

The Psychopathologies of Cognitive Capitalism: Part Three The Cognitive Turn

Organized by
Mark Fisher and
Warren Neidich

PARTICIPANTS
AMANDA BEECH
FRANCO "BIFO" BERARDI
BRONAC FERRAN
MARK FISHER
MATTHEW FULLER
SCOTT LASH
LAMBROS MALAFOURIS
WARREN NEIDICH
DIMITRIS PAPADOPOULOS
LUCIANA PARESI
ALEXEI PENZIN
ANDREA PHILLIPS
JOHN PROTEVI
KERSTIN STAKEMEIER
STEVEN ROSE
BRUCE E. WEXLER

FILM PROGRAM
TYLER COBURN
LIAM GILLICK
MELANIE GILLIGAN
RYAN TRECARTIN

We are currently transitioning from an economic system dominated by artisanal and industrial production to one ruled by information with its emphasis on communication, affect and cognition. Not without controversy, the term cognitive capitalism has been coined to describe these new sets of conditions. This symposium continues to pose many of the same questions asked in Part 1, held in Los Angeles in collaboration with California Institute of the Arts and Art Center College of Design, and Part 2, hosted by the ICI-Berlin which further elaborated those topics of Part 1 and began describing its ‘cognitive turn.’ Part 3 will take this analysis one step further.

Although cognitive capitalism has been investigated quite intensely in relation to such topics as abstract and immaterial labour, informational capital, real and formal subsumption, social production of surplus value, its connection to the brain itself has been so far limited. This symposium will consider the brain from a developmental point of view using such terms as neural plasticity and epigenesis to understand cognitive capitalism in light of theories of extended mind. The aim is to formulate a new form of cognitive activism.

The symposium will consider the relationship between the attention economy, the 24/7 demagoguery of the sleepless society always on call, valorization, consumer neuroscience and conditions such as ADD, ADHD, panic disorders, autism, narcolepsy and other sleep disorders. It will utilize experts from archeology, philosophy of mind, neuroscience, and politics to consider whether a new form of anti-psychiatry can be developed for the 21st century. This conference means to inform the theoretical community on all sides of these issues in the hope of producing the epistemological tools necessary to combat the new forms of authoritarian governmentalization now on the horizon.

The Psychopathologies of
Cognitive Capitalism: Part Three
The Cognitive Turn

Organized by Mark Fisher
and Warren Neidich

New Academic Building LG02,
Goldsmiths College,
University of London
Friday 23rd and Saturday
24th May 2014

Guests

Amand Beach
Franco “Bifo” Berardi
Bronac Ferran
Mark Fisher
Matt Fuller
Scott Lash
Lambros Malafouris
Warren Neidich
Dimitris Papadopoulos
Luciana Paresi
Alexei Penzin
Andrea Philips
John Protevi
Kerstin Stakemeier
Steven Rose
Bruce Wexler

Film program
Tyler Coburn
Liam Gillick
Melanie Gilligan
Ryan Trecartin

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On the occasion of *The Psychopathologies of Cognitive Capitalism: Part Three* held at Goldsmiths College, University of London on 23rd and 24th May 2014, Archive Books will release a book that collects the papers that were presented at *The Psychopathologies of Cognitive Capitalism: Part Two* conference in Berlin.

This publication is part of a series that will pursue questions such as: What is the future of the mind under cognitive capitalism? Can a term such as plastic materialism describe the substantive changes in neural architectures instigated by a contingent cultural habitus? What about the unconscious under these conditions? How might it be modified, mutated, and modulated by the evolving conditions of global attention? Is there such a thing as cognitive communism, and what might be its distinctive pathologies? How does artistic research—the methods and practices of artistic production and the knowledge they produce—create new emancipatory possibilities in opposition to the overwhelming instrumentalization of the general intellect under semiocapitalism?

The Psychopathologies of Cognitive Capitalism: Part One

Edited by Arne De Boever
and Warren Neidich

Essays by Franco “Bifo” Berardi, Jason Smith, Tiziana Terranova, Jodi Dean, Arne De Boever, Jonathan Beller, Bruce Wexler, Warren Neidich and Patricia Pisters

This book collects the papers that were presented at The Psychopathologies of Cognitive Capitalism: Part One conference in Los Angeles in November 2012. The conference brought together an international array of philosophers, critical theorists, media theorists, art historians, architects, and artists to discuss the state of the mind and the brain under the conditions of cognitive capitalism, in which they have become the new focus of laboring. How have emancipatory politics, art and architecture, and education been redefined by semiocapitalism? What might be the lasting, material ramifications of semiocapitalism on the mind and the brain?

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The Psychopathologies of Cognitive Capitalism: Part Two

Edited by Warren Neidich

Essays by Ina Blom, Yann Moulier Boutang, Arne De Boever, Sanford Kwinter, Maurizio Lazzarato, Karl Lydén, Pascal Gielen, Matteo Pasquinelli, Alexei Penzin, Warren Neidich, John Roberts, Patricia Reed, Liss C. Werner and Charles Wolfe.

The Psychopathologies of Cognitive Capitalism: Part Two collects together extended papers that were presented at the conference of the same name held at ICI, Berlin in March 2013. This volume is the second in a series of book that aims attempts to broaden the definition of cognitive capitalism in terms of the scope of its material relations, especially as it relates to the conditions of mind and brain in our new world of advanced telecommunication, data mining and social relations. By bringing together philosophers, critical theorists, media theorists, art historians, architects, and artists, it is our hope to first improve awareness of its most repressive characteristics and secondly to produce an arsenal of discursive practices with which to combat it.

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Thursday, May 22nd, 2014

7:00 pm **BOOK LAUNCH**
The Psychopathologies of Cognitive Capitalism: Part Two at Artwords

Friday, May 23rd, 2014

9:00-9:30 am Introductory comments:
Warren Neidich
The Early and Late Stages of Cognitive Capitalism

9:30-10:15 am **John Protevi**
Current neuroscientific research on police and military firing decisions

10:15-11:00 am **Kerstin Stakemeier**
Symbolic Gender: Current Affects of Femininity

11:00-11:30 am Questions and Answers

11:30-12:15 pm **Steven Rose**
On the Plasticity of Memory

12:15-1:00 pm **Dimitris Papadopoulos**
The hackable brain

1:00-1:30 pm Questions and Answers

—

2:30-3:00 Film Program
Melanie Gilligan 15 minutes
Tyler Coburn 15 minutes

3:00-3:45 pm **Luciana Paresi**
Automated Cognition and Capital

3:45-4:30 pm **Scott Lash**
Cognitive Capitalism: from Externalities to Psychopolitics

4:30-5:00 pm Question and Answer

5:00-6:00 pm Round table discussion led by
Andrea Phillips

6:00-6:30 pm Film Program
Ryan Trecartin
Liam Gillick

—

7:00 pm Public Lecture
Franco "Bifo" Berardi
Beyond the history: Neuro-evolution and Consciousness

Saturday May 24th

10:00-10:45 am **Lambros Malafouris**
Material engagement, plasticity and human evolution'

10:45-11:30 am **Bruce E. Wexler**
The Nature and Control of Human Neuroplasticity: Considerations of Contestation in and by Non-National Digital Communities

11:30-12:00 pm Questions and Answers

—

1:00-1:45 pm **Alexei Penzin**
Against the Continuum: Is Sleep Just a "Natural Barrier" to Capital?

1:45-2:30 pm **Matthew Fuller**
'How to Sleep, the art, biology and culture of unconsciousness'

2:30-3:00 pm Questions and Answers

3:00-3:45 pm **Amanda Beech**
Art and the new materialist power: The death of anti-representationalist critique

3:45-4:30 pm **Bronac Ferran**
Like a (W)hole in the Head

4:30-5:00 pm Questions and Answers

5:00-6:30 pm Round table discussion led by **Mark Fisher** with Phd Students

Schedule

The Early and Late Stages of Cognitive Capitalism

Warren Neidich

As an introduction to this third event concerning Cognitive Capitalism I would like to summarize my introductory essay to the second volume of *The Psychopathologies of Cognitive Capitalism, Part Two*. As such the essays in that volume act as phantom murmurings and veils through which to engage with the issues of this conference. In order to negotiate all the different voices in that earlier endeavor I created three section headings: Cognitive Capitalism the Early Phase, The Psychopathologies of Cognitive Capitalism and finally The Late Phase or The Cognitive Turn in Cognitive Capitalism. The early phase is delineated, as all of you know, by precarious labor, the financialization of capital, 24/7 real subsumption, valorization and the attention economy, communicative capitalism, and the return to feudal mechanisms of rent and debt. As the authors of this volume noted and expanded upon these enunciatory conditions are still quite prevalent and dominate. But surreptitiously they are being joined by other conditions which I would like to call the second or later phase of cognitive capitalism, its 'cognitive turn,' focused as it is on the mental nature of contemporary labor occurring in the *factory of the brain*. I would like to describe three of its components. First it is characterized by the incarceration of contemplation and exographic excess. Secondly by the trending away from labor management regimes constituted by Taylorism in favor of what I would like to call Hebbism. Finally it is characterized by a new understanding of the role of the neuropower in cognitive capitalism especially its sculpting of the neural plasticity of the brain. As some of the authors have noted the possibility of an emancipatory modulation of the brain joins its more cynical elaboration. In my conclusion I would like to understand the psychopathologies of cognitive capitalism in light of this thesis.

Current neuroscientific research on police and military firing decisions

John Protevi

I will begin by reviewing the basics of the 1990s breakthrough studies in affective (Damasia, LeDoux, Panksepp) and will then look at the classic work in the psychology of violence (Grossman, Collins). I will finish the presentation by considering the recent social neuroscience literature on police and military training, discussing, in particular, the work of Joshua Correll at the University of Chicago.

Cognitive Capitalism: from Externalities to Psychopolitics

Scott Lash

Starting from the positive externalities that are at the heart of the notion of cognitive capitalism (Moulier Boutang). These positive externalities are at the same time an economics of collective invention. That is, a bio politics of collective and singular intellectuals. It is at the same time a psychopolitics. Neo-liberalism with its 'yous values' and de-temporalized memory and detemporalized simultaneity leads to a psychology of the disinvestment of desire and the triumph of drive. At the same time there is a dis-intentionality of the individual and collective mind/brain. A positive cognitive capitalism psychopolitics can construct a technological and neurophenomenology in which intentionality is recaptured as co-evolutionary structural coupling based in the exchange of not just information, of image, writing and number, but also on the exchange of desire.

Symbolic Gender: Current Affects of Femininity

Kerstin Stakemeier

Neoliberalisations of human reproduction and the ongoing financialized crisis of that neoliberal regime since 2007 have rendered gender distinctions as adjunct categories of a subject's class affiliations, while historiographies of neuroscience underline that the characterizations of those two genders are largely variable and non-essential. But while those economizations and destabilizations of gender could be taken as starting points to defeat the permanent reinscriptions of those naturalizing binarisms, re-determinations of gender have not only been closely tied to the nation state's dealings with the financialized crisis of capital but also to recent mass cultural and artistic representations of sex. Sexualizations, it seems, are almost exclusively female today, be that in self-representations, in figures of male projection, or in more ambiguous figures of identifications.

These sometimes highly synthetic biologisations uncannily bring to memory an observation Monique Wittig made in the midst of another crisis of capital, in 1983: "There are indeed not two sexes, there is only one, the feminine. The 'masculine' is not a gender. Because the masculine is not the masculine but the universal." Is it so that when (capitalist) society is in crisis, femininity is pushed to the fore as a projected zero point of sociality's reproduction? And if, how could that be turned towards a queerer understanding of gender *from* femininity?

As Silvia Federici remarked in 2010, the identifications of service labour as feminized, "affective labour" in theories of cognitive capitalism in the 2000s haven't exactly counter-acted the biologization of femininity, but rather underlined and actualized the identifications of affectivity with womanhood. Shattered by a crisis of neoliberalism that has ideologically severed the reproduction of humankind from that of capital, current mass cultural as well as artistic representations of sex and sexualisation have reproduced this identification of femininity and affect in a more dysfunctional, aggressive tone: not only is the feminine identified with affectivity, but also with social affect itself. I want to discuss a series of historic and contemporary examples of feminizations in times of crisis and ask: What is the symbolic life of gender right now – and how could a queerer understanding of affect confront its brutal biologizations?

On the Plasticity of Memory

Steven Rose

The dialectic of plasticity and specificity, especially during development, has long been a fascination for neuroscientists, but has only more recently entered into popular culture. Memory, too, the plastic but seemingly lasting molding of brain processes and circuits to embed experience. Memory lies at the core of our autobiographical personhood. But memories themselves are paradoxical, seemingly lasting but remade each time we remember, biosocially evolved features of human consciousness and hence permeable, shaped day by day through the refracting lenses of the rapidly changing technologies of postmodern society.

The hackable brain

Dimitris Papadopoulos

Every epoch has its brain. Today's brain is believed to be extended and networked, emergent and plastic. This was, of course, not always the case. So, what if the way we think our brain is organized has material effects on its very biomolecular and neural composition? What if the idea of the networked and plastic brain is not just another organizational metaphor but an ontology in the making? This is the vision of the hackable brain. It captures the imagination of big science and philosophy, of critics, entrepreneurs and hackers alike.

Automated Cognition and Capital

Luciana Paresi

The centrality of automated cognition in capitalism is most clearly evident in the increased rationalization of industrial labor and the service sector, involving the computational monitoring and manipulation of data in real time. Software, protocols, databases and interfaces are the active components of this rationalization through which cultural, social, and economic relations are capitalized [Galloway; Chun]. In particular, the emerging economy of intellectual labor has been identified as the motor of cognitive capitalism [Negri], which directly profits from creativity and affective manipulations, exploiting thought processes to generate new opportunities for the market. This logic of modulating cognition is exemplified by the intrinsic affordances that software offers us: potentialities to socialize, learn, create, interact, and develop new cognitive capacities. Some have argued that whilst the generation of networked cognitive capacities can also be seen as a new opportunity for the political liberation of the creative potentials of collective intelligence, others instead claim that it is debt and not cognition to be the motor of capitalization today (Lazzarato). This paper will suggest that automation importantly involves the emergence of algorithmic forms of abstraction, evaluation and prediction that must be understood in their capacity to create conceptual models that feed on the indeterminate nature of ideas. Whilst so far much scholarship has been concerned with the capacities of IT corporations, such as Google, to predict decision and financial behavior, it is rather crucial today to consider the extent to which we are assisting at a new form of automation of reason.

Like a (W)hole in the Head

Bronac Ferran

As we progress further into the 21st century, which promises quantum leaps in areas of machine learning, smoothed by the effortlessly invasive codes of late capitalism, work within brain research resembles speculative real estate. Over the next decade we can foresee a gradual merging of brain science with computer science, as data analytics fuelled by our early 21st century online ‘over-sharing’ tendencies, combined with access to medical information, creates a perfect storm for private interests to profit. In an era when general practitioners prescribe anti-depressant drugs in unprecedented quantities (53 million prescriptions were issued in the UK last year) and the list of psycho-pathologies is ever increasing, it is in our interests as society as a whole to ask questions about who might benefit from brain research and why. Prospectors and investors may be drawn to reductionist, materialistic analysis sidestepping possible ‘mind-fields’ such as working out the brain as a whole system, connecting to body, social context and environment. Whilst work done in mapping the intricate and complex terrain which lies beyond our skulls has come to be seen as the equivalent of mapping the human genome, there is no equivalent to the role played by the Wellcome Trust Sanger Institute earlier in the century with its focus on public and collaborative ownership of research outputs. Moral and ethical questions are only beginning to be articulated within neuroscience in a way that other disciplinary interests can both engage and contribute. How might they do so critically? Despite being the carriers for millennia of vital questions and insights into the working of the human mind, the arts and humanities are still knocking at the gates of neuroscience, working out their position. Philosophers as well as businesses have been pointing towards the brain’s innate plasticity to illustrate why we should be malleable, adaptive and collaborative and architects are being invited to help to explore brain structures and distributed neural circuitry. Artists are drawn to magnetic resonance imaging machines and to exploring residual questions of identity, some in critically challenging fashion. In this presentation I will argue that to position neuroscience in a broader context of human understanding (and to return in part to further valuing the numinous) we may wish to consider earlier work developed in anticipation of today’s hard wired research, from Huxley’s concept of ‘Mind at Large’ to the writings of Virginia Woolf, William James, William Burroughs and others.

Beyond the history: Neuro-evolution and Consciousness

Franco “Bifo” Berardi

The main area of contention in the coming decades is going to be the activity of the mind and the brain. The organic hardware, the brain, and the mental activity as cognitive software, are going to become the crucial points of intellectual research and political conflict. This is why the concept of neuroplasticity is becoming crucial: it is the condition for understanding the adaptation of the neural substratum to the cognitive mutation underway. But it also inaugurates the possibility of envisaging a conscious action of transformation of the social mind. The emergence of the body is not mere deployment of the information that is contained in DNA, but interaction between the genetic information and the environmental conditions in which the genes become the organism. The mental activity’s adherence to the neural substratum is not explaining all of the emergence of the conscious body, and the shift from neurology to consciousness can only be explained by the reference to the interaction with the environment and by the intentionality that is inscribed in consciousness.

Particularly the technological transformation in the Infosphere are directly influencing the cognitive development. I will focus on the cognitive mutation, which will follow the introduction of techne-devices in the sphere of daily communication.

Material engagement, plasticity and human evolution

Lambros Malfouris

The extraordinary plasticity of human mind and its reciprocal openness to creative evolution by way of learning and technology is one of the distinctive features of our species. We have a plastic mind, which is embedded and inextricably intertwined with a plastic culture. We create new things and technologies which in turn shape our minds. This ongoing dialectic at the heart of human becoming has important implications for the orthodox conception of human evolution. It also seems natural in view of the way materiality conspicuously envelops our everyday life and thinking. But what exactly do we mean when we say that things make us just as much as we make things? What are the implications for understanding the developmental and evolutionary processes by which human cognitive abilities grow, transform, and change in different cultural and historical contexts? How can we use and apply our knowledge about this seemingly unique human predisposition to reconfigure our bodies and extend our minds, in order to understand better some of the challenging issues associated with the use of new technological mediations and prostheses? In my talk I will try to explore how a theory of material engagement can help us towards an understanding of the cognitive ecologies and emergent configurations of new prosthetic alignments (communicative, epistemic or ontological) between brain and culture.

The Nature and Control of Human Neuroplasticity: Considerations of Contestation in and by Non-National Digital Communities

Bruce E. Wexler

The structure and function of the human brain is shaped after birth by stimulation from the environment to a much greater extent than the brains of all other animals. Just as importantly, humans are the only animals that substantially shape the environments that shape their brains. Most children today are raised in almost entirely human-made environments. This combination of post-natal neuroplasticity and trans-generational alteration of the rearing environment constitutes cultural evolution, a process enabled by biological evolution but faster and more important for many human individual and social characteristics. New computer and communication technologies create unprecedented opportunity for creation of micro rearing environments outside of existing social regulatory structures, potentially changing the current control of human neuroplastic potential.

Against the Continuum: Is Sleep Just a “Natural Barrier” to Capital?

Alexei Penzin

Departing from comments and criticisms addressed to the Jonathan Crary’s brilliant book *24/7. Late Capitalism and the Ends of Sleep* and referring to some other works in emergent field of critical sleep studies, I would like to suggest an account of sleep in contemporary, terminal or cognitive capitalism. Its essential feature, in my view, is the uninterrupted or permanently “wakeful” continuity of production, exchange, consumption, communication, cognition and control. Marx stated already in *Capital, vol. 1*: “Capitalist production... drives, by its inherent nature, towards the appropriation of labor throughout the whole of the 24 hours in the day.” The key questions for this account would be: What would be a genealogy of this continuity of contemporary capitalism? Is sleep the last “natural barrier” in front of complete colonization of society by the incessant forms of life, shaped by 24/7 drive of capitalist production? How the figure of sleeper can be related to constitution of a resisting, and not a “pathological” subjectivity? Is there an “alternative continuity” in recent political struggles? Whether do we need a specific ontology to conceptualize and crack the oppressive continuity of capitalism?

Abstracts

‘How to Sleep, the art, biology and culture of unconsciousness’

Matthew Fuller

Sleep is quite a popular activity. Indeed most humans spend around a third of their lives asleep. This condition however is one that is relatively unattended to in terms of cultural, political, or aesthetic theory. Media theory too tends to remain largely concerned with the interpretations and actions of waking persons. A recent body of literature has developed significant biopolitical accounts of sleep in relation to contemporary social forms. This work tends to see sleep as a space of recuperative passivity that is disrupted and capitalized upon by media systems, work and commodification where even sleep is exhausting under such conditions. This paper will propose a supplement to such accounts arguing that sleep is a complex vital phenomena with an idiosyncratic aesthetic and biological consistency.

Art and the new materialist power: The death of anti-representationalist critique

Amanda Beech

Art and the new materialist power: The death of anti-representationalist critique. Artistic practice has wrongly believed in a casual link between aesthetic autonomy and social change. In such case, the sovereignty that art is endowed with is connected to the production of new forms for us to perceive, and which compel us to perceive differently. (The gambit here is that this difference in perception will result in a radical altering of the ‘whole human’ towards a different imaginary.) Capitalism has also reified this relation where images are understood to operate as essential de-stabilizing mechanisms that unsettle representation, open up infinite possibilities for possible futures and therein claim the space of democracy in action. If images are participants in the mass complex of connected networks, pathways, biology, material and ideas, then the consequences of insinuating a special apperception to images, art and artists are dire. This spells the fate of the artist as mere consumer of capitalistic advancement, underscoring difference to normatively repressed narcissistic ontological relativities. Furthermore, *difference for its own sake* (the demand of the principle of aesthetic autonomy) risks unleashing perception from empirical reason. This anti-representationalism that idealizes sense experience as our liaison with the real, ironically serves to weaken the condition of our experience of/in the world, since images are regaled to the realm of the fictive and the illusory within the proliferate horizontalist schematics of signs and semantic codes. A shift away from the identarian critiques that have so far characterized critical arts practices invite new conceptions of art itself, because we are asked to consider the practice as a kind of work that operates as and within the restricted conditions of both conceptual and perceptual descriptions. To perceive and understand the non-relation between our perception of the world and cause is not to dispose of the conviction that images function, and the representationalism that function requires is not the totalizing power it is assumed to be. This paper therefore examines the image as a constraint that we work with, respond to and also produce, and how the rejection of aesthetic autonomy actually permits us to think about the possibilities for planning and the repurposing of art as politically orientated project based work.

FILM PROGRAM

Tyler Coburn,
I'm that angel, 2012
Book and performance
Excerpt: Justin Sayre reading in
the Google Building, New York
Excerpt length: 8'43", TRT: 90'

I'm that angel is a cycle of writings and performances, sited in data centers, that explore the conditions of how we work on and against the computer. The protagonist of these texts is a “content farmer”: an online journalist contracted to generate articles based on words peaking in Google Trends.

Liam Gillick,
Everything Good Goes, 2008
Red Video, 14' 52"
first exhibited Stedelijk Museum,
Vincent Award, 2008. Courtesy
TBA21 collection Austria, Casey
Kaplan, New York and Air de
Paris, Paris. Liam Gillick's video
Everything Good Goes is set in
New York in 2008.

An artist is preparing and editing a series of texts and recording of lectures that he presented at unitednationsplaza in Berlin. As he reworks the contents of the lectures, he is at the same time attempting to construct a 3D computer model of the film set of *Tout va bien* by Jean-Luc Godard and Jean-Pierre Gorin. The process is filmed and co-directed by Laurent Vacher, Catherine Camille Cushman and Stephen Blaise. *Tout va bien* may be seen as Godard's homage to the leftist, activist spirit of 1968, but also, according to critics at the time, questions the purpose of a revolutionary film in a bourgeois society.

Melanie Gilligan
Popular Unrest, 2010
Extract

Popular Unrest is a multi-episode science fiction drama that extrapolates a strange future from the biopolitical capitalism of today. Set in a time not so different from the present, all work, exchange and social interactions are calculated and maximized by a system called ‘the Spirit’. A rash of unexplained killings have broken out across the globe. Just as mysteriously, groups of unrelated people find themselves drawn together everywhere, feeling a deep and persistent sense of connection to one another. The film explores a reality in which the self is reduced to physical biology, and made directly subject to the needs of capital. Hotels offer bed-warming servants with every room, people are fined for not preventing foreseeable illness and the unemployed repay their debt to society in physical energy. If on the one hand this suggests the complete domination of life by exchange value, do the groupings offer a way out? Shot in London with a cast of twelve main actors, the film's form is partly inspired by David Cronenberg's ‘body horror’ and forensic TV dramas, while it's storyline is shaped by the ubiquitous influence of predictive analytics. As with Gilligan's recent video works, the film's episodic structure takes its cue from television and the medium's ability to dispense its storyline in stages.

Ryan Trecartin
Center Jenny, 2013
HD Video, 53'15"

Originally shown at the Arsenale as part of Trecartin's participation in the 55th Venice Biennale.

AMANDA BEECH is an artist and writer. Her work takes up the dynamic of image-force, through entangling narratives of power from philosophical theory, literature and real political events. Inspired by these discourses on power, her work proposes a new realist politics of the artwork and its possibilities in the context of contingency. Beech has exhibited her art work internationally; recent exhibitions include: *Final Machine* 2013, featuring in the next Irish Biennial, Limerick, 2014, also shown as a solo exhibit at Lanchester Gallery Projects, Coventry, UK and Ha Gamle Prestagard, Norway, 2013; *Asymmetrical Cinema*, Beaconsfield Gallery, London; and, *(Past Present) Future Tense*, Center for Living Arts, Alabama, USA 2013. Recent publications include; *Final Machine*, Urbanomic, 2013 and *Sanity Assassin*, Urbanomic, 2010.

Forthcoming essays can be found in the anthologies *Realism, Materialism, Art*, Sternberg Press, 2014, *Speculative Aesthetics*, Urbanomic, 2014 and *The Flood of Rights*, Merve, 2014. Beech also regularly speaks at conferences and symposia including keynotes for “Generative Constraints”, London, 2103 and “Exhibiting Video”, London, 2012 and she will be artist in residence at Fieldwork Marfa 2014. She is Dean of Critical Studies at CalArts, USA.

FRANCO “BIFO” BERARDI Born in Bologna, Italy in 1949, Franco “Bifo” Berardi is a writer, media-theorist, and media-activist. As a young militant he took part in the experience of Potere operaio in the years 1967-1973, he then founded the magazine *Atraverso* (1975-81) and was part of the staff of Radio Alice, the first free pirate radio station in Italy (1976-78). Involved in the political movement of Autonomia in Italy during the 1970s, he fled to Paris, where he worked with Félix Guattari in the field of schizoanalysis. He has been involved in many media-projects, such as Telestreet, and Recombinant.org. Bifo has published many books, including, *The Uprising* (1912) *After the future* (2011) *The Soul at Work* (2010), *Felix* (2001), *Cibernauti* (1994), *Mutazione e Cyberpunk* (1993). He contributed to the magazines *Semiotext(e)*, *Chimères*, *Metropoli*, and *Musica 80* and is currently collaborating to *e-flux. journal*. He is the coordinator of the European School for Social Imagination (SCEPSI) he has been teaching at Ashkal Alwan in Beirut, PEI-Macba in Barcelona, Accademia di Brera in Milano, and lectures at social centers and Universities worldwide.

TYLER COBURN is an artist and writer based in New York.

BRONAC FERRAN is a Visiting Lecturer at the Royal College of Art. She was closely involved with the recent ‘Time & Motion: Redefining Working Life’ FACT/RCA collaborative initiative in Liverpool contributing the text, “Mind Over Media,” to the associated publication (Liverpool University Press, 2013). She is also a guest curator and honorary Visiting Research Fellow at Cambridge School of Art.

MARK FISHER is the author of *Capitalist Realism* (2009) and *Ghosts Of My Life: Writings on Depression, Hauntology and Lost Futures* (2014). His writing has appeared in many publications, including *The Wire*, *Frieze*, *The Guardian* and *New Humanist*. He is Programme Leader of the MA in Aural and Visual Cultures at Goldsmiths, University of London and a lecturer at the University of East London. He has also produced two acclaimed audio-essays in collaboration with Justin Barton: *londonunderlondon* (2005) and *On Vanishing Land* (2013).

MATTHEW FULLER is the author of various books including *Media Ecologies, materialist energies in art and technoculture* (MIT Press) and *Behind the Blip, essays on the culture of software* and *Elephant & Castle* (both Autonomedia). With Usman Haque, he is co-author of *Urban Versioning System v1.0* (ALNY) and with Andrew Goffey, of *Evil Media* (MIT). He is the editor of *Software Studies, a lexicon*, (MIT Press) and is the co-editor of the journal *Computational Culture*, he is involved in a number of projects in art, media and software. His project with YoHa “Endless War,” a durational processing of the Wikileaks Afghan War Diaries is currently on tour. Matthew Fuller is Professor of Cultural Studies at the Digital Culture Unit, Centre for Cultural Studies, Goldsmiths, University of London. <http://www.spc.org/fuller/>

LIAM GILLICK is an artist based in New York. Solo exhibitions include *The Wood Way*, Whitechapel Gallery, London, 2002; A short text on the possibility of creating an economy of equivalence, Palais de Tokyo, 2005 and the retrospective project *Three Perspectives* and a short scenario, Witte de With, Rotterdam, Kunsthalle Zurich, Kunstverein, München and the MCA, Chicago, 2008-2010. He was nominated for the Turner Prize in 2002 and the Vincent Award at the Stedelijk Museum in Amsterdam in 2008. Many public commissions and projects include the Home Office in London (2005) and the *Dynamica Building* in Guadalajara, Mexico (2009). In 2006 he was a central figure in the free art school project *unitednationsplaza* in Berlin that traveled to Mexico City and New York. Liam Gillick has published a number of texts that function in parallel to his artwork. *Proxemics* (Selected writing 1988-2006) JRP-Ringier was published in 2007 alongside the monograph *Factories in the Snow* by Lilian Haberer, JRP-Ringier. A critical reader titled *Meaning Liam Gillick*, was published by MIT Press (2009). An anthology of his artistic writing titled *Allbooks* was also published by Book Works, London (2009). Liam Gillick has taught at Columbia University in New York since 1997 and the Centre for Curatorial Studies at Bard College since 2008.

MELANIE GILLIGAN is an artist and writer born in Toronto in 1979. Her work as an artist incorporates a variety of media, however her specific focus in recent years has been on writing and directing narrative video works and performances in which she examines major cultural, political and economic shifts of the present. Gilligan attended the Whitney Museum of American Art’s Independent Study Program in 2004-5. Solo exhibitions include *Kolnischer Kunstverein* (Cologne), *Chisenhale Gallery* (London), *Transmission Gallery* (Glasgow), *The Banff Centre*, (Banff), *Justina M. Barnicke Gallery* (Toronto), and *VOX centre de l’image contemporaine* (Montreal). In 2008, commissioned by *Artangel Interaction*, Gilligan released *Crisis in the Credit System*, a four-part fictional mini drama about the recent financial crisis. In 2009 she received a Paul Hamlyn Award for Artists and in 2010 she won the *Illy Present Future Award*. Gilligan has taught widely in Europe and North America, and has appeared in numerous group exhibitions worldwide, including *Manifesta 8* (Murcia, Spain) in 2010. Her writings on art, politics and finance have appeared in magazines such as *Artforum*, *Texte zur Kunst*, *Mute*, *Springer* and *Grey Room*.

SCOTT LASH is the Professor and Centre Director in the Centre for Cultural Studies, Goldsmiths College, University of London. His recent books include *Critique of Information* (2002), *Global Culture Industry* (2007) and *Intensive Culture* (2010).

His books have been translated into 15 languages. Lash has directed a series of large-scale research projects on technological media from 1996 to present. He is currently running a project on the Chinese city, in regard to which he has learned Mandarin. This research will be published under the title *Local State Capitalism: Urban China*. He is also a Project Leader in the Goldsmiths Media Research Programme.

LAMBROS MALAFOURIS (PhD Darwin College, Cambridge 2005) is a Johnson Research and Teaching Fellow in Creativity, Cognition, and Material Culture at Keble College and the Institute of Archaeology, University of Oxford. His primary research interests lie in the archaeology of mind and the philosophy of material culture. His publications include *How Things Shape the Mind: A Theory of Material Engagement* (2013, MIT Press), *The Cognitive Life of Things: Recasting the Boundaries of the Mind* (2010, McDonald Institute Monographs, with C. Renfrew), *The Sapien Mind: Archaeology Meets Neuroscience* (2009, Oxford University Press, with C. Renfrew & C. Frith), and *Material Agency: Towards a Non-Anthropocentric Approach* (2008, Springer, with C. Knappett).

WARREN NEIDICH is a Berlin and Los Angeles based post-conceptual artist and theorist. He is recipient of two The Fulbright Specialist Program Awards first in 2011 and then again in 2013. In 2010 he received the Vilem Flusser Theory Award. His art works have been exhibited internationally at such institutions as The Whitney Museum of American Art, PS1, MOMA, The Walker Art Center, Museum Ludwig, The ICA London and Townhouse Gallery, Cairo. Dr. Neidich is the author of *Blow-up: Photography, Cinema and the Brain* (DAP,2002) *Cognitive Architecture: From Biopolitics to Noo-Politics* (010 Publishers, 2009) *The Psychopathologies of Cognitive Capitalism, Part 1* (Archive Books, 2011). His *Resistance is Fertile* is forthcoming in 2014 published by Merve Verlag, Berlin.

DIMITRIS PAPAPOPOULOS is a Reader in Sociology and Organisation and Director of the PhD Programme in the School of Management, University of Leicester. His work on science, technology and politics, and on culture, labor and transnational migration has been published in various journals and in several monographs, including *Escape Routes. Control and Subversion in the 21st Century* (Pluto Press 2008), *Analysing Everyday Experience: Social Research and Political Change* (Palgrave 2006) and *Lev Vygotsky: Work and Reception* (Campus 1999/Lehmanns 2010). He is currently completing *Crafting Politics. Technoscience, Organization and Material Culture* (forthcoming with Duke University Press), a study of alternative interventions in technoscientific culture. <http://www2.le.ac.uk/departments/management/people/dpapakopoulos>

Dr. **LUCIANA PARISI** is Reader in Cultural Studies and Director of the PhD programme at the Centre for Cultural Studies, Goldsmiths University of London. Her research focuses on philosophy and science to investigate potential conditions for ontological and epistemological change in culture, aesthetic and politics. Specifically engaging with cybernetics, information theories, and evolutionary theories, her work analyses the radical transformations of the body, nature, matter and thought led by the technocapitalist development of biotechnologies and computation. In 2004, she published *Abstract Sex: Philosophy, Biotechnology and the Mutations of Desire* (Continuum Press).

She has also written within the field of Media Philosophy and analyzed the bionic transformation of the perceptive sensorium triggered by digital media, the advancement of new techno-ecologies of control, and the nanoengineering of matter. She has published articles on the cybernetic re-quiring of memory and perception in the context of a non-phenomenological critique of computational media vis-à-vis strategies of branding and marketing. Her interest in interactive media has also led her research to engage more closely with computation, cognition, and algorithmic aesthetics. In 2013, she published *Contagious Architecture. Computation, Aesthetics and the Control of Space* (MIT Press).

ALEXEI PENZIN is Reader in Art at the University of Wolverhampton (UK) and Research Fellow at the Institute of Philosophy (Moscow). His major fields of interest are philosophical anthropology, Marxism, Soviet and post-Soviet studies, and the philosophy of art. Penzin has authored numerous articles and is currently completing a book entitled *Rex Exsominis: Sleep and Subjectivity in Capitalist Modernity*. Alexei Penzin is a member of the group “Chto Delat / What is to be done?” (www.chtdelat.org)

Dr **ANDREA PHILLIPS** is Reader in Fine Art and Director of PhD programmes in the Art Department at Goldsmiths. Andrea lectures and writes about the economic and social construction of publics within contemporary art. Current publications include: *How To Work Together* (Chisenhale Gallery, The Showroom, Studio Voltaire 2014), *Remaking the Arts Centre* (Cluster: Dialectical, Sternberg 2014), *Art as Property* (Economy: Art and the Subject after Postmodernism, Liverpool University Press, 2014), *Civic Building* (David Adjaye University of Chicago Press 2014) *Public Space* (A Space Called Public, Walter Koenig 2013), *Constructed Situation* (Architecture as Situation, University of Edinburgh 2013), *Art Work* (Esther Shalev-Gerz: The Contemporary Art of Trusting Uncertainties and Unfolding Dialogues, Art & Theory 2013). Recent and ongoing research projects include: *Curating Architecture*, a think tank and exhibition examining the role of exhibitions in the making of architecture’s social and political forms (AHRC 2007-2009), *Actors, Agent and Attendants*, a research project and set of publications that address the role of artistic and curatorial production in contemporary political milieus (in collaboration with SKOR 2009-2012), co-director with Suhail Malik of the research project *The Aesthetic and Economic Impact of the Art Market*, an investigation into the ways in which the art market shapes artists’ careers and public exhibition (2010-ongoing), *Public Alchemy*, the public programme for the Istanbul Biennial 2013 (co-curated with Fulya Erdemci), *Tagore, Pedagogy and Contemporary Visual Cultures* (in collaboration with Grant Watson and Iniva, AHRC 2013-2014), *How To Work Together*, an investigation into the social and economic values of contemporary non-profit arts organizations commissioned by Chisenhale Gallery, The Showroom and Studio Voltaire (2013-2015).

JOHN PROTEVI is Phyllis M Taylor Professor of French Studies and Professor of Philosophy at Louisiana State University. He is the author of *Life, War, Earth: Deleuze and the Sciences* (Minnesota, 2013); *Political Affect: Connecting the Social and the Somatic* (Minnesota, 2009); *Political Physics: Deleuze, Derrida, and the Body Politic* (Athlone, 2001); *Time and Exteriority: Aristotle, Heidegger, Derrida* (Bucknell, 1994); and co-author, with Mark Bonta, of *Deleuze and Geophilosophy* (Edinburgh, 2004). He is also the editor of *A Dictionary of Continental Philosophy* (Yale,

2006). He was the Scots Philosophical Association Centenary Fellow for 2012. His research and teaching materials are at www.protevi.com/john; he is also a blogger at New APPS: www.newapps-blog.com.

STEVEN ROSE is a memory researcher, emeritus professor of neuroscience at the Open University. Books include *The Conscious Brain, The Making of Memory, Lifelines*, and with sociologist Hilary Rose, *Alas, Poor Darwin* and most recently *Genes, Cells and Brains: the Promethean promises of the new biology*, now in paperback. Awards include the Edinburgh Medal, the RSA Silver Medal, the British Neuroscience Association award for outstanding contributions to neuroscience (2012).

KERSTIN STAKEMEIER (*1975, Berlin/Munich) is a writer and teacher working as junior professor at the centre for interdisciplinary studies at the Academy of Fine Arts in Munich. She wrote her PhD at UCL London (UK) on “Entkunstung. Artistic Models for the End of Art.” (2011), ran the artspace “Aktualisierungsraum” in Hamburg (G) with Nina Köller (2007/08), was a researcher at the Jan van Eyck Academie, Maastricht (NL) (2009/10) on “Realisms in (Contemporary) Art”. In 2012 *Painting - The Implicit Horizon* (ed. with Avigail Moss) and *Anfang Gut. Alles Gut. Actualizations of ‘Victory over the Sun’ (1913)* (ed. with Eva Birkenstock and Nina Köller). In 2014 *A - Autonomy* (co-authored with Marina Vishmidt) will be published and *Entkunstung - Artistic Models for the End of Art* will be released with polypen b_books (Berlin).

RYAN TRECARTIN is an artist currently based in Los Angeles. Born 1981 Webster, Texas he completed his BFA at Rhode Island School of Design. Recent solo exhibitions include “Ryan Trecartin” (Zabludowicz Collection, 2014), “Ryan Trecartin and Lizzie Fitch, with Rhett Larue” (Showroom MAMA, Rotterdam, curated by Gerben Willers, 2012), “Ryan Trecartin / Lizzie Fitch” (Musée d’Art Moderne de la Ville de Paris, curated by Odile Burluraux 2012).

BRUCE WEXLER is a Professor of Psychiatry and Neuroscientist at Yale University. He was a NIH Career Research Scientist and recently was awarded a “transformative research” award for potentially paradigm changing medical research from the Director of the National Institute of Health. Wexler’s research aims to harness neuroplasticity through computerized brain exercises and physical exercises to treat cognitive deficits associated with illnesses. More recently, he and Dr. Jinxia Dong, former national gymnast and now Professor of Sports Science at Peking University, developed an integrated program of brain and body exercises to promote cognitive development in children. The program is used in New York City and Connecticut schools. Wexler has published more than 100 scientific papers. Based on ideas in his book *Brain and Culture: Neurobiology, Ideology and Social Change* (MIT Press, 2006), he and Ambassador Andrew Young co-founded the non-profit organization *A Different Future* to reclaim the public idea space from extremists by amplifying the voices of moderates in the Israeli/Palestinian conflict. As a consultant for the Council of Religious Institutions of the Holy Land, Wexler is conducting a U.S. State Department-funded study of how the “other” is portrayed in Israeli and Palestinian school books.

The Psychopathologies of Cognitive Capitalism brings together philosophers, critical theorists, media theorists, scientists and artists to discuss the state of the mind and brain under the conditions of contemporary capitalism, in which they have become the new focus of laboring.

PART THREE LONDON MAY 2014

**21-23 May, 2014
Goldsmiths College,
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