

INTENSIVE STUDY COURSES

**The School of
Materialist Research**

Fall Semester 2021



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0. HOW TO ENROLL



Rules:

Fall Semester:

October 1st 2021-15 January 2022.

The exact timeline of each of the courses will be announced before the end of the selection process (of students) and winners of scholarships.

Final Date to Enroll:

9 September 2021.

Application: motivation letter, short bio, and full CV sent to schoolofmaterialistresearch@gmail.com

Requirements:

Graduate level preparation for courses. Applicants do not necessarily need to have the formal level of education that is equi-

valent to second and third cycle university study programs (or MA/PhD level course work in North America); in case applicants do not, the motivation letter and the short bio should suffice to assess ability to follow the course.

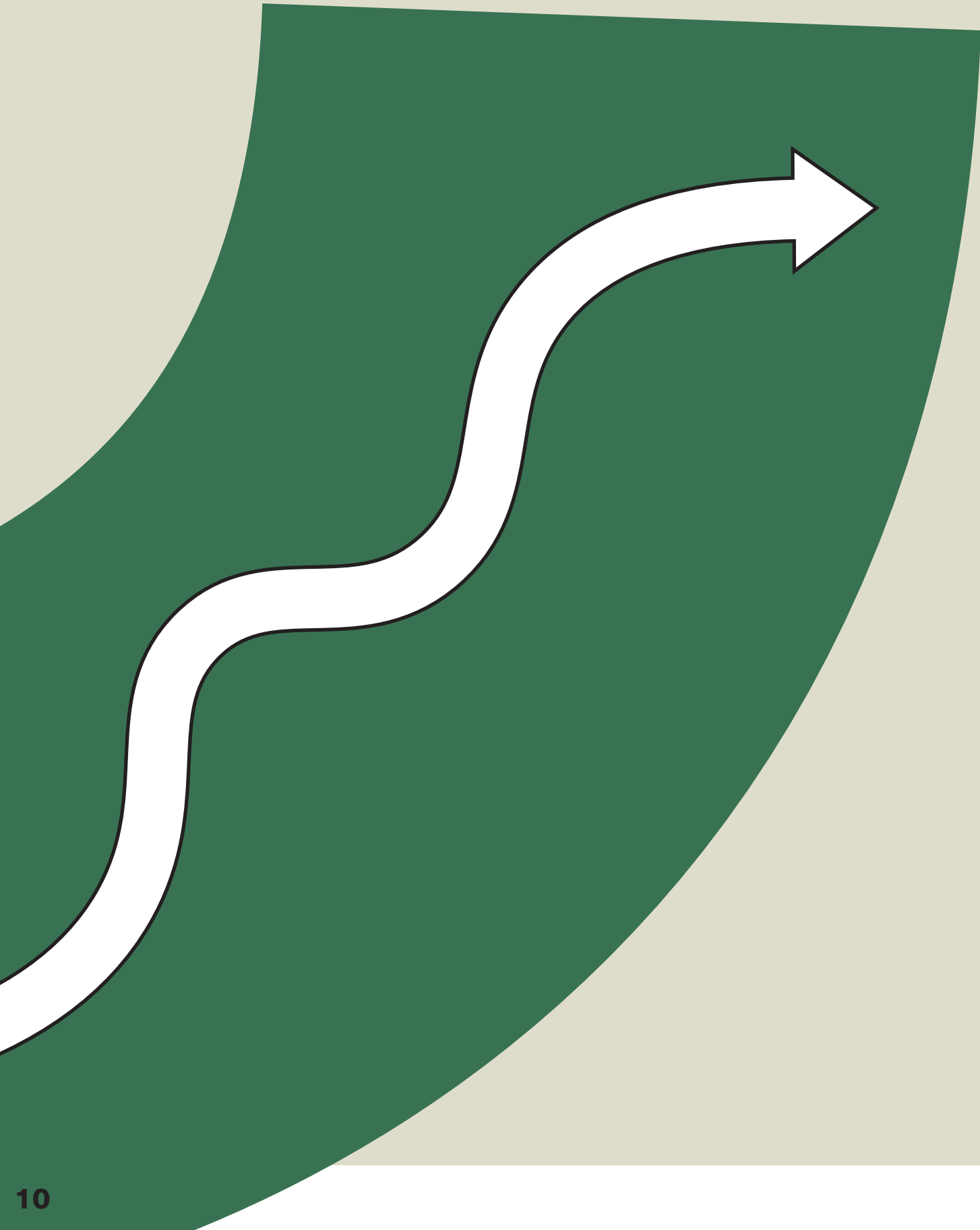
Credits:

ECTS/US credit certificates of 4/2 credits are offered by SMR which is a digital informal study platform of European and US accredited higher education institutions; this fall's ISC (intensive study courses) are organized and offered by ISSHS and CPT-Arizona State University. Note: ISSHS, just as the other founding SMR institutions from Europe—CIL- Design Academy Eindhoven and ATTP-Technical University of Vienna—is a holder of an Erasmus Charter for Excellence of European Higher Education Institutions 2021-2027. Arizona State University is a top US institution in the area of research innovation across a vast array of fields: At No. 6 on national level in research, ASU ranks alongside MIT, University of California-Berkeley, Georgia Tech and Purdue University and ahead of Carnegie Mellon University, Princeton and the University of Georgia, and has been ranked the most innovative university in the US for six consecutive years.

Certificates and Fees:

Please note that certificates are available free of charge for all students from the Netherlands, for students of the Technical University Vienna, and for ISSHS students. ASU will announce its policy soon. As for any external students and auditors: a fee per course is 400 EURO for PhD holders, junior faculty and postdocs, and 220 EURO for students and unemployed. We will also offer full scholarships for those less privileged--the requirements and the procedure will be explained two weeks after the launch of the call for applications.

1. ACHILLE MBEMBE



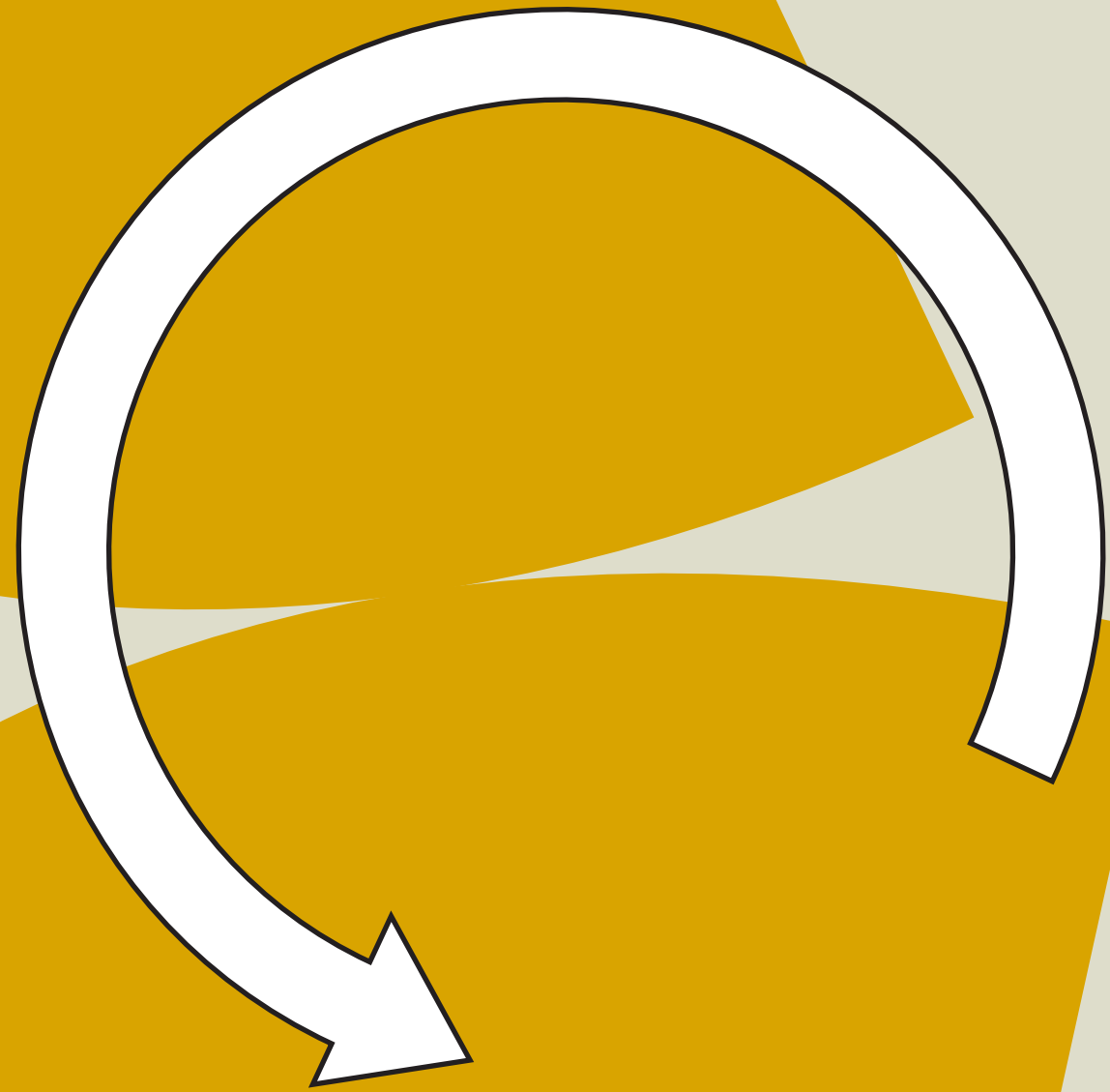
Course 1: Theory in time of Pandemic

The lecture will foreground some of the key contemporary dilemmas concerning matters of planetary habitability, debt, restitution and repair. More specifically, I will examine the question of breath-ability as explored in the writings and clinical practice of Frantz Fanon and its resonance for racial violence in a time of pandemic.



Achille Mbembe is Research Professor in History and Politics at the University of the Witwatersrand, Johannesburg, South Africa. He is the author, among others, of *Critique of Black Reason*, *Necropolitics*, and *Out of the Dark Night. Essays on Decolonization*. His work has been translated in a dozen of languages.

2. AMANDA BEECH



Course 2: Realism After Crisis. The Artwork as Critique.

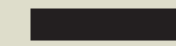
This short seminar program uses a series of artworks as a starting point to open up a set of questions and problems in art, aesthetics, politics and philosophy. In this we have an unusual opportunity to analyze the possibility for the constructed image to reason, think, propose concepts and to critique, as well as to demand that new forms of languages can and must be recognized as tools to enable different forms of thought. Therefore, by starting with the constructed image (art) as opposed to theory, we can begin to ask how can this space of empirical experience that is located in multidimensional ways brings us to the complexity of multi-dimensional thought. We will look at a set of video works that each contain different propositions regarding the question of realism and materialism, made (by me!) over the last 20 years.

The project of realism has perennially deemed to be thwarted by its own internal contradictions and their ensuant political ra-

mifications: 1) Why ask an image to be adequate to reality when this surely invites metaphysical and theological problems of dominance in the social? 2) Why see the image as unbound from transcendental or constructive operations, if often the cost is to attach it all the same to expressivism? And/or why claim art's irreducibility to reason and then ask art to labor against it? 3) Why ask (critical) art to explicate the relation between knowing/doing, scientific/manifest image, empirical/rational when this has ended in the traumatic narcissism of ontological regression?

When art is seen to be bound to the real via reason, it is given to (capitalist) ideology, and when art is bound to the real via its ontology it is incapacitated from telling the difference between the real as indeterminacy and capitalistic alienation. When art explicates itself, as a means to hold this difference apart, it has resided in crisis of its own naive representationalism unwanted subjectivity.

The question I propose in and through my work is how an artwork can navigate, respond to, explicate and by-pass the problems above, that have been seen to define, delimit and inhibit a serious engagement with realism and materialism. This includes how we need to reconsider metaphysics, the role of representation and the subject and the problem of knowing.



Amanda Beech is an artist and writer. Her work entangles narratives of contingency, power and cause from philosophical theory, literature and real political events, exploring how the myths that seem necessary for an account of human agency are lived with, but can also be supplanted by realism. In this hard critique of liberal and neo-liberal cultural politics her work examines and produces the condition of language as force and the force of language with the weight of a commitment to a future. Her recent writing includes 'Art Beyond Identity', in *Construction Site for Possible Worlds*, 2020, Urbanomic, eds. Beech, Mackay, 'Death of Horror', in *Diseases of the Head, Essays at the Intersection of Speculative Philosophy and Speculative Horror*, anthology, 2019, Punctum Books and 'Art's Intolerable Knowledge: Poststructuralism, Posthumanism and the Question of Research' keynote for EARN research conference Utrecht, 2020. Her artworks have been shown internationally in the Irish and Montreal Biennale, Vienna Calling, and Beirut City Forum. Recent artworks/exhibitions include *Cause and Effect*, Artericambi Galeria, Verona, Italy, 2019, *Snow Crash*, IMT London, 2019, *Determinism Noir, Realism and its Discontents*, Art Margins, 2019. Beech is Dean of Critical Studies at California Institute of the Arts.

3. PAUL COCKSHOTT

Course 3: Marx, materialism, mathematics, and computing.

Paul Cockshott was born Edingurgh 1952 and went to secondary school at George Heriot's after an early childhood in the colonies. Cockshott attended McMaster, Heriot Watt and Edinburgh Universities gaining a Bachelor's in Economics and Master's and Doctorate in Computing.

Cockshott worked for Post Office Telecoms, International Computers Limited, Memex Limited, Edinburgh, Strathclyde and Glasgow Universities. He is currently an honorary fellow in Computing Science at Glasgow.

Paul Cockshott has special expertise in: Theoretical Computing Science, Compiler Construction, Programming Language Design, Computer Vision, Data Compression, design and imple-

mentation of special purpose machines, Parallelism, Hardware Simulation, Marxism, Econophysics, and Political Economy.

In a series of intensive lectures, this course starts by investigating materialism and the theory of computation drawing on polemics against hypercomputation. It then examines historical materialism in Smith and Marx, which leads us towards stochastic or Markov conceptions. The course then reviews conservation laws and Nothing from Nothing Newton to Marx. We then critique the Althusserian concept of the interpellation of the subject drawing on the ideas of critical soviet legal theory, and end the course by looking at two materialist approaches to quantum mechanics.

4. ANNE-FRANÇOISE SCHMID



Course 4: What to do with the concrete? Dynamics and Fixations in Philosophy, Science and Art

The concrete is what grows by amalgamating with heterogeneous elements (latin: cum + cresco). We are going to examine the points of balance of these amalgams, what escapes them and what extends them, what becomes concrete (=béton), what becomes serpentine line and loss of equilibrium. We will be at the same time in and out of the concept, closer to a real that the philosophy does not see, but that is a necessary condition of it, that the science supposes without explaining it and that the art suggests by its undulations. The disciplines as disciplines are abstract, we look for the concretes of their functioning as well as assumptions about the unknown of their effects. Through this process, we introduce unexpected elements into the disciplines, for example: the color in the philosophies, the emotions in the sciences, the rigor in the fictions of the art. We will build

a generic for these disciplines and use the idea of integrative object to understand contemporary concretions. We will propose a theory of invention that assumes a “point of exteriority” to the disciplines.


Philosopher and epistemologist, Anne-Françoise Schmid works on the multiple interactions between sciences and arts, between epistemology and the multiplicity of philosophies. These dynamic relationships can only be understood and systematized by a science of terms and relationships, a modality of Design. AFS sees in philosophical invention, rather than a result of criticism, the effect of a conception of and in philosophy, which occurs when philosophy touches another discipline. The Design, rather than a method external to the philosophy, allows it to manifest its construction in its links to the other knowledge, doctored or indoctrinated. Philosopher among scientists (EPFL, INSA, INRA, MinesParisTech), more recently philosopher among artists (vimeo film Letre, Philosophical Scripts for a festival of lost films (Gwangju), collaborations with Robin Mackay, Benoît Maire, Alice Lucy Rekab, Gallien Déjean, Ivan Liovik Ebel). A specialist in Poincaré and editor of Russell and Couturat, she has taught philosophy and epistemology at the University of Paris Ouest Nanterre, and mathematical logic at

the University of Geneva. She has been teaching at the New Center of Research and Practice since 2016. Her problem is the question of how to avoid exclusions, exclusions of emerging scientific methods in science in view of what she saw in laboratories and research centers, exclusion of philosophies in the name of the supremacy of one of them. To this end, she has manifested the hypotheses of classical epistemology and has made extensions of them to take into account the generalized interdisciplinarity of contemporary sciences (in collaboration with Jean-Marie Legay, biologist, Muriel Mambrini-Doudet, biologist, Armand Hatchuel, management sciences, Nicole Mathieu, geographer, Maryse Dennes, Russian philosophy). At the same time, she works on a philosophical style not in but with philosophies considering their multiplicity (Philo-fiction, La revue des non-philosophes).


5. KATERINA KOLOZOVA & THOMAS NAIL

Course 5: Marx, materialism and movement beyond anthropocentrism and Hegelianism

This course seeks to explore the genealogy of the notions of dialectics and materialism in Marx and its affinities and differences with the Hegelian variant of dialectics and other prevalent understandings of materialism of the era. We argue that Marx's dialectics as well as his materialism are indebted to Greek philosophy, to Epicurean atomism and to the scientific discoveries of his time, rather than to Hegel's legacy (without denying Hegel's probable influence on Marx's thought). We are curious to explore Marx's method of the "third party's perspective" situated beyond subjectivity centered thought, his non-anthropocentric thought, his humanism beyond anthropocentrism, kinetic materialism and the status of object and objectivism in his thought. We will revisit Greek atomists, the status of atomism in 19th century scientific thought, Althusser, Sohn-Rethel (and the notion of real abstraction), Laruelle, Saussure, Turing, OOO, Lucretius Carus and much more to be described in more detail in the full syllabus of the course.



Dr. Katerina Kolozova is senior researcher and full professor at the Institute of Social Sciences and Humanities, Skopje. At the Faculty of Media and Communications-Belgrade, Kolozova teaches contemporary political philosophy. She was a visiting scholar at the Department of Rhetoric at the University of California-Berkley in 2009, and a Columbia University NY-SIPA Visiting Scholar at its Paris Global Centre in 2019. Kolozova is a member of the Board of Directors of the New Centre for Research and Practice – Seattle WA. Her most recent monograph is *Capitalism's Holocaust of Animals: A Non-Marxist Critique of Capital, Philosophy and Patriarchy* published by Bloomsbury Academic-UK in 2019, whereas *Cut of the Real: Subjectivity in Poststructuralist Philosophy*, published by Columbia University Press-NY in 2014, remains her most cited book. She is the author of numerous articles in international journals among which "The Artifact of Non-Humanity: A Materialist Account of the Signifying Automaton and Its Physical Support in a Fantasized Unity," *Philosophy Today* (Vol. 65: 2, Spring 2021), 359-374 <https://doi.org/10.5840/philtoday2021420402>



Thomas Nail is Professor of Philosophy at the University of Denver and author of numerous books, including *The Figure of the Migrant*, *Theory of the Border*, *Marx in Motion*, *Theory of the Image*, *Theory of the Object*, *Theory of the Earth*, *Lucretius I, II, III*, *Returning to Revolution*, and *Being and Motion*. His research focuses on the philosophy of movement and can be read online [here](#).

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