

PhD Research Proposal
ECAM Graduate School HGK FHNW, Basel
Poetry of The Real Cluster

Practice beyond medium, deep time, and the spirit of future tense as active body of desire

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Abstract

This research project originates from the candidate's belief in the necessity of transversality and radical spontaneity, both pre-lingual and nonconceptual, that enable a perspective of reciprocity and trust as fundamental prerequisites for a space of imaginative practice and possibility of open improvisation within the real. The proposal fosters a shift from the the prevalence of visual and image based value towards a long-term commitment to deep empathy beyond meaning, or the ability to listen deeply in time, comprehending that only if one is capable of entering into relation with unreality and the inappropriable, it is then possible to navigate the real and the positive. In responsible encouragement to develop an artistic practice of thought beyond conceptualism, the presentation unfolds the prominent traits of an activity that withdraws from what is immediately visible or accountable, escaping the ease of spectacle and marketability. Through the activation of flows of liveliness in between theory and practice, a practice *beyond* medium is capable of overcoming the exhaustion of systematic probabilities and glimpse over and above the unlikely, with resolute awareness of being in the middle, connecting trajectories of making, unmaking, remaking and not making.

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Introduction

«Well, Mother, we're entering an age with digital technology, where, for different reasons, humanity will have to face problems that won't allow themselves the luxury of being expressed.»
Jean-Luc Godard, *Film Socialisme*, 2010

I am starting this proposal by confessing my ambivalence towards a genuine attraction to join the research position in the cluster Poetry of the Real, offered by the ECAM Graduate School in Basel, and an embarrassment concerning what I envisage as the problematic position of the "artist" as a professional or cultural entrepreneur, bound to operate almost self-referentially inside the narrow set of operations acquiesced in the circles of a globalised, market-driven, art system. This is due to both personal scepticism (increasingly shared with a number of peers) regarding the relevance of current contemporary art practices, and to a strong and widespread perception that the significance of everlasting questions have to shift. What (and where) art is, and therefore what makes an artist—by definition and by nature of being—should be urgently relocated in differently formulated and broader-encompassing ethical considerations, consciously addressing perceived reality. Namely, how is art produced, circulated and recognised in the context of neoliberalist advanced capitalism? For what and whose purpose?

Which kind of shifts in the world can art and artists engender? How to endure the act of change in beneficial portions of time? What is creation and which responsibilities it calls towards human and nonhuman others?

Such mindset renders necessary the care for a humble but self-conscious introductory digression, in order to frame myself, my motivations and subjects of research. I am mostly engaged in performative actions which are built upon the combined activity of thought, writing, and imagination, which eventually output in sound, moving image, environmental configuration, practices of the invisible, and various in-between gestures. I will approach this introduction following what has been formulated as the politics of location (Rich 1984, Braidotti 1994), which consists in understanding that one's specific "situated position" (embodied and embedded in terms of space—as origin, class, gender, ethnicity, etc., but also in time: personal memory, social time, epoch) cannot be separated from the reasons of engagement in taking action—not out of presumed moral imperatives yet by the spontaneous vital need to transform negative into positive passions (Braidotti 2006).

To be alive—here, now, there, once, and tomorrow—is a fragmentary task. We may, for a good reason, assume this assignment as the inexact discipline about a contradictory axis between necessity and desire, which is the (ever mutating, always ongoing) attempt to learn how and comprehend why, come to be in, and relate to the world. From a human position, this process questions the inner features of humanness and how to learn to live (Derrida 1994), as well as, perhaps now more than ever, it investigates the boundaries of sustainability in the temporal and spatial expansion of this existential project, as it relates with unprecedented magnitudes and uncertainties. Both at the human infra-personal, social, and planetary scales (as sexualized, racialized, and class-divided individuals; as communities; as part of hegemonic or declining cultural narratives; as a species), along the points of intersection with multiplicities of thinking and not-thinking forms of life and non-life—as natural as artificial. Here I am taking into account animals, plants, minerals, software, mutants, cyborgs (Haraway 1991), intangible worlds, ungraspable quantities and undulated temporalities (Morton 2013b), super-human asymmetrical forces and autonomous supernatural sentient entities (Negarestani 2008), also including hybrid presences of any kind. I was born in Europe at the advent of digital and information technologies, from heterosexual, married, same-nationality, (Italian in my case), secular Catholic parents, who did not attend higher education—not unlike many of my generation—coming of age in a moment of critical social flipside and technological acceleration, over the long tail when analog and digital overlapped (a process which is still ongoing).

The current situation requires an exceptional leap in thinking forward and an effort of disentangled resistance from the neoliberal mode of being in the world, in acceptance of the complexities of the present but above the neurological collapse of our given systems of understanding. We need to be able to think and shape future unthinkable perspectives and directions, on longer temporal terms and deeper affective depths, trans-disciplinarily and trans-generationally, beyond the spectacle of normality repeatedly unfolding in the traumatic temporality of the news through disjointed tragic warfare events of planetary scale. "What do you tolerate? I hardly tolerate myself." (Vorwinzel 2017) We are required to move beyond, besides, or in-between the handful of master narratives which shape the western worldview: divided between endless loops of alleged downfall; the end of history and loss of centrality; xenophobia; terroristic paranoia and agitation for imminent catastrophes; the dissolution of all systems of belief on the one hand and a PTSD-like culpability on account of the enormity of colonialist and imperialist crimes, along with immense melancholia for the splendor and wealth of some lost origins on the other hand. West struggles to retrieve the shreds of a unitary subject that cannot be regained. This cannot be accomplished through oppositional/binary logics, neither in passive postponement, heads in the sand, in expectation

that the head-aching tangle of imbalances and complications may suddenly vanish. Complexity is here to stay; what has been seen cannot be unseen, as the popular internet meme asserts.

Yet what has been taught can be unlearned or at least joyfully sabotaged. What has become sclerotized can perhaps be re-inserted in the vitality of flow. If any liberation is to be, and can be, pursued, the most urgent of all is liberation from the self, especially the always-present self, with its lurking thick shadow of willpower and the insincere promise of self-realization. This is a very problematic spot for anyone in the field of creation, in particular as an artist operating inside a system that glorifies the demise of authorship while rewarding recognizability as value, production (both immaterial and object-based), individualism, and fierce competition. A model that mirrors the schizophrenic drive of advanced capitalism in materialising phantasmagorical short-term objects of desire without engendering any prospect for long-term fulfillment. If no liberation is possible *through* but only *from* sex-gender (Foucault 1976), I want to argue that no liberation or meaningful change is possible *inside* capitalism or humanism. Consequently, no politics of hope can be introduced fruitfully *from within* the lockdown of analytical rationality and repetition. The white/male/western/heterosexual/secular/property owning ideals are byproduct deformations driven by the hybris of the overestimated potential of projections. Here stops the necessity of this incomplete and unavoidably partial rumination concerning my own location amidst the state of (some) things, which—although possibly being generously sympathised by a number of peers and not-peers—would be largely unnecessary if not even damaging when prolonged further.

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Praxis of thought

An activity of thought is a means of activism. I want to stress this out distinctly in the wake of a renovated wave of conservative anti-intellectualism, which situates itself in the legacy of the myth of praxis, leading to the neoliberal leitmotif of cult for self-entrepreneurship and professionalism. I consider the transpersonal conjunction of artists and aesthetic practitioners to be a vector of change and transformation, able to channel possible futures in the continuous becoming of the present, through boundless imagination and beyond understanding. Worlding-beyond-understanding is a passion for mystery (that not necessarily coincides with secrecy), love for imaginative practice, and a taste for regeneration beyond ostensible novelty and the seasonal cycles of the “new.” It is the deep intensity of long-term activity that trepasses the boundaries of individuals and generations, similar in qualities and configuration to the sparkling intensity of poetry in its capacity to go beyond language, exist beyond language, and fabricate new meanings by vibration, reverberating longer beyond the short-term of agreed grammatical concordance and syntactical significance.

Here lies precisely the mobile fulcrum of my proposition, which consists in a decisive shift from the omnipresent authorities of exhibit (the prevalence of visual and image based value) towards what I am inclined to refer to as a “vibrational conjunction of listenings”: far from being a mere relocation of attention from the realm of the visual to the domain of the aural (which is where other similar propositions may fall short), I want to advocate a lifetime commitment to deep empathy beyond meaning. To become at once emitter and receiver, to perceive the vibration of entities and forces beyond addressability, while resonating in tune, and out of tune, in feeding back waves of affirmation and sympathy with the human and the nonhuman. This indeed has much to do with the very features of the aural, in the way waves and frequencies, audible but also inaudible, are capable of shaking bodies and make them vibrate physically, and to lead (or mislead) our perception of mass in space. But there is much more than this, over and above auditory capacity: a conjunct application of artistic flow should aspire to render justice to what lies

beneath the range of visibility and thinkability, in an expression of the inexpressible (Makino, Pace A., Pace S. 1998). This potential of desire's activity in sensing and channelling future possibilities could activate a delicate swarm of forces in the framework of reality, operating in the present towards manageable forms of sustainability. To attain such ability of listening deeply in time is to believe in affinity beyond language, comprehending that only if one is capable of entering into relation with unreality and the inappropriable as such it is then possible to navigate the real and the positive. (Agamben 1977)

My research of the last half-decade has been engaging with, in thought and practice, and negotiating with the intersection of the timeless with time (Eliot 1941), or the untimely (Deleuze and Guattari 1980), or intimacy in the trans-personal, trans-generational mode, "And not the lifetime of one man only / But of old stones that cannot be deciphered" (Eliot 1940). In an attempt to enact flows of activity in between theory and practice, or a practice *beyond* medium—thus encompassing or trespassing existing, nonexistent, and possible media—I see myself as a possibly ideal candidate to fit within the transdisciplinary context of the Poetry of the Real cluster and its hybrid-oriented investigation range. A three years' experience in such a seemingly fertile environment, with a disposition of vehement inclusion, appears to re-account with the interdependence between the poetic wor(l)d and the wor(l)d of thought, and the continuity between inspired-ecstatic and rational-conscious poles of being, corresponding in joyful coexistence rather than oppositional dynamic (Agamben 1977). I have been cultivating an enchanted and delicate, although contradictory, relationship with Switzerland and people based in Geneva over the last two years, and the almost deterritorialized inter-sectional position of Basel in-between three nations, at the heart of Europe while being autonomously *outside*, encourages patterns of becoming above and beyond nostalgia or utopia, a place of liminality not escaping yet *embracing* the major inconsistencies of the present-future. In the interstice of contradiction there is indeed space for liberated thought.

If we have any grounds to devote for change operating within the institution, it should be to reiterate and return knowledge of its connatural collective, always changing, contradictory, anti-authoritarian, and outrageous fundament (Pasolini 1975), together with perhaps the only essential value in any institution, namely the composition of a pulsating code that makes brotherly love, or *agape*, possible (Pasolini, Dufлот 1983). Concerning the possibility of a *different institutionalism*, in advocacy of the potential of non-profit and a not production-driven attitude, I can not overlook my ongoing experience in taking part of a project like Vdrome (<http://www.vdrome.org/>). Conceived and sustained by Mousse, Vdrome is an online initiative that offers a high quality programme of films and videos directed by visual artists and filmmakers—amplifying the reach of often exceptional works of very limited access, as many of them are only shown in the context of film festivals, exhibitions or other specific occasions. I have been committed with pleasure to taking care of this adventure since its inception in February 2013, a spark of permanent reflexion over patterns of allocation of knowledge, trust and collaboration, which inevitably ended up by informing my very notion of practice and allegiance. Based nomadically, by terms and by nature, Vdrome could be accounted as a wandering, informally applied institution, between a place of education, a site of enjoyment, and a field for experimentation. Sometimes *doing* nothing leads to immensely relevant somethings.

Existing at the crucible between manifestation and elusivity, my practice happens in the middle of trajectories of making, unmaking, remaking, and making again, as a diagonal method for deeper receptivity and sympathy for the inexpressible, or a procedure "to dismantle love in order to become capable of loving." (Deleuze and Guattari 1980) *Permeability* is the password: it opens for a plane of permanent education in inclusivity, osmotic and respiratory, pointing outwards and inwards by very being. Thus will be our strategic moving position, to escape self-referentiality and sameness, to disarm the predatory pulse of rivalry, while being able to transform and be transformed ceaselessly, in conjunction

with a multiplicity of human and nonhuman beings: a lowercase empathic sentiment weighting in subliminality. To be oneself and not-oneself at the same time; that is listening in the affirmative mode, or affirmation through listening. “Operate by establishing a conjunction between contiguous points, rather than a relation between distant ones: you will have then phantasies instead of memories.” (Deleuze and Guattari 1980)

In August 2014 I revealed a project as the closing act of #0000FF, a non-physical space operated as a facebook fan page by Greek artist and queer activist Georges Jacotey: a reader of hyperlinks mainly composed of bits and clips of press lamenting the disintegration of the EU alternated with ecstatic testimonies of liberation through raving, eleven postcards of temporary imaginary scenarios dedicated to European-born suicidal thinkers, and a docu-fiction musical made up of found footage, poisoned cocktails and eurodance, *Angelo Azzurro* is a midsummer night’s reparatory dream that, blending carnivalesque unconscious and history, mends the pieces of generational trauma in an attempt to neutralize the death drive by way of transgenerational bonding. My generation has been dispersed by rhetorics of culpability, infantilized, indebted, deprived of a future (Fisher 2013), and accused of being incapable of dealing with reality. Weirdly enough, the several months spent throughout the gestation of these discourses have been constellated by “realist-magic” events of many kinds, too much disjointed to be reported here, which brought me to assume an enchanted materialist position, via the realisation of a suicidal embeddedness within and beyond individual understanding and agency (“Beauty, then, is a nonviolent experience of near death, a warning that one is fragile, like everything else in the universe. Beauty is the shadow of the threat to objects, the threat that is objects. Objects as such carry an inner threat, because of the Rift between essence and appearance. Beauty is the call of the vulnerable flesh and the fragile glass. This explains perhaps why beauty is associated with experiences of love, empathy and compassion” Morton 2013).

Moving from the same generational awareness but leading to differently oriented inclinations, together with Swiss-based French artist Marion Goix, we initiated an affective collaboration in the form of a conversation piece, inspired by the request of common friend Bianca Benenti to write a contribution for her MA dissertation at HEAD, Genève, around love and extinction. A work in multiple episodes, originated from personal thoughts and notes revolving around Millennials as living legacy of the ongoing “soft apocalypse,” *DID I BORN THE 31 DEC 1999?* overplays a sense of urgency by means of an ill-formed capitalized question to interweave a theory-fiction about hallucinations, love at the end of the world, dreamtime, currencies, monuments, and the invisibility of catastrophe. Encouraged by polymorphic and discontinuous contributions, a practice without medium exists within itself without remaining confined by itself only; neither inscribed into production nor conclusion, it is an active junction of desire, a body of thought informing an ecology of gestures.

When in spring 2015 I was invited for a solo show by Carlo Pratis at his gallery Operativa in Rome, we confabulated together with artist and curator Alessandro Dandini de Sylva in transforming the whole space into a self-performing machine, or a disturbingly exaggerated autonomous device—*Daisyworld*—inspired by and crosswise consecrated to the Gaia hypothesis and lifeforms exceeding addressability. Made up of water, an hydraulic system based on the communicating vessels principle also used in ancient Roman aqueducts, rubber, wood, glass, a campfire, sublimated carbon dioxide, eleven daisies, a smoke machine, stroboscopic light, milk-serum proteins, 3,4-methylenedioxymethamphetamine, neon lights, plastic, one UV lamp, and a dedicated soundtrack (15:04) on a borrowed cd player diffused through a guitar-toned amplifier, the unnatural ecosystem resisted in the space of the gallery for 19 days envisioning and enacting its own voluntary, functional deterioration until it was no more, leaving no props or any marketable object behind but an appendix of inspirational hyperlinks and documentary images.

Inspired by *The Manual*, a book by The Timelords (Drummond, Cauty 1988; better known as The KLF), Mattia Capelletti and myself established for seven months a conversational affair “between premeditation and self-sabotage”—in his own words—associated with a circle of friends and peers around smoking breaks, the Way of Tea, the intensity and potential of laziness, and possible alternatives to productivity. (*How to Have a Number One the Easy Way*) recites the subheading of the book, which is a step by step guide to achieving a No.1 single in one week with no money or musical skills, effective to the point it led their single *Doctorin' the Tardis* to really reach number one of the UK Singles Chart in June 1988. Outstretching each day to one month while escaping the success-oriented paradoxical purpose of our inspiration, we presented an abstract sound loop (*I don't feel unique <3 I feel tautological*, 2015) to be listened individually through a bundle of borrowed earphones, in the format of a solo presentation by me curated by Mattia (“Taylor Shift” Riss(e), Varese, Jun 28–Aug 30, 2015), set up in an environment loosely adorned as a Japanese *chashitsu* (茶室), the architectural space designed to be used for tea ceremony gatherings (*chanoyu* 茶の湯). Wordplay here corresponds to worlds playing, smirking at Taylorism from a distance, while the poetic shift oozes from thick air suspended, engendering its ontological quality in being aesthetic, or rather non-conceptual, non-manageable, non-efficient, “and language, gesture, and the imitative arts, become at once the representation and the medium, the pencil and the picture, the chisel and the statute, the chord and the harmony. The social sympathies, or those laws from which, as from its elements, society results, begin to develop themselves from the moment that two human beings coexist; the future is contained within the present, as the plant within the seed; and equality, diversity, unity, contrast, mutual dependence, become the principles alone capable of affording the motives according to which the will of a social being is determined to action” (Shelley 1840).

A practice *beyond* medium is a future date with one's dismantled self, a becoming for one learning how to be nobody, to no longer be anybody, and become like everybody else, or a “clandestine passage on a motionless voyage” (Deleuze & Guattari 1980) who chooses to overlook the flattery of authorship and self-preservation, engaging in collaborative operations of impermanence, therefore sustainable and significantly affirmative of present-future coexistence. We have to be nothing in order to be in our right place in the whole (Weil 1947). For a show organised by artist Costanza Candeloro in Milan at her apartment, where Elena Radice and myself have been invited to take part, Elena disseminated invitations with a mobile number and the laconic inscription “Vengo da te?” (Shall I come to your place?), along with a date and specific timetable written on the back. Besides the restricted audience who was made aware of the manoeuvre, the many who called, with different purposes and interrogatives on December 19, 2015, found on the other side of the phone an actress who would answer their questions, describe verbally the formal arrangement of the exhibition along with stories we made up, invite them to join, or else.

Less than six months before, again for one day only and with the same friend Elena Radice, we arranged an environmental setup blending instances of work (collaborative and autonomous) and pre-existing material in the basement of our apartment building, to be experienced individually or in small groups of two or three. Provocatively titled *STUDIO VISIT*, meaning to suggest more how one could be visited by a ghost rather than the way one would visit the studio of an artist, the inconsistency and obliquity by choice of the format allowed us to involve “magically” the building and its real inhabitants, other than the habitual circle of accustomed audience, similarly as we would have done a few months later with the excuse of a mysterious number to be called.

These brief accounts of previous collaborative shows and actions, testimony my engagement in a practice that withdraws from what is immediately visible or accountable, and escapes the ease of spectacle and

transmission. What I am trying to pursue here is a dynamics of transformation greater than explainability, cultivating a fizzy core that exists in transposition between the rifts of encapsulated practices or alleged final destinations, or more precisely spreading out across modules and media with a resolute awareness of a feeling of being suspended, the feeling of being in the middle, in love and *hope* of the futable things which are yet to come, and the belief that there is much more than meets the eye, the tongue, and the rationale.

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Po(i)etic bodies of desire

Openly relating to each other, and non-hierarchically intertwined although consequential, three main motives (*From Settlement to Nomadism* 2015-2016; *Intense 2 intense/Phantasmagoria* 2016; *A shade of what remains unsaid*; 2017) marked out my most recent research, all of which have been concerned with the collusion of poetry and unmaking, listening, and storytelling. They are complex bodies of work putting in place subterranean correlation between their limbs; the tentacular brainchildren of quantum uncertainty relations; encrypted instances of imbalanced patterns; and experiments of hope in their own sustainability.

What do these works have in common? Albeit comprising a variety of formats they exist in the first place as emanations from autonomous *scripts* craving to become other than writing—a hybrid format of demi-prose and poetic composition, which functions as the source code, musical score, even a spiritual substance constantly referenced by the differential becoming of their parts, seamlessly—a format I approached for the first time back in my programmatically drifting procedure *Translationships* (2011-2014), exploring the possibilities of a script emanating a microcosm of gestural and tangible minor constellations.

From Settlement to Nomadism (FSTN) originated from interminable epistolary discussions with the Paris-based non-profit La Plage and the fundamental intellectual contribution and the affective support of the Maltese artistic duo Fenêtreproject. Three recurring unnamed nonhuman entities, materialized as abstract 3D renders, loom across the work, which comprises a script, three sound compositions, and a single-channel video. The auditive pieces simulate orchestral drone music (while originating from extreme digital stretching of ringtones from a Samsung consumer mobile and long-term *labor limae*). Recorded on tape as a whole, resampled, and printed on transparent dubplates, these musical elements are “temporal reproprocessors” inaccurately translating, partially transposing nonhuman time depths. Departing from these strategies of escapism and autonomy by means of time stretching, deceleration, and reversal, *FSTN* set the first draft for a longer research scenario. Composed of text notes, graphics design solutions, found and newly-shot footage, along with personal archives, the same titled single-channel video is a system of gestures that engenders an anti-narrative storytelling in which a number of fragments belonging to different actual scenarios and hypothetical environments intertwine.

Partly a video-dump, partly a poetry piece, partly ambient music (a slowed-down mix of my abstract auditive manifesto *Care beyond built-in obsolescence*, 2014), *Intense 2 intense* originated a thicker system of complexity, *Phantasmagoria*, environmental intervention that occupied floor -1 of a building undergoing renovations (FuturDome, Milan) throughout the fall of 2016, ending with the performed recording piece *THEIR FUTURE HAS FAILED*, a composition dedicated to the public domain, stored at archive.org, and free to be copied, modified, distributed, and performed, as a gift to “siblings, comrades,

users, peers, and lovers,” as the resurfacing activity of my other persona Death In Plains—a semi-fictional character I have impersonated, in the disguise of a recording artist, between 2008 and 2011.

A shade of what remains unsaid reasserts an autonomy of being as a body of thinking and desire. It is currently on display at the ZKM, Center for Art and Media Karlsruhe, in its embodiment of spoken-word ambient composition, and a film shot in collaboration with Elena Radice, with Chris Marker's *Sans Soleil* (1983) in the heart. Orchestrated as a rhapsody, the work dwells upon empathy and utopia to decompose unvoiced nodes of complexity in existing here and now, where semiotic understanding and rationality seem to have failed. Touching themes like recollection and invention, longing, information retrieval systems, the twilight of work and planetary sentiment, together with linguistic incapability to comprehend deeper undertones of sensitivity, *A shade...* makes use of auditory, visual, and environmental stimulations to manifest a spontaneous and possibly contradictory story-untelling, where one is invited to disentangle from the habitual in order to reformulate meaning, identity, and the possibility of happiness.

One last note on fabrication as collaborative practice: in the context of Live Arts Week IV (2015), together with Bologna-based collective Xing I shaped, re-thought and coordinated *HPSCHD 1969>2015*, an open interpretation of John Cage and Lejaren Hiller's *HPSCHD* (1969). In an attempt to pay homage to this trailblazing piece, while at the same time debating its significance across time to the present moment of transition and ambiguity. Rather than proceeding with a mindset of pre-digested formats of what a concert or multi-media event should, and could be, we gathered our forces in balancing and attuning a temporary and delicate movement of a widely comprehensive breathing machine inside the MAMbo, Bologna, possible exclusively by the different but equally sustainable participation of a hybrid-by-nature company of individuals, contributing with variegated efforts and activity to the provisional manifestation of a past-to-future-via-present-continuous lapse.

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Marvels of unpredictability

Why poetry then? And why the real?

I am critically motivated to engage a path of doctoral research within the ECAM, which I identify as a powerful companion for the potential turning point in the current state of my research, dealing with nonstandard practices and different systems of understanding. At the same time I am confident I could be a uniquely accurate contribution, by disposition and artistic temperament, to the development of a topical experimentation inside a newly-shaped department devoted to reformulating the meaningfulness of queries and attitudes of change.

Drawing from the aforementioned instances of past and recent activity, the intentional openness of this application relies on a profound consciousness that poetry happens when words are enabled to exceed their embeddedness in social pacts of pre-agreement, and that if we want to set change in motion by way of a true practice of poetry, it is necessary to adopt an arrangement of the self in radical honesty, prepared to become other-than-itself, with an enthusiasm to pay attention to secondary, hazardous, contradictory, and unbalanced voices. If trust is given, it will be rewarded with the marvels of unpredictability.

I confidently believe the cross-breed resources and open ends of my research can be of significant relevance and distinctiveness in advancing an aesthetic practice coherently in tune with the layered

complications of the present, respectful and faithful to what happens in the rifts of the real, as opposed to self-referencing systems of authority based on repetition and image power. In the context of ECAM and the educational environment of HGK FHNW, the presence of similar research acts should be boldly considered as courageous trajectories of change and encouragement to practices of more fleeting and deeper inclusivity and inclusion.

Artists must be ready to become non-artists, to persevere in practices of non-practice, or a practice of reality jamming. This is the point of intersection where the actual and the possible overlap, engendering poetic action. We cannot accommodate requests to settle for any practice less than practices that embrace change by very nature, which believe in generosity without paternalism, ecology without nature (Morton 2007), and value without speculation and (self) exploiting. A condition of complete simplicity, costing not less than everything (Eliot 1942).

Reaching beyond aesthetic categories and methodologies that are no longer accurate to inform perceptions of “futurability” and a practice of true shift, we will establish an open code of synergistic practice, based on establishing bonds of affirmative suspension from production, a policy of listening and inclusivity, and unconditioned love for pure immanence, or “life itself.” What I mean to address is the necessity of a radical spontaneity, pre-lingual and nonconceptual, that enables a perspective of reciprocity and trust, fundamental prerequisite for a space of imaginative practice and possibility of open improvisation within the real; far from being a regressive encouragement to naivety or irresponsible simplification, I want to enact a spacious figure of responsible encouragement to develop an artistic practice of thought beyond conceptualism, present-rooted but future-soaked, capable of overcoming the exhaustion of systematic probabilities and glimpse through the unlikely.

A practice *beyond* medium can happen only in the coming to terms with a disposition of resonant receptivity, able to improvise and detour from itself, lighthearted amidst the weight of history. Not only of high sensibility such that it can sense the unvoiced ghost notes in between the phrasing, but generous enough to be able to feed back variations of attuned transpositions.

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