in the field of maritime transportation, including the notion of the shipwreck. Besides political aspects or interpretations offered by the film in relation to contemporary Europe the theoretical interest concerns the sea, sailing, and seaports—as such recurring ideas for example in the work of Deleuze and Guattari. Furthermore, Godard’s audio-visual expression, as always, offers options to reconsider the nature and theory of ‘cinema’ as a mode of perception, vision, and thought.

Biography

Jukka Sihvonen is Professor of Cinema Studies at the University of Turku. His doctoral dissertation was finished in 1991 as *Exceeding the Limits: On the poetics and politics of audiovisuality*. The contemporary departmental affiliation is Media Studies in the School of History, Culture and Arts Studies. His most recent research has been on war films, and theories and practices of adaptation. His research interests also include critical concepts of media studies; aesthetics and philosophy of media (film in particular); questions of space and time in the audio-visual arts; the philosophy of Deleuze and Guattari. Books in Finnish on these topics include among others *Aineeton syli* (The Immaterial Lap, 1996), *Konelihan väärinä* (The Trembling Meat-Machine, 2001), *Mediatajun paluu* (Return of the Media Sense, 2004), *Idiootti ja samurai* (Idiot and Samurai, 2009), and *Aivokuvia* (Brain-images, forthcoming 2013).

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AESTHETICS OF THE EMBODIED BRAIN IN THE NEURO-IMAGE

When Deleuze in the 1980s argued that ‘the brain is the screen’ he introduced the concepts of movement-image and time-image, two different modes of cinema with particular ontological and aesthetic characteristics. Contemporary cinema however, has moved into yet another aesthetic mode, based in a different temporal ontology which I propose to call the neuro-image. By referring to Darren Aronofsky’s *The Fountain* I will discuss how the brain in the neuro-image should be understood as an embodied and embedded brain within a new materialist temporal ontology.

Biography

Patricia Pisters is Professor of Media Culture and Film Studies and chair of the department of Media Studies of the University of Amsterdam. She has published on film-philosophical questions on the nature of perception, the ontology of the image, on politics of contemporary screen culture and the idea of the “brain as screen” in connection to neuroscience. She is one of the founding editors of the Open Access journal *Necsus: European journal of Media Studies*. Her latest book is *The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture* (Stanford University Press, 2012). See also www.patriciapisters.com

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MUSIC, PERFORMANCE, MATERIALITY
Chair: Taru Leppänen

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GAGA’S QUEER-FEMINIST MATERIALISM

In this presentation I use Lady Gaga as an example for how objects in her posthuman world materialize through their intra-active and productive queer way according to Barad’s agential realism. I therefore try to combine new materialist perspectives with queer theory, and even cultural studies. The aim is to show how Lady Gaga’s objects are intra-actively becoming, consequently not a mere thing, but an activity, a doing in a dynamic world, which contains the possibility for change and is thus performative.

First, I will explain how Lady Gaga’s objects are camp, in the sense of a queer strategy and how her usage of objects corresponds to an object-orientated philosophy. Secondly, how she is opening the connotation of queer and going beyond the human. So in this sense Lady Gaga is queering the queer, because her objects are intra-acting in a way, for which they are not intended, but the objects also intra-act and work with her body. In Lady Gaga’s system/world the failed orientation or this failed intra-action is needed in order to work.

This is why I am of the opinion that Lady Gaga’s objects and becoming an object herself, are a queer example of agential realism, demonstrating the activity of objects, their relations and becoming in a dynamic world.

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PRODIGIES’ ENTITLEMENT TO THE AESTHETIC

Prodigies are strange ontological creatures. A six-year-old piano wonder “wows” all by ‘mastering the rules of a domain of expertise at an adult level,’ if we follow the standard definition that was coined by giftedness scholar David Henry Feldman in 1986. This paper considers the possibility that the stir and sensation takes place on much deeper levels. Prodigies challenge the presumed privileges of adult, human, and man-made culture. Furthermore, they express an unusual and unstable temporality. They “are” only within a specific age frame, and are sometimes retrospectively said not to have been “real” prodigies since they did not turn into world famous superstars after all.

Prodigies often perform in artistic domains: music, dance, visual art. But hardly ever are their contributions valued as original, creative or transformative with a long-lasting impact. Feldman claims that ‘the existence of prodigies affirms that a culture is accessible to a certain degree’ without changing it. The paper explores this limited position of the prodigy in relation to the cultural domain by asking: can a prodigy performance be creative in an aesthetic sense? Shifting views in creativity research open up new directions for understanding the prodigy phenomenon. Rather than the achievement of a lone genius, creative and aesthetic
performance is now more commonly described in terms of collaborative, multiple and changing forms. The paper picks up on two leads offered by recent prodigy studies: firstly, the idea that prodigies’ primary achievement lies the capacity to amaze; and secondly, a distinction between prodigious and creative achievement. It will be shown that prodigies gain ‘entitlement’ to the aesthetic in a new materialist ontology.

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CONCEPTUALIZING THE MATERIAL IN MUSIC: DELEUZE AND NOISE

In my presentation I shall explore the role of noise in music. After John Cage’s maxim of music being organized noise, let alone the developments in 20th century avant-garde and popular music, it seems easy to approach the non-tonal materiality of the sound spectrum as yielding the most substantial stratum of music. Yet, even after the affective and materialist turns in philosophy and research of the arts, is a conceptualization of noise possible? Or would that aim be a contradiction in itself?

After movements such as Fluxus in 1960s and punk rock in 1970s, musical approaches devoted to emphasizing noise have become more established. I shall briefly consider the history of the concept of noise in music, the methodology of the fairly-recent genre of Noise music and its possibly conflicting repercussions vis-à-vis theoretical approaches.

As a relevant point of focus I shall take up philosopher Gilles Deleuze’s ambiguous stance towards experimental music. In the chapter “1837: Of the Refrain” of A Thousand Plateaus, Deleuze and his co-author Félix Guattari propose that musical experimentation can lead to unsatisfactory “black holes” of noise. Such works would be comparable to child’s drawings in not attaining a sufficient artistic synthesis of disparate elements. My provisional conclusion is that Deleuze misplaces his emphasis somewhat on the tonal and/or formal qualities of a musical piece, disregarding the material and methodological innovation which, in the age of mechanical reproduction, can constitute an integral or even singular component of the work. In considering the composition process as a grafting together of different elements – namely, evidencing Deleuzian synthesis of disparate elements – we can recontextualize Deleuze’s thinking into a context that is able to take in all musical material in its materiality, as noise.
BECOMINGS OF TEXT, MATTER AND NATURE
Chair: Kaisa Kurikka

Annette Arlander
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BECOMING JUNIPER – MOVEMENT AND STILLNESS IN PERFORMING LANDSCAPE WITH PLANTS

In this paper I describe an artistic research project, performing with junipers, and the questions evoked by it. The credo for “would-be vital materialists” presented by Jane Bennett and her suggestion that it is wrong to deny vitality to non-human bodies (Bennett 2010, 122) is juxtaposed with the distinction made by Theresa Brennan between the effects of a more or less animate or inanimate environment on the human psyche (2000, 174). Bennett’s proposal for a careful anthropomorphization is connected with David Abram’s suggestion that an animistic style of speaking opens up reciprocity between our bodies and the earth and rejuvenates our bodily senses (Abram 2010, 70). These ideas are discussed in the light of my experiences of performing landscape with junipers during the years 2011-2012, presented as an exhibition in January 2013. Performances for camera repeated weekly for a year with one specific juniper and short visits to various junipers around the world, serve as examples of a practice that tried to address the question: How to engage with the specific materiality of living plants, seemingly immobile and even insentient, although plants could be seen as the true creators of our world?

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WRITING WIND: THE POSTHUMAN ART OF MAKING AND BEING MADE WEATHER

Wind, the ubiquitous movement of air, constitutes an invisible writing force. The circulation of gasses, the dispersal of particles, and the chemical exchanges occurring at the atmospheric level literally make us. This paper, taking up the themes of movement, ontology, and aesthetics, explores the ways in which life itself – beyond the bounded ‘human’ being – can be understood as co-constituted with wind, through what Ingold (2007) refers to as the ‘weather-world’. Enacting a movement between philosophy and art, traversing the spaces between making and being made, this paper is offered as a movement of material dynamism, an instantiation of life-art-wind co-constitution, and a testament to the performative, rather than representational, ‘work of art’ (Bolt, 2013).

Unfolding as a series of textual weather events, this paper performs a becoming-weather as poetic art – a “language of sensations” (Deleuze & Guattari, 1994: 176) – that operates aesthetically and conceptually, to affect the maker and made on the one hand, and to reconfigure the human-environment entanglement from a new materialist or posthumanist perspective, on the other. Presented as an interdisciplinary work-in-progress, the form of
this paper speaks directly to the boundary-crossing work of its content, drawing on the techniques and interventions of philosophical argument and experimental poetics.

This paper aims, therefore, to performatively enact a weather-becoming, particular to the specificity of the artist’s sensate body, in which artist/material, culture/nature, and human/environment emerge as co-constituted, and co-responsible, through the intra-action of relational encounter. Specifically, this paper explores the author’s experience of weather-becoming between the Southern and Northern hemispheres, from Melbourne, Australia to Linkoping, Sweden. Writing wind, enacted here as posthuman transcorporeal collaboration (Neimanis, 2012), argues for a new materialist aesthetic that eschews the representationalist logic of an active artist/subject as master/maker, and a passive material/object as mastered/made (Bolt, 2013).

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THE ACTUAL AND VIRTUAL MATERIALITY OF LITERATURE

This paper elaborates on a "deleuzian" way of thinking repetition as a process, which re- and de-territorializes literary space. It focuses on the actual and the virtual territory of literature, which are both created and separated from each other through repetition. The object of "a book" as the territory of literature is particularly interesting in terms of territory and repetition for its dual nature; it is genuinely both actual and virtual, wherein the material body of a book is actual and its contents – text, narratives, metaphors, images et cetera – are virtual. My paper focuses on the process in which repetition actualizes narratives from the virtual and creates new literary territory. I aim to analyze the different lines through which this movement flows.

Repetition indeed seems to be the main impulse of literature and also its most vivid act of de-territorialization. The territory of literature is created in a process in which actual objects emerge from the virtual. According to J. Hillis Miller, “deleuzian” repetition can be divided to “Platonic and Nietzschean repetition”, where the first territorializes and the second de-territorializes the literary space. In this sense, narration, the use of found material and other forms of literary repetition are more interesting when examined as Nietzschean repetition. Here writing does not only mechanically repeat the already existing forms and conventions of literature, but re-activates the movements and lines which create new literature. Especially experimental prose heavily uses different forms of literary repetition this way, challenging the more traditional ways of re-territorializing the literary space, de-territorializing it instead. As a "case-study" I take up a Finnish contemporary experimental novel Päivä (“A Day”) by Leevi Lehto (2003), based on use of found material, alphabetical order and repetition.

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ON THE MATERIALITY OF THE TEXT

The aim of my presentation is to distinguish the actual spatiotemporally determined material dimension of the text from the more metaphorical uses of the term.
There has been a lot of talk about the materiality of the text in literary criticism at least since the rise of post-structuralism. In this context, the concept of materiality has usually been used to describe text's ability to generate meaning in the absence of its author that might even be in conflict with his intentions. Along with this theoretical conception of materiality, the term has also gained popularity in the study of the formal qualities of texts; for instance, the medial properties of texts, their visual presentation, and aural qualities such as rhythm, meter, and rhyme.

I will argue that in many cases the use of the term “materiality” is metaphorical. It does not refer to the actual spatiotemporal material dimension of the text. In order to articulate this difference I will apply the semiotic theory of the sign developed by Charles S. Peirce. As an example I will use the manuscripts, proofs and published versions of Aaro Hellaakoski’s *Jääpeili* (1928) — a typographically experimenting collection of poetry and forerunner of Finnish modernist literature. These documents reveal a genetic process that shows Hellaakoski collaborating with the typesetter to create the typographic layout for the work. A brief overview of this process will demonstrate that there are cases where a literary critic cannot do without a more accurate definition of the actual material dimension of the text.

Keywords: genetic criticism, literary criticism, manuscript studies, semiotics, textual criticism, textual variation, typography, visual poetry.

Panel session **1c**  
Thursday 16.5.2013 at 13.30–15.30  
Sirkkala E325

**TRAVELLING OBJECTS – HISTORICAL PERSPECTIVES ON TRANSNATIONAL MOBILITY OF EXHIBITS**  
Chair: Taina Syrjämää

Theories on material culture provide insights into cultural processes that the research focusing on more literal issues has tended to neglect in historically oriented studies. In this session, representatives of three disciplines (archaeology, art history, history) will approach the theme of movement by focusing on 19th and 20th century case studies on transnational intersecting flows of exhibits.

The culture of display, which has been one of the crucial media for knowledge production and cultural interaction, is essentially material. It is based on physical objects which are brought together to a certain premise and are momentarily turned into exhibits. Behind the apparent coherency and stability of an exhibition entity there is continuous movement, intersecting paths, changing presences and co-existences of artefacts.

The presenters will ponder how the material approach opens new perspectives to cultural interaction and how the study of travelling exhibits make visible cultural translation, bricolage and hybridity and reveal the material ontology of transnational phenomena.
THE MODERN MOVEMENTS OF THE IMMOBILE MEDIEVAL – THE SARCOPHAGUS OF ST HENRY AT NOUSIAINEN CHURCH

The materiality of St Henry’s sarcophagus at the church of Nousiainen has presented a problem for modern antiquarianism. The sarcophagus, made of Belgian stone and adorned with brass plates engraved in Flanders in the 1420s, has been considered ‘the most wonderful work of medieval art in Finland’. The brass plates provide a narrative of St Henry’s Crusade to Finland, martyrdom and miracles, and it became of a great interest for the nationalist movement and international scholarship in the late 19th century. The awkward position of the sarcophagus in the church as well as the geographical distance from Helsinki were, however, considered to be diminishing its importance. There were several plans to move the sarcophagus to the capital, but eventually a separate chapel was added to Nousiainen Church in 1901. There the object was on display until the 1960s. At the same time, the most important technique of circumventing the sarcophagus’s immobility has been the production of copies of its brass plates, exhibited in the National Museum, or an entire copy of the monument which is displayed at a church in Harjavalta. The sarcophagus’s resistance to movements and its travelling representations are entangled with modernity and particularly its nationalist facet, but on the other hand, the monument itself has been a source of movements, the movement of peoples around the sarcophagus. Tracing these movements reveal subtle and discriminatory process of incorporation and rejection.

EXOTIC OBJECTS ON THE MOVE

At the end of March 1911, an exhibition entitled “Chinese African Ethnographic Exhibition” was arranged at the headquarters of the Finnish Missionary Society in Helsinki. It offered a rare opportunity for Finnish people to see and even handle objects brought from the society’s two “foreign fields” in Hunan, China, and south western Africa. Examples of exotic material cultures played important roles for missionary societies through Europe in evoking interest and in drawing the attention of the general public to the work done in faraway places. In Helsinki, the success of the exhibition soon resulted in an idea of turning the temporary event into a series of exhibitions. During the following 13 months, objects were packed and unpacked time and again as the exhibition toured from one town and rural village to another.

The mobility of the exhibition was primarily a means to reach and address wide audiences but it also significantly affected the exhibition concept. This paper shows how the constant circulation of the exhibition and the need to adapt it to available premises caused changes in the choice and combination of objects thus creating different representations of China and Africa. The travelling exhibition brought wondrous and exotic material presences into everyday life and spaces of people who had no previous experience of foreign material cultures. Many described having visited China and Africa while wandering around the rooms of the local prayer houses, church halls and schools where the exhibition was being arranged. The character of the exhibition was also affected by local volunteers who participated in arranging the objects and presenting them to visitors, friends and relatives.
WORKS OF ART ON THE WAY. ITALO-FINNISH EXHIBITION EXCHANGE IN THE 1930S

Art exhibitions became an important part of bilateral cultural relations and cultural export after the World War I, during the era of intense nationalism. The exhibition exchange was important for the newly independent Finland and the fascist Italy, too. Works of art are physical objects which in an art exhibition are put on display in a selected composition for an audience to look at and can then also be examined as a whole.

In my paper I study the works of art in the exhibition exchange from two points of view using as an example the art exhibitions exchanged between Finland and Italy in the 1930s. First I examine the actual physical artefacts travelling from one country to another. Which processes were involved in this movement – choosing the works of art, loans, transportation, insurances, custom clearances, receiving the foreign works of art and putting them on display etc. – and what kinds of views were connected to it?

The starting point for my second point of view is seeing an exhibition as a communicative situation, in which a work of art is a mediator through which the displayer is making a statement for the spectators. I study what the chosen exhibits represented for the sending and receiving countries and which messages were mediated through them. In an official foreign art exhibition the act of looking is influenced by many factors that don’t belong to the context of visual arts and the artists’ intentions. Which were the symbolic meanings, values and ideologies attached to the works of art when they were included in official exhibitions and bilateral relations?

INTERSECTING ROUTES: OBJECTS, EXHIBITS AND DISPLAY INSTRUMENTS

The 19th century exhibition medium – the most spectacular medium of its time – was based on the idea of producing knowledge and showing human progress by displaying classified material objects. No matter how abstract a phenomenon might be, it was presented through physical objects. But not only the exhibits mattered, the form in and means by which they were displayed were also crucial. In this paper I will focus on two sets of relationships, firstly, the interaction and interdependency between objects and human beings, and, secondly, between various objects.

The case study I will concentrate on are the human-size ethnographic mannequins in cottage-like settings presented to the public in the first national Finnish exhibition, arranged in Helsinki in 1876. They followed the models of Swedish mannequins presented in the Paris 1867 and Vienna 1873 world exhibitions and of the cottage dioramas of the recently opened Hazelian collection in Stockholm. During the long lives of the mannequins, they have belonged to both temporary and permanent displays, forming an important part of the ethnographic section of the national museum. They have been exhibited not only in Finland but also abroad (Paris 1878). For more than a century they were classified as display instruments whilst their garments and utensils were the proper museum pieces. At the turn of the millennium the surviving mannequins were registered as museum objects, restored and placed in the central depot of the national museum.

I will examine the relocations and co-existences of these objects when they were moved from one exhibition to another and between temporary and permanent collections. I will
also ponder over their special relationship with human bodies as they have been modeled after living persons and have, e.g., real human hair, thus reproducing human materiality.

Panel session 1d

Thursday 16.5.2013 at 13.30–15.30
Sirkkala E323

THEORIZING MATERIALITY THROUGH THE UNEXPECTED
Chairs: Varpu Rantala & Phaedra Shanbaum

The ability to articulating our beings and becoming with the nonhuman world (the material, the human, the technological, the informational), brings forth questions around how the very materiality of research practices and artistic processes can be recognized, conceptualized and theorized. This workshop will interrogate how we can think through and about these practices and recognize their after-effects. It will focus on theories and processes that enable new ways of reflecting the entanglement of material and the informational in both art and research, and explores these in respect to unexpectedness that may guide our thinking into new directions - as “lifeness” (Zylinska & Kember 2012) that enables the emergence of the forms of new thoughts, and as generation of unprecedented connections and events. The presentations explore such themes as abductive reasoning and materiality; the feeling patterns based on repetition, and the elements of unexpected and coincidental in the very practices of archaeology, image research, filmmaking and new media art works.

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AN ABDUCTIVIST ONTO-EPISTEMOLOGY

Archaeology has, together with the rest of the humanities, been permeated by the material turn. During the recent decade forms of new realism, new materialism, and object-oriented ontology have changed the way archaeologists conceive human-nonhuman relationships in the past as well as in the present. OOO and other flat ontologies have provided viable approaches to understanding synchronic material relations, but there is room for more theorizing about the long term, which has, after all, been at the focus of archaeology since its birth.

In an attempt to provide a more diachronically oriented and realist archaeological philosophy, I turn to the pragmatism of Charles Peirce (1839–1914) and his notions of synechism (continuity) and tychism (absolute chance). According to Peirce, the universe is essentially continuous, but despite becoming more law-like, produces “infinitesimal departures from law continually, and great ones with infinite infrequency”. Peirce’s metaphysics is an interesting combination of idealism, realism, and materialism. As such, it also provides tools for dealing with the distinction between ontology and epistemology, which should not be treated as “distinct concerns” (Barad 2007). Following this line of thinking, I will attempt a reconciliation between “mind and matter”. My claim is that, although the universe is continuous and law-like, new ideas emerge by occurrences of absolute chance.
Proposing an *abductivist onto-epistemology*, I take the concept of abduction to be central in conceptualizing the continuous and evolutionary relationship between matter and mind.

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**NOISE EFFECTS AND GLITCHES: HOW DO MOVING IMAGES ACT WHEN THEY ARE BEING CLASSIFIED?**

Editing- and image retrieval software enables image-based classification (Ernst 2004) of digitized moving images as research data. On the one hand, the Enlightenment impetus of encyclopedic, taxonomic cataloguing, classifying and ordering, is characteristic to the classification of visual and sound features of films, as they are reproduced in the image retrieval software development. On the other hand, the very materiality of these images enables endless layering, juxtaposition and new effects allowed by the software and the data, and what they may produce without asking.

The presentation proposes that these errors, unwanted or unintended outcomes of research process may open up new perspectives to its materiality. From the practices of conversion to processing and presenting of the image files, the data may produce effects that result with alterations of images and sounds such as glitch, noise, muteness, invisibility and combing effects. These “errors” can be seen as events that reveal mediation as a process that alters the elements entangled in it, and thus, the research process itself as mediated. The error becomes the very moment of material agency, changing the researcher’s relationship with the images and enabling thinking of the visuality, imageness and sound of digitized films in new ways that recognize the mediality of information processing itself.

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**RELATIONS AND RELATA**

Recently, there has been a shift in thinking about the relationship between the body and technology in new media art as separate, yet communicative entities, to reconsidering this relationship as an intertwined and dynamic process. I will outline what is at stake in this reconsideration by suggesting that this relationship is not simply a matter of actions and reactions. Instead I will posit that the relationship between the body and technology emerges out of a deeply entangled, unstable and interconnected process between the mutually productive entities located in the same space.

This will allow me to explore how and why a reconsideration of this relationship effects change in the way technology is conceived of new media art. In other words, it will allow me to begin to examine how and why thoughts about this relationship have shifted from the use of skeuomorphic objects defined by Norman (1998) in terms of “perceived affordances” and “physical constraints”, to one that can be seen, as Galloway (2012) states, as an: “agitation’ or generative friction between different formats.” Thus, a re-consideration of the relationship between the body and technology is significant, not only to new media art theory and practice but to the world at large. This is because technology, when conceived of, as relational to rather than separate from the body, has the potential to open up spaces for criticism as well as for the unexpected.
REPETITION AND SURPRISE AS PART OF UNDERSTANDING OF THE WORLD THROUGH FEELING

In this paper I will discuss Kirsti Määttänen’s concept *tuntoisuus*, which could be roughly translated into English as feeling pattern (Määttänen 2003). I will also discuss the way the concept of tuntoisuus has guided me both in my artistic work and my theoretical writing. I will also present excerpts of my artistic work to demonstrate the development of the concept in my work.

Tuntoisuus as a concept describes the way our understanding of the world is developed and the way meaning is constituted in our body. Similar concept (but lacking the idea of pattern and continuity) might be Eugene Gendlin’s “felt sense” (Gendlin 1991). Tuntoisuus’s origins refer to the time of a baby still being in the womb. Tuntoisuus, as feeling pattern, is about experiencing the world as multimodal, synesthetic, grounded in movement, feel, touch, sound and rhythm.

Rhythm itself as a repetitive pattern is already some form of organized information and offers a structure for our understanding of the world. Thus rhythm experienced in and through our bodies from very early on – before we are even born - builds the very basic kind of knowledge and understanding of the world through feeling, through expectation and through conclusion - all felt through tuntoisuus, feeling pattern.

If repetition builds the basic set-up through which we start making sense of the world, what is then the role of surprise in this continuity? Artistic work requires readiness for unexpectedness, which cannot be born without the feeling of continuity.

Panel session 1e  
Thursday 16.5.2013 at 13.30–15.30  
Sirkkala, Janus Auditorium

ENTANGLEMENTS OF MATTER, CULTURE AND SCIENCE  
Chairs: Iris van der Tuin & Cecilia Åsberg

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EVOCATIVE MOVEMENT: MUSCLE TISSUE AS A “NEW MATERIAL”

An interesting phenomenon is emerging, heralded by developments in the life sciences and applied technologies, coupled with the introduction of engineering principles – specifically
in the field of Synthetic Biology. The further life is being instrumentalised, becoming a product for human manipulation, matter – whether living, semi living or non-living – is being attributed with vitality and agency. Some refer to this as a ‘new materialism’ – most notably by Gilles Deleuze, Manuel de Landa and Jane Bennett. More than anything this phenomenon further blurs the ontological, perceptual (and technological) boundaries between what we consider living, semi-living and non-living.

This paper examines this phenomenon of nonhuman material agency through a research project into the use of skeletal muscle tissue which is grown, stimulated and activated in a techno-scientific surrogate “body”. This moving twitching (semi) living material evokes, makes unease, and asks, in sensorial and theoretical means about issues of aliveness and agency. Motion is observed by attaching a frame of reference to a “body” and measuring its change in position relative to another reference frame. Therefore, movement is relative, means ever changing and is perceived as visceral and “alive”. The project is concerned with epistemological and ontological questions about life and the affect created through the phenomenon of movement. In the light of shifting perceptions of life and the when life is becoming a raw material to be engineered; can an artistically grown and induced semi living movement reintroduce a sense of agency?

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DANGEROUS LIAISONS

During the last decades, animals have received increasing scholarly attention within the humanities and social sciences. Also, new materialist approaches and posthumanist thinking has led to increased awareness of non-human actors. In this paper, my focus is on dangerous dogs. Since the beginning of the 1990s, there has been an increased focus on certain types of dog breeds as “dangerous” all over Europe, and many countries have introduced breed specific legislation in an attempt to deal with these dogs. By looking at different visual and textual representations of these dogs, I ask how dangerous dogs come into being and if there are ways to understand these dogs and their relations with society without reducing them to neither “nature” nor social constructions.

“Dangerous dogs” are often associated with “dangerous people”, i.e. criminals and young men using dogs as weapons and as status symbols, and dangerous behaviour is seen as a result of (the lack of proper) training or neglect. On the other hand, there is also a strong view that some breeds are more dangerous than others, due to genes and instincts. As Pit Bulls and “pit bull type dogs” are the visual prototypes for dangerous dogs, there is also an aesthetic element in deciding whether a dog is dangerous or not. But is it really possible to see if a dog is dangerous or not based on its appearance?

Occupying the spaces between nature and culture, fear and love, dangerous dogs make good tools for thinking about bodies, affect and the entanglements of language and materiality. However, in arguing that “dangerous” dogs are neither nature, culture or a combination, but beings that comes into existence through interactions with people and society in different ways and through different means, I also ask whether they can prove to be important keys in understanding dogs and the relationship between dogs and humans.
THE PLASTIC BRAIN: FROM SEXUAL DIFFERENCE TO SEXUAL DIFFERING

With the advancement of neuroimaging techniques during the past decades, theories of ‘hardwired’ sex differences in the brain have become increasingly sophisticated. However, there are solid grounds on which to contest the widely accepted reality of ‘males brains’ and ‘female brains’. For example, neuroplasticity – the ability of the human brain to change its form and function throughout life – renders the idea of hardwiredness problematic. Plasticity resists both biological and social determinism, suggesting instead that human experience is the result of the inextricable entanglement (rather than interaction) of nature and nurture. Biology, politics and ethics must thus be thought together.

The concept of plasticity opens up neuroscientific theories of sex difference to critique, but it also moves us beyond critique, towards a productive dialogue between feminist scholarship (especially new materialism) and neuroscience. This paper aims to open up such a dialogue by analyzing an example. New materialism, according to Iris van der Tuin and Rick Dolphijn, traverses dualisms by ‘pushing difference to the limit’. This paper argues that neuroscience can push sexual difference to the limit if it recognizes the complexity of the plastic brain.

In the case provided (a specific conceptualization of neuropathology), sex shows itself in the emergence new cerebral pathways - not as essence, but rather as a direction of change. In this example, neuroscience reveals a material process of sexual differing rather than sexual difference. This is how neuroscience can resonate with new materialism: by taking into account complexity, it can examine difference in and of itself rather than negatively related difference which divides people in groups.

However, it is important to note that plasticity, as the potential to change and to be changed, is deeply invested with power relations. The paper therefore concludes with a critical discussion of concerns about the neuronal, plastic subject.

GATHERING PETULANT PLANTS: NEW MATERIALISM AND THE VEGETABLE AGENCY OF EARLY MEDIEVAL MEDICINE

New materialist approaches have thus far concentrated almost exclusively on the contemporary moment or the very recent past, with scholars drawing their examples from genetics, neuro-science, or the chemically saturated environment of the modern world. The very titles of this cluster of associated theoretical fields—new materialism, post-humanism—suggest that they occupy a historical position that is explicitly belated, futuristic, innovative, and cutting-edge. If a post-must imply a pre- and a new an old, then new materialism would seem to cement certain chronological distinctions even at the same time that it troubles other binaries, such as mind and body, animate and inanimate, subject and object. Yet collections such as Animal, Vegetable, Mineral: Ethics and Objects, edited by Jeffrey Jerome Cohen, are already staging a productive encounter between new materialism and medieval texts. And even practitioners of new materialism, such as Karen Barad, have suggested that the past may be a fruitful place to search for alternatives to such dualist and hierarchical models, particularly since these models are linked to the advent of Cartesian dualism.
This paper engages in such a search by using new materialism to better understand the animate and process-oriented environment of early medieval medicine. In turn the paper will bring the strange entanglements of plants and bodies within early medieval medicine to bear upon new materialism itself, with the aim of determining to what degree its central concepts of movement and flux (exemplified in, for example, Nancy Tuana’s “viscous porosity,” Elizabeth Grosz’s “volatility”, or Stacy Alaimo’s “trans-corporeality”) are transferable to earlier periods.

In addressing these two aims, my paper will concentrate on the Old English Herbarium, one of the earliest vernacular medical texts in Europe. The work is a laconic catalogue of plant-derived remedies for conditions as diverse as lunacy, snake-bite, warts, and baldness, as well as pain, sores, swelling, or carbuncles in almost every imaginable body part. Although the Herbarium translates a Latin treatise imported from the Mediterranean, it significantly expands upon its source and includes many remedies based upon observation and knowledge of native plants and preoccupations. In this paper I will argue that the Herbarium offers a world in which plants are not static in their properties nor defined solely by their utility for humans, but instead are mutable—even petulant at times—and hold transformative power over those who approach and gather them.
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EXPLORATIONS ON THE AFFECTIVE FORCE OF VOCAL VOICE

The presentation examines the affective force of vocal voice and presents, with performative means, elements of the developing artistic method based on it. The inquiry in question is my artistic research project based on the thesis of the changes of sensitivity (neural system) and sensibility (ethical-aesthetical perception) in the conditions of semiocapitalistic value production (Virtanen 2010) – how these conditions have intense affective, neural, material and social effects and how artistic practice – here especially one centered on vocal voice – might provide resistance and “reattuning” to such conditions. The approach emphasizes the aesthetic-ethicality of singing: voice is an embodied, aesthetical and environmental event. The practice composes elements of the sensuality of voice, co-emergence of singing and new forms of socially engaged contemporary art. By using the developing artistic method and three artistic processes related to my research, produced in co-operation with HYKS-Psychiatric centrum, I aim at perceiving and identifying how the affectivity of singing operates; what does it do?

While focusing on the question and importance of affect, sensation and the intermodality of thinking and knowing within the levels of sensibility, (faculty of knowing what cannot be verbalised), I suggest to approach the subject methodologically through the faculty of affective and embodied knowledge. Can we have it? Why is it important? And how to articulate it? With my proposal I suggest to contemplate vocal voice and it´s abilities in the hybrids of aesthetical, ethical, embodied, energetic, mental, and, perhaps also healing, in the form of a performative, sonorous talk.

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MANIPULATION

The subject of my doctoral artistic research is the relationship between sensory perception and reflection in dance performance practice. In my lecture-demonstration, I want to zoom into the following questions: what effect does consciously altering one’s physical state and awareness have on one’s mode of reflecting? And vice versa: How can conscious activity of the mind alter the body’s perception in relation to itself and to others?

What is the point of the investigation? The point is the issue of change or alteration of perception. I propose the idea that it is in the enactment of the relationship between sensing, perceiving and reflecting that the process of alteration can take place, and I suggest that an epistemically open body with an expanded frame of perception is both the subject and the object of alteration. But how, actually, does alteration happen?
I am approaching this question from the perspective of performance-as-research based on *Body Weather*, a training and performance practice that evolved from *butoh*, and that investigates the intersection of bodies and their environments. The practical investigation of my doctoral research builds on experimenting with one of the constitutive elements of *Body Weather* training practice: the so-called *Manipulations*.

My lecture-demonstration combines a performance of the research practice (8 mins) with verbally reflecting (12 mins) on how the material grounds for sensing, perceiving and reflecting are becoming altered in and through the *Manipulations*.

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LAPSE AS TOOL OF MINOR AESTHETICS: TECHNICALLY DECREASED PERFORMATIVE PRESENTATION ON STUTTERING SPEAKER, TAPE RECORDER AND LAPTOP

*But it’s just your shirt*  
*Hanging on the washing line*  
*Waving its arm as the wind blows by*  
*And it looks so alive*  
*Nice and white*  
*Just like its climbed right out*  
*Of my washing machine*  
*Washing machine*  
*Washing machine*  
(“Mrs. Bartolozzi” by Kate Bush)

This paper of performative stutter and slip is based on two of my artistic works, a staged event “Oops!”(2010) and installation “Parasitical Architecture 1”(2012).  

It is performative study on slip and stutter of returning refrains in the condition of fractalisation of meaning in time structure. Lapse is an element of disruption in discourse – it is disruption in functionality of language and break in connectivity. It is a proof of automatized connectivity, inattentive discourse and simultaneously it is just disruption as such: moment of destruction. My artistic practice, which is based on the concept of lapse, is a trial of recognizing and recombining moments of lapse as minor misfitting events relooped into the discourse they just slipped from.

In “Oops!” *faux pas* and slips from social conventions were connected with technical disruptions of screened material. In re-performed lapsus there is an obsession to come back to the story, dismantle it and restore consistency and machinic rhythm - to recreate the story from different perspectives, mismatch elements, exaggerate, reduce and deform. The “performance” exhibits human interaction, gestures or social behavior in their failures as strangely beautiful combination of mockery and dignity.

“Parasitical architecture 1” is based on technical lapse or setback. Spectator is seated in dysfunctional, architectural installation. She will watch a video with entirely stuttered narrative. Settings are interdependent in loss of quality. Twisted pose of spectator, forced by the architecture is complemented by animated image of collapsing building. It is accompanied with stuttering, personal narrative of construction company owner going through his own aging and company collapse.

Lapse occurrence is a proof of existing assumption of norm or automatized connection in structure of things. Is termination of right, suspension, minor, temporary failure, drop or jump in standard, moral fall a glimpse of heresy, deviation from normal to commit a sin?  

How did we call them? Re... re, re, re, re... re...., remembering I think.
MATERIALITY, RELIGION, NOMADISM
Chair: Minna Opas

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HOW ‘LINES OF FLIGHT’ APPEAR IN THE WRITINGS OF RELIGIOUS WOMEN?

In my PhD I focus on processes of female subjectification within religious movement. I explore the ways sex/gender and subjectivity are constituted in the writings of Laestadian women in relation to discourses of womanhood and of growing up processes as given in the writing assignment. In the analysis of these writings I use feminist and poststructuralist theorizing from Bronwyn Davies (1993, 2000) and I also explore the Deleuzean idea of ‘lines of flight’, in which by placing yourself in a stratum (a sphere of thought within the existing system) it enables you to search for the potential and enticing leaps that it offers and experience on the flows and leakages ‘available lines of flight’ and begin (to generate) something ‘other’ and ‘new’ (Deleuze & Guattari 1980).

I endeavour to search for lines of flight in the depicted moments of pleasure in the writings of Laestadian women with help of the writings from Davies and Gannon (2006) on the collective biography with which ‘lines of flight’ could be seen to appear as ‘liberatory movements against normative constitutive forces’ in these women’s writings (Haug et al. 1987).

In this presentation I concentrate on the question of how the Deleuzean idea of ‘lines of flight’ is applicable in the analysis of these writings and how the analysis is made possible by using poststructuralist thinking and analysis.

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PRAYING AND BELIEVING: MATERIALITY AMONG INDIGENOUS AMAZONIAN EVANGELICAL CHRISTIANS

In a society where bodies are fluid and never complete, where persons are capable of metamorphosis and are under constant threat of transforming into other persons as the effect of others’ thoughts and actions, where physical objects are commonly subjectivised, and where immorality displays on the skin, what is, we may ask, the body and what are thoughts? In terms of materiality, how are subjects and objects related to one another? And what kind of understanding of materiality and immateriality lies under the processes of becoming mentioned above? In this paper, I shall both depart from and examine these questions in the context of Amazonian indigenous Evangelical Christians.

As in the field of social scientific research on Western Christianity the study of materiality is currently highly topical and has revealed novel ways of understanding for instance the relationship between God and humans, it is worth asking to what extent do these findings apply outside the Western Christian world? Are the physicality and sensuousness of
Western experiences of the human-God relationship ontologically similar to those found in Amazonian indigenous Christianities? Or is there some particularly Amazonian materialism through which Christianity and the social relations embedded in it become experienced and interpreted? Drawing from my fieldwork among the Peruvian Yine people, I shall approach these questions by examining the materiality of prayer/praying and the act of believing.

Panel session 2c Thursday 16.5.2013 at 17.15–18.45
Sirkkala, Janus Auditorium

VISUAL MATERIALITIES IN MOVEMENT
Chair: Barbara Bolt

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LIGHT WORKS: MATERIAL, MOVEMENT, AESTHETICS

If art is a technology for seeing, making art out of light offers a particular approach to visualizing (im)materiality. Light can be used to animate, illuminate, distort and obliterate objects, ideas and spaces in the recognition that light itself is always changing, re-drawing, re-inventing environments and atmospheres that we assume to be fixed. Making art of and with light is an active transitive process that is always conceived in relation to time and movement. Light materialises time – scientists measure cosmic distance in light years – and a developing sensitivity to time has become a crucial element in contemporary artists’ work, making us conscious of the times and spaces we occupy.

What are these new art works made of and with light? Are they objects or experiences, installations or environments, texts or visual signs? Their ambiguous status offers a flexibility of meaning in which viewers can respond to gaps and incompleteness, making sense of indeterminacy by attending to the art itself as simultaneously a perceptual/conceptual/material process. In this paper I want to examine the aesthetics and politics of artworks that use light as their central medium either to communicate or to alter perception in natural or artificial, literal or symbolic forms. Jenny Holzer’s LED art has evolved from early guerilla raids on public consciousness in Truisms and Survival Series to recent works like her Guantánamo installation that flashes up redacted testimonies. Lulu Quinn’s Flood Light and Tidal draw metaphoric parallels between water and light, each of which ‘floods’ its respective element of earth and air to create a heightened awareness of human vulnerability to the environment. Olafur Eliasson and Ann Veronica Janssens set spaces in motion, conferring upon them a kind of temporality that infiltrates matter and architecture, a perceptual experience in which materiality is made unstable, its resistance dissolved.
BEYOND TEXT: JACQUES DERRIDA ON THE MATERIALITY OF THE VISUAL

In my presentation, I shall consider the relation between deconstruction and the new materialist approaches to visual arts. More exactly, I shall analyse Jacques Derrida’s writings on the visual arts, locating especially those texts where his textual orientation to art encounters the inevitable material presence of works of visual art, such as painting.

Derrida is known as a thinker of language and textuality. Yet, what is most relevant in the context of the materially of art, is that Derrida’s analyses of works of art reveal that materiality of the visual art resists all endeavour of conceptualization. This is evident in cases such as colour and tone in painting. For instance, in *The Truth in Painting*, Derrida famously says that “Colour has not yet been named,” hereby acknowledging the inadequacy of language in bringing the endlessly differential and particular varieties of the visual to expression.

Deconstruction is generally regarded as a paradigm of textual – or even correlationist – analysis. However, my view is that works of visual art reveal the way in which deconstruction is bound to confront the singular presence of that which cannot be named. Every work of art now attests to its own singular ability to present itself as it is – in its own aesthetic and material existence which cannot be reduced to either a supersensible idea or generality. Acknowledging this particular existence is where the common ground between deconstruction and the contemporary materialist perspectives of reality becomes recognizable.

BLACKENING OUT: MATERIAL LIMITS AND ARTISTIC BOUNDARIES IN THE WORK OF CHRIS OFILI, AD REINHARDT AND JULIAN SCHNABEL

This paper sets out to interrogate the relationship between the artist, tools and the materials of production in recent painting. While art theoretical approaches still hold on to an ‘instrumentalist understanding’ of tools and material and the role of *techne* (see Bolt 2007), this paper explores the impact of a radical restriction and limitation of skill and craftsmanship on the artistic process. To what extent does a *deskilling* and restriction of artistic tools allow a questioning of traditional understandings of materiality.

In some of their recent work Chris Ofili, Ad Reinhardt or Julian Schnabel employ strategies of radical limitation and restriction of the colour scheme and visual features, sometimes blackening out the image altogether. Those negations of the image have been discussed as an attempt to deviate from heteronormative readings and to widen art historical discourses (see for example Kaneda (1991), Enwezor (2010), Little (2010)).

The restriction and limitation of the artistic means in some recent artworks can function as strategies to deflate Western dichotomies such as interior/exterior or light/darkness and to generate a heightened sensuality (the work of Ad Reinhardt is a good example).

This paper will study the restricted palettes in recent works by Ofili, Schnabel and Reinhardt as sites where traditional understandings of materiality and Western views of art practices can be contested. In the light of recent critical writings by Mouffe (1993),
Bishop (2004) or Beech (2009), among others, it will interrogate the extent to which these strategies of limitation or exclusion of means might be read as attempts to interiorise or even eliminate the Other/foreign and ultimately claim that colour restriction constitutes a key aspect in the understanding of contemporary artistic creation.

Workshop 2d Thursday 16.5.2013 at 17.15–18.45 Sirkkala E321

WORKSHOP WITH ESA KIRKKOPELTO

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THE SURFACE AND THE SUPPORT (BODY, MATTER, IMAGINATION)

The lecture-workshop raises the question concerning the deconstruction of the bourgeois subject body through psychophysical body techniques. Even though the attempts to change, re-educate of emancipate civilized bodies through different kind of bodily techniques have been recurrent during the history of modernism in performing arts (in dance, theatre and performance), this kind of experimentation has so far had little impact on the actual pedagogical or social contexts, the way we encounter and perceive each other. Today this lack of impact, the impotence of the psychophysical, should in itself be read as a symptom that raises questions concerning the hidden structures of resistance behind our good-intending subversive desires.

According to my argument, the modern subjectivity leans on a special type of bodily imagination, a subjective body schema, the structure and dynamics of which has remained unclear and which the psychophysical techniques have left untouched. The still prevailing anthropomorphism and aesthetic humanism, is not based on a mere perceptible form or figure (as a model to be imitated and identified) but also on a special kind of bodility within our perceptive and perceptible, representative and representable bodies. Therefore, in order to bring forth changes in that new level, our imagination has to go beyond images, the representative order, and reach a material level supporting every image.

The Other Spaces group, a Helsinki based live art collective, has since 2004 searched for means in order to challenge the aesthetic anthropomorphism dominating artistic, pedagogical and social practices. The collective bodily exercises group develops are designed to alter the ways of bodily imagination so that human body could work as a medium for encountering the modes of being other than human (see: www.toisissatiloissa.net). In recent years, this transformative practice has also reached the level of the bodily material (especially with the Golem Variations – project, Kiasma theatre 2011).

Through the exercises that alter the relation between the appearing body surface and the non-appearing, simultaneously supporting and withdrawing materiality, a subject can become an observer of his or her bodily transformation. At the same time we can become
better aware of the imaginary structures supporting our “normal” or “natural” way of behaving as subject-citizens.

A 60 minute lecture-workshop contains a 20 minute lecture, 30 minute workshop and 10 minutes for discussions. All the participants of the lecture are hoped to participate also in the workshop.

Sign up in advance at newmats4@gmail.com by 13.5.
AESTHETICS, ONTOLOGY, SUBJECTIVITY
Chair: Minna Rainio

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PLASTICITY AND PERFORMANCE: THE PRODUCTION OF SUBJECTIVITY IN A POST-INDUSTRIAL TOWN OF BYTOM

How artistic practice reflects destructive transformation and production of indifference? This paper combines the schizoanalytic approach to subjectivity presented by Félix Guattari and the concept of plasticity as being comprehensively developed by Catherine Malabou. It aims to deconstruct the “mess” of semio-capitalist production of subjectivity and consecutive performance. Bytom is a former mining town in Upper Silesia, Poland. This area is famous for mining industry, which, however, has almost disappeared during the past twenty years of transformation. Bytom is an exemplary of transformation on subjectivity, which neo-liberal politics produce. In 2012 I was invited by the curator Stanisław Ruksza from CSW Kronika to do a project in Bytom, and thus visited this city in several occasions. These visits were composed of workshops, interviews, field trips and other events. This material enquired entailed into an affective interpretation of the situation, and took a form of a scripted performance, installation and video piece.

Plasticity is closely related with arts and carries within an idea of giving or receiving form in dramaturgical or typifying terms. However, Malabou emphasizes another aspect of plasticity, namely the annihilation of form. Annihilation is a trauma, an accident or socio-political disaster which will change the subjectivity interminably. The neoliberal transition and conditions produced thereafter have similar effect on the subjectivity as trauma or destructive plasticity – particularly diminishing of affectability and consecutive production of indifference. A subjectivity of indifference, coolness and impossibility for transference is being produced not only in relation with others, but in relation with the potentiality, memory and history, as well. A fundamentally new subjectivity is not a new articulation of a matter reconstructed from the remains of preceding subjectivity, but it is irreversibly and incomprehensibly new, an event. In this project I approached these questions with aesthetic and theoretical apparatuses, with intention to produce an aesthetic device of resilience and resistance for neoliberal engulfing of subjectivity.

More information of these works on the website: http://lifeinbytom.org
TOWARDS AN ONTOLOGY OF TIME: THE DIFFERENT NOTIONS OF TEMPORALITY IN CHRISTIAN MARCLAY’S THE CLOCK

Christian Marclay’s *The Clock* (2010) is widely recognized as one of the most significant works of art of the last decade. Originally premiered in London’s White Cube gallery, *The Clock* is a 24-hour video montage of several thousand excerpts from different films and TV-series that all contain clear references to time. The crucial aspect about *The Clock* is that it is time-specific: walk into the gallery at 3.15 PM and the timepieces on screen will show 3.15. This specific quality makes *The Clock* itself, to all intents and purposes, a monumental and fully functioning clock.

It will be my claim that the film paradoxically reveals the difference between the objectified clock time and the more subjective experience of duration. By drawing a parallel between the work’s subject-matter and the medium of cinema, I will first demonstrate that clock time relies on a representation of time in terms of space and movement; that is to say, time as an infinite succession of discrete “nows.” This conception of time will be opposed to Henri Bergson’s concept of duration. For Bergson, duration refers to the qualitative experience of the flow of time, as opposed to the spatialized and mechanistic conception of clock time.

Both conceptions of time find their articulation in the famous debate between Albert Einstein and Bergson in Paris in 1922. Through a diffractive reading of Einstein and Bergson’s arguments - in which I will focus on the so-called twin paradox and the notions of simultaneity and multiplicity - I will demonstrate that the misunderstanding between both parties gives way to a new ontology of time in terms of pure becoming. In my final argument, I will clarify how this conception of time finds its expression in Christian Marclay’s *The Clock*.

FACTORY OF LIVING BODIES

This paper interrogates the post-humanist concept of labor seen as a self-contained bodily factory in the video work of Mika Rottenberg (1976, Buenos Aires). Not without a hint of irony, Rottenberg invents impossible contraptions involving low-tech machinery, exceptionally looking female workers, and a vague element of magic or surrealist telekinetic energy. Engaging performers who already commodify their bodies in their real life by providing fetish wrestling or squashing services, Rottenberg transforms their condition in an uncanny metaphor of labor in late capitalist society. Dismembering or fragmenting the workers’ bodies to fit them into the cut-outs and portals of the rickety factory construction appears to serve a double goal. Seemingly repeating the alienating effects of the assembly-line labor, this strategy equally produces a visual investigation into the idea of factory as a living body and the body as a mechanism. The artist’s project allows for an extended reflection on women and labor in the late capitalist society by employing the strategies of immersion and mirroring of the existing relationships. When examined in the framework of post-humanist thought, Rottenberg’s videos help to reconsider labor as a site from which to build an understanding of contemporary human—machine relationships, at the same time exposing artist’s own implication in the globalized economical system.
EMBODIED PERCEPTIONS. AFFECTIVE ENCOUNTERS WITH GLOBAL MIGRATION THROUGH MULTI-SCREEN VIDEO INSTALLATIONS.

In my presentation I will ask how video installations can deal with social and political issues and communicate people’s traumatic experiences through the combination of image, soundscape and space. I will use examples of my own, large-scale, multi-channel video installations that deal with the experiences of refugees in Finland and the trafficking of women for prostitution. I will explore how these installations evoke emotions and sensations and how these affective encounters with the artworks can lead the spectator to critical and political awareness of social issues. Following Gilles Deleuze and Jill Bennett I will ask if the video installations could be read as encountered signs – signs that are felt rather than perceived through cognition – that propel the audience into a form of intellectual inquiry or even social activism, through their effect on senses, emotions and bodies. By using space as an integral part of the installation so that it also reflects the content of the works, the installations attempt to draw in the viewer, to make the audience to be part of the installation and to implicate them in the topics of the works. I will argue that the affective and potentially politically engaging encounter with an artwork can happen through the creation of an embodied experience of the issue by confronting the spectator in the realm of the senses. I will show videoclips and images during my presentation.

My presentation is based on my ongoing PhD research in which writing as research and art as research exist in parallel and these two aspects are in continuous dialogue with each other. Artwork is in itself a tool of conducting research, a method to deal with research topics and themes. The artistic element, the video installations, brings into the research also the visceral experience, through sound, vision and sense of space.
rather than that mediated by online social networks. Instead of being empowered by technology, humans are enslaved to its seductive powers. Is it possible to move away from this focus on the technological and rather discuss the act of using the interface and the product of that action, the content? Does access to media technology in itself empower the participant, particularly if that person is herself on the margins of society?

In the research described in this paper the author attempts to answer the following question: Can the use of media technologies enhance the possibilities for people with disabilities to express themselves creatively on equal terms with able bodied people through a design process in which they are deeply involved?

Contemporary art can be a driving force for change: already in the 1950’s, Yoshihara Jiro, founder of the Gutai (literally “embodiment”) art movement in Japan stated: “It is our deep-seated belief that creativity in a free space will truly contribute to the development of the human race”.

It is the author’s contention that, in contrast to traditional visual arts, interactive art and participation in media performance demand an embodied experience. The physical act of doing and being in a public space leads to an empowering cognitive experience with long lasting consequences for the active participant.

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“THE NEW CONSTELLATION”: THE INTERSECTING BODIES OF NEW MATERIALISM AND DISABILITY STUDIES

January, 2012. Edmonton, Alberta. A dancer takes to the stage, her metal wheels glinting off the stage lights. Another dancer takes hold of the arms of her chair and balances in the air. They turn together, the three/two/one of them an entangled dance apparatus. The performance electrifies the air; bodies transform themselves and the stage, movement is enabled, disabled. These are the becomings, intensities, and creativities of matter.

Critical disability scholars have long argued that the ways in which we have been writing and speaking of bodies has failed to articulate the extra- and contra-human operations differently-abled bodies. And so, when we start to think of bodies as trans-corporeal (Alaimo, 2008), that is as co-creative configurations of limbs, wheelchairs, prosthetics, and gaits, then something in our apprehension of physical “ability” and “disability” begins to shift.

With these intensities in mind, this paper explores the affective force of the performance described above; a piece called “The New Constellation,” by the all abilities dance group, iDance. I explore how a shaft of blue light brings a particular image of movement into view (and concurrently obscures another), or how a thick red ribbon reveals the particular spatio-temporalities that enable and disable movement. The performance shows that the becoming-movement of a body in a wheelchair reveals patterns of life that are already there/here/becoming, as well as those which have been obscured from view due to the preeminence of other, more dominant constellations or apparatuses of thought. Therefore, as “The New Constellation” comes to an end, the eye is less able to make the cut between “disabled” body and “abled” body, for we have felt the artifice of “disability” in movements that blur not only these lines, but the lines between body and machine through forces and movements that are always engaged in multiple sites of possibility.
[When] different combinations of materialities [in an artwork] engage with each other (the oil, the artist-body, the canvas, the movements and sounds of each, etc.) the agency is distributed across the assemblage that forms. No one element is in “control”. Or if it is, it does not reign for long.

Art, according to Jane Bennett (2012), can be understood as a vital force and as having agency beyond its human creator. It is this force that I propose to analyze with the help of Maja Gehrig’s puppet-animation Amourette (2009), asking if it might allow us to challenge discursively materialized norms of human embodiment.

In Amourette two wooden dolls are having sex on sandpaper; as a result of their wrestling acts and amorous play, they sand themselves off by rubbing the floor. Eventually, the love act turns into a race against time, in which all attempts to stay “in shape” – unimpaired, defined, autonomous, and alive – fail. The continuous movement, which is triggered by the interaction of the puppets with the sandpaper-ground, leads to a recurrent transformation of form, matter, and, as I will argue, agency. The force they exhibit in the lethal process, allows them to challenge the seeming stability and agency of embodied norms vis-à-vis non-human matter.

In their vital materiality, the wooden figures are ontologically multiple and potentially productive in considering how the transformation of matter might lead to the transgression of discursive constructions of sex, sexuality, and subjectivity. I am interested in the productive potential of new materialist approaches to concepts of the human body by focusing on the non-human agential aspects of embodied experience. With the help of a queer-theoretical and disability studies oriented approach, I will ask how new materialist theory can account for so-called unstable bodies, in-between bodies, and multiple bodies.

Panel session 3c Friday 17.5.2013 at 12.30–14.30 Sirkkala E221

TEXTILES, BODIES AND TECHNOLOGIES
Chair: Katve-Kaisa Kontturi

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FRICITION – ON THE ASSEMBLAGE OF BODY AND CLOTHES

Friction – On the Assemblage of Body and Clothes contemplates the intertwinement of clothes and the human body and how they affect each other.
In existing research literature, clothes are often discussed primarily as representations or the material through which we construct our identities. Philosophy of the body and embodiment usually pays little attention to clothing.

The assemblage of clothes and body operates in a specific social, cultural and political situation where ideologies and discourses attach to the body. For example, the movement of the body is influenced by what is appropriate and possible in a certain situation. However, the movement of the body is also influenced by clothes that allow a certain movement.

Clothes influence the body in various material affective ways. A piece of clothing participates in the movement of the body by prohibiting one thing and allowing another or by producing the impulse of the movement. Clothes breathe or cause perspiration and participate in the heat regulation of the body. They can feel too tight, they can feel enjoyable or at times the body barely notices them. Clothes shift the boundaries of what is possible for the body, affect the capacity of the body and increase or reduce the power of the body.

The body is a clothes-body, almost always covered and touched by clothes. Clothes and body merge partly with one another and become a hybrid in a way that is possible for very few objects. Clothes and body rub against and into each other; this friction is a constant small becoming and change where the human as an object intertwines with another object; clothes.

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MATERIAL BODIES AND THE COMPLICATIONS OF DESIRE

When we think about a definition of desire, our perception often defaults to stereotypes of gender roles and fetish signifiers such as satin or leather. These material and gender based assumptions are re-enforced by the representation of desire in popular culture, such as in television and film. My investigation seeks instead to examine the various tensions and contradictions of desire (its complications). Through practice-based research I question the sexual coding of materials in an attempt to discover the ways in which the relationships between materials and the body can initiate an engagement with and understanding of desire.

My project explores the conditions and boundaries of materials in terms of their materiality, as well as their communication of coded information. At what point is a material no longer recognisable from its point of origin? Can the transformation of materials alter our perception and understanding of desire, or confuse or provoke it?

I will examine the notion of a Material Body through examples of my sculptural works (that suggest body or act bodily) as well as through wearable or performative works that consider the role of physical and material interaction. By analysing the intimate relationship between materials (or artefacts) and the body, my project seeks to extend thinking around contemporary investigations of the body, materials, gender, sexuality, feminism and film theory.
HIGHER, FASTER, STRONGER: TEXTILE TECHNOLOGIES AND THE GRENFELL MISSION OF NEWFOUNDLAND AND LABRADOR, 1914–1940

Dr. Wilfred Grenfell began traveling to the outports along the coasts of northern Newfoundland and Labrador in 1892 aboard the medical ship Albert sent by the Royal National Mission to Deep Sea Fishermen of London. In the popular North Atlantic imagination, Grenfell is a little-known and ambiguous figure: doctor, pseudo-saint, author, fundraiser, and missionary. The mission he worked to establish, culminating in the incorporation of the International Grenfell Association (IGA) in 1914, was an organization that would eventually oversee the construction and functioning of hospitals, nursing stations, schools, orphanages, cooperative stores, and light industries, amongst other institutional types, becoming a vast northern health network that the IGA ran until, in 1981, it was finally transferred over to provincial control.

This paper will examine the invention and subsequent widespread adoption of “Grenfell Cloth” in the 1920s and 30s. It was during Grenfell’s participation in the First World War that he observed the need for a waterproof uniform for soldiers that took its origins in Labrador’s fishing industry. The result was “Grenfell Cloth,” an experimental, cotton-based weatherproof textile made in the Haythornwaite mills of Lancashire. The textile quickly became an integral technology to the earliest “conquest” expeditions of Mount Everest in the 1930s, was used in setting land and water speed records in the same decade, and achieved considerable success in the British outdoor clothing market. I will bring to bear Karen Barad’s troubling of post-Marxist conceptualizations of materiality and materialization to an analysis of “Grenfell Cloth” as an evolving textile technology that shaped both the British imperial imaginary and the lives of North Atlantic fishermen in the first half of the twentieth century.

NEW MATERIALISM – THE TRANSFORMATION OF INTELLIGENT TEXTILES TOWARDS AN INTERACTIVE USER GENERATED INTERFACE

Keywords: multisensory/intermodal movements of thinking and knowing, textiles and technology, interactive interface, shift of consciousness

New materialism of smart or intelligent textiles represents the next generation of fibers. While textiles previously were responsible for several technological developments, today the rapid change of new technologies show their significant influence in the development of smart textile materials. As varying as their definitions are, are their applications. It is without any doubt that the most exciting developments today are taking place in the field of nanotechnology textiles. While lots of research in this area is connected with materialism research, there is a need of developing new models for creative applications and new design strategies. These novel materials generate new types of expressiveness and have the potential to transform craft and textile design into new types of artistic practice. Along with the shift from a passive functionality of static textiles towards mobility and active behavior, the users role itself is changing drastically. A multisensory and intermodal movement of thinking characterizes the intercourse with this new materialism of textiles.
Key-characteristics of these intelligent materials are their interactivity, functionality and ability to communicate, which consequently generate a new user behavior. While textiles and technology already have a longstanding common background on several levels, new technologies are able to transform textiles into intelligent interactive interfaces. This paper will focus on the shift from functionally passive and static fabrics to active behavior and dynamic expression of interactive interfaces towards a youser-generated content and change of consciousness.

Panel session 3d
Friday 17.5.2013 at 12.30–14.30
Sirkkala E323

IMAGE MOVEMENTS AND NEW MEDIA
Chair: Tanja Sihvonen

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THE PRIVILEGE TO OBSERVE AT A DISTANCE

In her collection of essays *On Photography* (1977) Susan Sontag scrutinizes our contemporary cultural relationship with images. Her conclusion in the book is the idea of an ecology of images. She advocates the same kind of care towards images as we have in our relationship with the environment. As we commonly understand that different chemicals and toxins may disrupt the balance of our ecological system, Sontag claims that we should also be able to comprehend the negative effects of images on our conception of reality. In *Regarding the Pain of Others* (2002), which became her last book, she has given up on this idea. Not only is it, according to Sontag, impossible to control in what contexts or in what magnitude we encounter images of violence, suffering or injustices in our daily lives, it is also questionable if such an effort is morally advisable. Certain unnerving or emotionally disturbing images that occupy the arts and the media bear witness of a world that in itself is off track. Should we then be protected from these kinds of images? And if we are, do we not then loose touch with the realities of contemporary life?

My entering point is that the primary moral question is concerned, not with what is shown in images, but with how images communicate, how they reveal their relation to the historical and material world. In this sense images are moral agents, since they are created by moral agents. Amresh Sinha makes this point explicit in his reading of Adorno’s *Aesthetics* (2004), Sinha writes: “For the artwork’s truth content lies not in communicating something other than itself; rather it is a mediation, a ‘participation’, in history” (Sinha 2000, p. 159). In this paper I will follow up this line of thought.

References

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MAPPING THE VOLATILE? CLOUD ATLAS: AN ARACHNO-HERMENEUTICS

How can we interpretatively account for the affective praxis of reading/writing/viewing? Can hermeneutics be saved for a transcendental-empirical analysis? Eschewing the (only apparent) inevitability of the dyad of belief and suspicion, the paper attempts to respond to the growing critical need to assess the non-representational (yet epistemological and political) potential of interpretation. In so doing, I will revert to the recent (2012) film from the directors Tom Tykwer and Andy Wachowski Cloud Atlas which in many respects (writing, narrative, photography, editing) successfully moves beyond representation, thus offering an altogether different kind of communication and creating another semiotic sensibility. This immediately impinges upon the relationship (in-)between interpreting bodies forming a singular, hermeneutic assemblage.

Drawing inspiration from the ethological studies of spiders, which reveal an immanent aesthetic economy of semiotic communication, the paper aims to reformulate the being and sense of interpretation. The spider’s involuntary sensibility, its rigorous and austere diligence express uncommon immanent in-tensity (best evidenced and affirmed in its ex-tensive silk-web) as well as its acute susceptibility and determined condition make it a virtuoso of relationality, an artist of the inter. How do we experience and make (communicational) use of the evanescent, the volatile? How can signs be said to be interpretively ex-pressive? Rather than map, which assumes a territory, an arachno-interpreter virtualizes semiotically prone sensibility, thereby projecting a world communicationally (and perhaps communicatively) yet unknown, a singular experiment of developing the (sustainable) in-between/the inter between bodies.

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ON GLITCHES AND CREATIVITY

Some digital games invite their players to engage in what I call “metagame” — playing with the game rather than playing it. Metagame is a close relative of playing the (game) system. In this text, I am going to consider two instances of metagaming: the reinterpretation of the use of the game artefact, and the rededication of the game code, that is, extending it to new applications. I am going to focus on art mods, or artistic game modifications, which result in this kind of creative manipulation of the software. I will draw practical examples from games like The Sims, Unreal Tournament, Quake III and Half-Life.

In the context of art mods, using existing games, rather than creating new works, is an important strategy and an ideological stance (Poremba 2010). However, my study is based on the notion that analysing the affordances of game code cannot only be based on the “official” version on how the game is supposed to be played. Sometimes there are “holes”
in the game code that await for the player’s patching. The game world processed by the
game engine is often the result of compromises and optimisation, which renders it prone
to malfunctions and glitches. Avid game players are generally well aware of the prevalence
of rule ambiguities, glitches and errors in game programming, and they naturally seek to
exploit them in any way they can (Nitsche, 2008, 25–29).

The importance of considering errors as essential elements in gameplay is supported
by a number of recent studies (e.g. Hayes & King, 2009; Kimppa & Bissett, 2005; Nitsche,
2008). In these, glitches are defined as either programming bugs or design flaws. Cheats, on
the other hand, are tools for mastering the game ‘by circumventing the official rules for play’
(Bainbridge & Bainbridge, 2007, 62). Cheats and design limitations provide the players
with many positive functions, and they can be socially significant, too (Consalvo, 2007).

The constituents of the game as well as mechanics of its play are fundamentally
altered through modding. The metalevel understanding of the game’s ontology also
drives the issues of representation and interpretation into movement. In addition to the
interpretive layer, where the player aims to make sense of the game world, gameplay is also
the result of configurative practices, carried out within the affordances (e.g. cheat codes)
and representational limitations (bugs, glitches) of the game engine. I consider mods an
extension of these configurative practices. There is thus a binary structure to my analysis:
art mods work both within the game world and against it.

Game art mods can be thought of as glitches in the game system. These mods act as a
counterpoint to a dominant media form and show opposition to the monolithic and hegemonic
commercial games industry (Poremba 2010). Through modding, the representationalised
play practices tend to get reconfigured from private experiences into something that
is shared in public. The transgressions between the private and public spheres with their
distinct social and material contexts will be analysed as part of the discussion on game art.

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MATERIAL PROCESSES, ARTISTIC PRACTICES
Chair: Estelle Barrett

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THE ARTISTIC SPACE: FROM PHENOMENOLOGY TO ONTOLOGY

In his history of Islamic philosophy, Henry Corbin exposes a triadic metaphysics (the sensitive, the imaginative and the intelligible) which could help us, “new materialists,” define an ontology that accounts for the knowing experience, and think the space where art occurs—that same space where psychoanalysis happens, where meaning is felt, where utterances perform (Barrett, 2013, 64–66). What is the nature of that space? Corbin calls it the Mundus Imaginalis, where the psyche (described by Kristeva as a “meaning structure”) effectuates the dynamic integration of sensation (matter and perception), emotion and intellectual comprehension. I understand this to be the space of interiority, the space within, which is not situated but situating: it situates the world in the mind, it is the space where the entire life of the mind takes place, where experience is lived and emotions, being, make sense.

The operations in the studio lead us to infer the existence of that third, in-between, mode of being. A phenomenological observation of artistic experience shows the workings of the imaginal function and how that interior, experiential space unfolds through creative activity. The word “art” evolved from an Indo-European root, ar-, which means the “idea of arrangement” (“arrangement” also comes from that root). Art’s association with notions of form, pattern and the aesthetic, shows contemporary art to belong to an age-old lineage of art as a praxis of form, of intentionally in/forming matter and materializing form. It is, in that sense, a formidable instance of the ontological reality of the imaginal dimension.

Through narrative and examples, I will attempt to describe aspects of the studio experience, proceed (with the help of Foucault) to think about how it founds me, the artist, as Subject; and use it—like Dewey in Art As Experience—as a possible paradigm of human experience.

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EXPERIENCING THE MATERIAL – CERAMIC MATERIAL RESEARCH FROM THE AESTHETIC PERSPECTIVE

In this explorative material research the focus is on the process of making from the perspective of the creative and aesthetic experimentation. The research examines ceramic raw materials and their aesthetic qualities in the context of art, revealed by material movement. In this study the aesthetic experience is understood as a part of the working process that emphasizes the meaning of movement and causality. The key element of this on-going practice-led research is my own art practice and related material research. The assumption is that the aesthetic experience of the material reveals its character and qualities to the maker and in this way works as a guideline towards the development of new material applications.
In this particular case study, the focus is on the material aesthetics; such are e.g. sound of crackling ceramics after firing; the moment when material is absorbing colour when being hot and the visuality of the raw materials. Thus in this study the experiential is part of the act of making where the body and the material under work are in motion. The maker understands the material possibilities and impossibilities through the movement of the material in hands.

The research emphasizes the potential of artistic approach for gaining knowledge from the material properties. The overall aesthetic experience from ceramic materials is strongly supporting the material knowledge and ceramic art. In my presentation I will elaborate the aesthetics of the ceramic materials by showing video and ceramic test pieces as well as playing sound from crackling ceramics.

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MATERIAL DRAMATURGIES: IN SEARCH OF NEW PERFORMANCE ETHICS

Could we construct dramaturgy out of mere materials? What would this material dramaturgy be like? How do materials perform, and what type of meaning do they create?

In my presentation, I discuss and illustrate the ways in which materials – texts, bodies, objects, movement, sound, lighting, etc. – appear in a theatrical performance, how they perform in relation to each other and how they create dramaturgy. I attempt to delineate an understanding of performance making as an essentially material practice which constantly generates and questions its own ethics.

My examination is based first, on my artistic practice as a “material” theatre maker, i.e. as a dramaturge and director who makes performances out of various materials. Second, I relate this presentation to my research, especially to the artistic doctoral thesis which I will defend on 8 March 2013 at the Theatre Academy, University of the Arts Helsinki. In my research, I suggest that the ethics of a performance are determined by its very materiality. Therefore, I argue that each performance making process demands its own ethical framework in which all materials, as well as techniques and methods applied to them, have to be carefully considered and worked.

In the course of the presentation, I will use excerpts from my performance Pavlova Experiment (Kiasma Museum of Contemporary Art 2009 and 2010) in order to illustrate the manifold relationship between materiality, dramaturgy and ethics.

Pauliina Hulkko is a theatre director, dramaturge, performer, pedagogue and artistic researcher at the Theatre Academy, University of the Arts Helsinki. Having her background in music, she works with experimental theatre encompassing performers and elements from different art fields: theatre, dance, music, visual arts, etc. Her doctoral research discusses performance ethics in relation to more “technical” issues, such as materiality, aural experience and dramaturgy. Her recent artistic and pedagogical endeavors focus on relationships between sensation, perception, utterance and embodiment.
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DRAWING AS PART OF HABITUS AND AS VISUAL SOCIOLOGY

This presentation abstract is the first formulation of a research project that I wish to pursue after finishing my Doctoral thesis in Art history. The new project is partly of a practical, artistic nature and partly theoretical/academic. In it I attempt to use a neomaterialist approach on a research material that I have produced myself. Furthermore, I wish to bring forth drawing as a form of visual sociology. However, for drawing to work as a means of interpretation and knowledge making it is necessary to investigate the social and material processes that take place when drawings are made.

In my presentation I will use images that I have produced in my work as an illustrator and discuss how these artistic products are connected to different social fields, material circumstances and to my habitus. Habitus refers to the concept developed by sociologist Pierre Bourdieu, and I wish to expand it by including non-human objects into its reach. Questions that I will discuss in my presentation are: 1) how habitus is visible in artistic products like drawing; 2) how drawing could be used as a research method, in contrast to the dominant method of writing. Therefore, I will also present an example of how drawing could be used as a research method when it comes to studying artistic processes and movement in the more specific form of a dance performance.

In reference to the conference theme: Can studying drawing and studying movement through drawing create new forms of thinking and knowing about aesthetics and ontology?

Panel session 4b
Friday 17.5.2013 at 15.00–17.00
Sirkkala E123

NON-HUMAN PERCEPTION
Chair: Karoliina Lummaa

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BIONIC WOMAN AND THE ETHICS OF TECHNOLOGICAL INTERVENTIONS

The presentation discusses the science fiction/adventure television series Bionic Woman—both the original (The Bionic Woman, USA 1976–1978) and remade, or re-imagined, version (Bionic Woman, USA 2007). In both series a woman called Jaime Sommers (Lindsay Wagner in the original, Michelle Ryan in the re-imagined version) is transformed into a part human, part machine cyborg (i.e. cybernetic organism) after a tragic accident as parts of her body are replaced or enhanced with bionics (biology applied to electronic engineering). These Bionic Woman series raise interesting questions considering the ethics of technological and medical interventions, as well as the ethics of human control in human/non-human relations and the relations of nature and culture.
In both series Jaime is transformed into a cyborg against her own will and her bionics—and thus, also Jaime herself—are regarded more or less as the property of the organisation that transformed her. This makes the medical/technological intervention on Jaime’s body highly problematic. Being a cyborg also puts Jaime in an interesting position in considering her agency and her human ontology. Her new technologically enhanced body gives her extraordinary strength and other capabilities that set her aside from other humans and other women. This differentiation from other humans is emphasised, for instance, by referring to her as a machine, an animal, a weapon or a household tool. The bionics also require continuous supervision, repairs and control by the organisation that turned her into a cyborg, which evokes issues of cultural hierarchies and control over that which is designated as non-human. Thus, the presentation will discuss the ethics of technological interventions as well as broader issues dealing with the ethics of human control in human/non-human relations in the context of the two series.

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"ALL MASSIVE FLESH" – POSTHUMANIST EMBODIMENT IN SIMON INGS’ HOTWIRE

In continental posthumanist thought, subjectification is conceptualized as a material and collective process. In Simon Ings’ science fiction novel *Hotwire* (1995), the posthumanist subject is produced by biotechnological means. Ings’ novum, a programmable neurological tissue called ‘datafat’, functions as a metaphor for an embodied mind. Ings’ subject is connected to and mutated by the surrounding technological environment, eg. radio, kitchen appliances and massive Al’s. In this paper I ask how Ings’ fictional characters relate to Rosi Braidotti’s model of nomadic subjectivity. This approach also brings into focus the specifically rhizomatic phenomena of feminine posthumanist embodiment – eg. mother-daughter-relationships and pregnancy.

*Hotwire’s* protagonist, Rosa, is an artificial girl produced in a massive AI / space station that is referred to as her Mother. Rosa is described as a doll, a dream or a passage of text, a figment of her mother’s material imagination. Inside her mother’s mind/body, Rosa’s thoughts and speech cannot be clearly distinguished from her mother’s. Once outside, she can develop a subjectivity of her own that nonetheless does not revert to humanist ideals of individuality and autonomy. She continues to connect with her living environment. In Ings’ cybernetic/animistic model of the world, Rosa’s pregnancy is constructed as analogical to the development of a semi-conscious city nearby: both are continuously evolving rhizomatic figurations. One of them just happens to be made of flesh and blood and neural synapses, the other of optical signals in a phone network.

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WAR MACHINE AND NON-HUMAN AGENCY IN HEINRICH VON KLEIST’S AESTHETICS

In A Thousand Plateaus (Mille plateaux, 1980) by Gilles Deleuze and Félix Guattari the twelfth plateau is dedicated to the notion of War Machine. In order to illustrate this concept, they refer shortly to a Romantic play Penthesilea (1808) by Heinrich von Kleist (1777–1811).
My talk will put on stage a new materialist "reading" (or staging?) of Kleist’s War Machine in related to his aesthetics. I will focus especially on his play The Prince of Homburg (Prinz Friedrich von Homburg oder die Schlacht bei Fehrbellin, 1809–10) that is not explicitly analysed by Deleuze and Guattari in their book.

In research literature, German Romantic aesthetics is typically characterised being based on the concepts of an active (human) hero(ine) and written by active human author. However, my analysis of Kleist will illustrate how his dramaturgy was based more on the idea of externality and non-human agency of War Machine.

The crosshair of my talk will be aimed especially to the following problems: How the juxtaposition between rhizomatic War Machine and the official State apparatus appears in Kleist’s aesthetics? Is one allowed to consider the fog of war or the influence of battle field scenery (including rivers, bridges, hills, impassable marshes) as non-human agents? What kind of actually existing guerilla tactics Kleist (who had served in the Rhine campaign of Prussian Army as a 19-years old soldier) deterritorilised into his dramaturgy? I will illustrate my talk by showing how Kleist reconstructed the historical Battle of Fehrbellin (1675) as a force field of various material vectors in order to present the role of non-human agency at the battle field.

Panel session 4c
Friday 17.5.2013 at 15.00–17.00
Sirkkala E119

PHILOSOPHY AND NEW MATERIALISM
Chair: Hanna Meretoja

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A SOMATECHNICS OF IMPOSSIBLE MATTER: VIBRANCY, AGENCY, DYNAMICS

This paper will seek to challenge and move beyond understandings of matter that have emerged in the material turn. Within these discourses, matter is viewed not as an effect of power, and as subject to discourses of truth, but rather as possessing a vibrancy and agency in and of itself. A telling example of this occurs in Jane Bennett’s *Vibrant Matter* (2010), in which she writes, ‘I will emphasize, even overemphasize, the agentic contributions of nonhuman forces ... in an attempt to counter the narcissistic reflex of human language and thought’ (2010: xvi). Embedded in such a rhetorical approach is what I perceive to be a desire to look at the world other than in and through a perceptual schema that informs and is informed by a socio-cultural grid of intelligibility. Furthermore, I believe that it is this perceptual schema, which we embody and body forth, that prevents us from theorizing the vibrancy or agency of matter. The approach that these materialists take can thus be seen to fall back on the ‘God-trick’ (pace Haraway), in that it grants matter an originary power, but can only do so through the mystification and obfuscation of the discursive powers that are responsible for such a vision. Conversely, I will reassert the necessity of acknowledging the socio-cultural perceptual schema that allows for the materialization of matter within such generative perceptive practices.
TOUCHING FREEDOM. ON JEAN-LUC NANCY’S ONTOLOGY

In this paper, I shall discuss some of the core issues of Jean-Luc Nancy’s ontology, as it is formulated most notably in the books *Être singulier pluriel* (1996) and *Corpus* (1992), and in connection with his *L’Experience de la liberté* (1988). Nancy’s emphasis on the themes of corporeality and touching on the one hand and on being-with and freedom on the other, offer new possibilities for thinking of viewer’s interaction with the material art work and the artist. Nancy himself has written about arts on several occasions, but in this paper I shall mainly focus on the ontological grounds of his thinking. I shall contextualize Nancy’s ontology by referring to Martin Heidegger and Maurice Merleau-Ponty and the ongoing discussion on the post-metaphysical thinking. The question is: how being appears, or rather, through which questions we do fundamentally try to make sense of being. Rather than going too far into the history of philosophical debate, I seek to summarize Nancy’s key points in an understandable fashion. I shall proceed to show how Nancy’s contribution has some direct implications on ethics and politics. Only in this way, I must stress, his concepts and lines of thinking will have the depth necessary for the application of his philosophy in the study of art. I shall also exemplify the applicability of his philosophy in front of some works of art, in order to touch the crux of the matter.

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Soc.lis. (Ph.D. 27.4.2013) Mikko Jakonen
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AFFECTS IN OLD AND NEW MATERIALISMS

The concept of affect has become one of the most promising philosophical concepts that help researchers in the fields of literature, art studies, sociology and political science (just to name a few) to reach beyond the rather limited ways of understanding and analysing the effects of arts, politics, aesthetics etc. as “emotions” or “passions”. In fact, as Gilles Deleuze has (following Spinoza) suggested in his work, affects are not emotions: affects are bodily felt effects caused by other bodies. As such they do not have any special content or meaning. They are motions and encounters of bodies in becoming.

In this paper we want to offer a short summary pertaining the history of the concept of affect. This is done through the analysis of 17th century “old materialist” philosophers such as Hobbes and Spinoza and their contemporaries such as Descartes. With this summary we want to clarify certain misunderstandings related to the concept of affect, namely the false interpretation of affect as a synonym for ”emotion”. Secondly, by reading Deleuze’s work on the concept of affect we want to point out the important connection between old and new materialisms. However, we are also aiming to critically consider the Deleuzian and new materialist interpretations of the concept of affect in relation to the one of the old materialism.
CONDUCTING LIFE. RALPH WALDO EMERSON ON THE NATURE OF THOUGHT

R. W. Emerson is typically considered to be a thoroughly idealist writer, aiming to dispense with material, mundane things in search of spiritual insight. In the last few decades this picture has been increasingly complicated by a reassessment of Emerson’s engagement with natural science and the materialities of experience. Indeed, while Emerson remains understudied as a philosopher, aspects of his thought have lately been compared to such new materialist inspirations as William James, A. N. Whitehead and Gilles Deleuze. Emerson is being rediscovered as a philosopher and as a challenge to philosophy. Nature’s dynamism, mutability and constitutive excess present a dilemma for thought and representation familiar to both romanticism and new materialist ontologies. Suspicious of finalized descriptions, Emerson confronts this challenge in a way reminiscent of today’s non-representational epistemologies and closely linked to his influences from German Naturphilosophie. Emerson finds in thought a fundamental impersonality, a grasslike process of subtle but excessive germination, which instead of repressing or succumbing to excess (life) aims to embody it. The metamorphosis constitutive of nature must be taken up in figures of thought and writing, if they are to develop a sense of and for reality. Accordingly, in Emerson everything’s in excess, evidenced as well by his frequent self-negations and contradictions.

While (new) materialist thinkers from Jane Bennett to Whitehead have noted parallels in their thought to romanticism, the connections between new materialisms and romanticism(s) seem underdeveloped. I propose that placing Emerson and new materialist considerations in conversation is not only a step toward building a historically nuanced understanding of these complex vectors of thought, but can help in continuing to articulate an ontology of thought that is, in Emerson’s words, fit for “this storm of many elements.”

Workshop 4d
Friday 17.5.2013 at 15.00–17.00
Sirkkala E321

WORKSHOP WITH ASTRIDA NEIMANIS

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ECOLOGICAL WORLDS. WRITING (AS) THE POSTHUMAN

Feminist thought has been at the vanguard of questioning the perimeters of the human, in both ecological and technological terms. Yet, while we may understand ourselves as transcorporeal, posthuman bodies, materializing this insight in our research practices is more challenging, particularly in text-based disciplines. What practices can be engaged to research and write one’s more-than-humanness? What are the epistemological limits that such practices encounter?
We will explore these questions in this 2hr practical writing workshop. Inspired by feminist ecologically-oriented posthumanisms, we will experiment in writing (as) transcorporeal bodies, where, as Stacy Alaimo (2010) phrases it, “the environment’ is not located somewhere out there, but is always the very substance of ourselves.” We will engage methods for activating the participation of our material bodies in their affective, perceptual, motile, dissipating, molecular and elemental modes as a means of articulating the diverse ways in which ecological issues both constitute and transit through our selves. How are we complicit in the worlding of phenomena such as climate change, weather events, pollution and toxicity, habitat loss and species extinction? What modes of writing can grasp these implications? And what can such writing do? We will work as a plenary, individually, and in small groups or with a partner.

BRING paper and a writing implement (or iPad, etc); comfortable clothing and footwear appropriate for spending approx. 1 hour outside - whatever the weather.

RECEIVE a package of workshop materials (short background reading; methodological guidelines).

Sign up in advance at newmats4@gmail.com by 13.5. and receive electronic files prior to the workshop.