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LAUNCH EVENT WITH FRANCO BERARDI

Friday, February 9th, 2007

15.00 - 18.00

Deptford Town Hall, Room 110

To launch the Micropolitics research strand of the Department of Visual Arts' PoCA group [Political Currency of Art], Susan Kelly, Valeria Graziano and Janna Graham will interview Franco Berardi about his work with Radio Alice (1976-1978), A/Traverso (1975-1981) and his research with Felix Guattari in the field of schizoanalysis.

Franco Bifo Berardi is a philosopher, cultural theorist and political and media activist. Berardi was a key figure in Italy's first free radio station (Radio Alice) and the magazine A/traverso which he founded in 1975. Like many others involved with the Autonomia movement in Italy in the 1970s, Berardi fled to Paris, where he worked with Felix Guattari in the field of schizoanalysis. During the 1980s he contributed to Semiotexte (NY), Chimeree (Paris), Metropoli (Rome) and Musica 80 (Milan). In the 1990s he published Mtuazione e Ciberpunk (Genoa, 1993), Cobernauti (Rome, 1994) and Felix (Rome, 2001). See below for links.

The Micropolitics Strand of PoCA (The Political Currency of Art group) investigates the forces and procedures that entangle artistic production and the flexible subjectivities of its producers into the fabric of late capitalism. The prefix micro does not indicate 'small' or 'mere'. Nor does it assume a belief in the revolutionary potential of everyday life, or indicate a retreat into the inner life of the subject. Rather, it is invoked to access the registers of desire, vulnerability, affect and subjective implication that generate both artistic practices and the collective engines of cognitive capitalism. If current regimes of cultural and cognitive capitalism are predicated on subjective forces, on the collective production of knowledge and surplus creativity, how can artists begin to distinguish, let alone imagine a practice that does not merely feed and replicate the machine itself? How can art practices that in Suely Rolnik's words bring 'mutations of the sensible' into the realm of the visible or speakable, refuse or exit the limited field of possibility inscribed by late capitalism? Finally, if it is the very regimes of cognitive capitalism that not only capture but also produce flexible, creative subjectivities, how could we imagine a micropolitics of subjectivation? The research of the group will evolve from these core questions and will aim to investigate them through (a) theoretical analysis (b) the analysis of concrete situations of existing practice (c) the production of events and exhibitions.

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The world is made up of stories, not atoms

Muriel Rukeyser

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