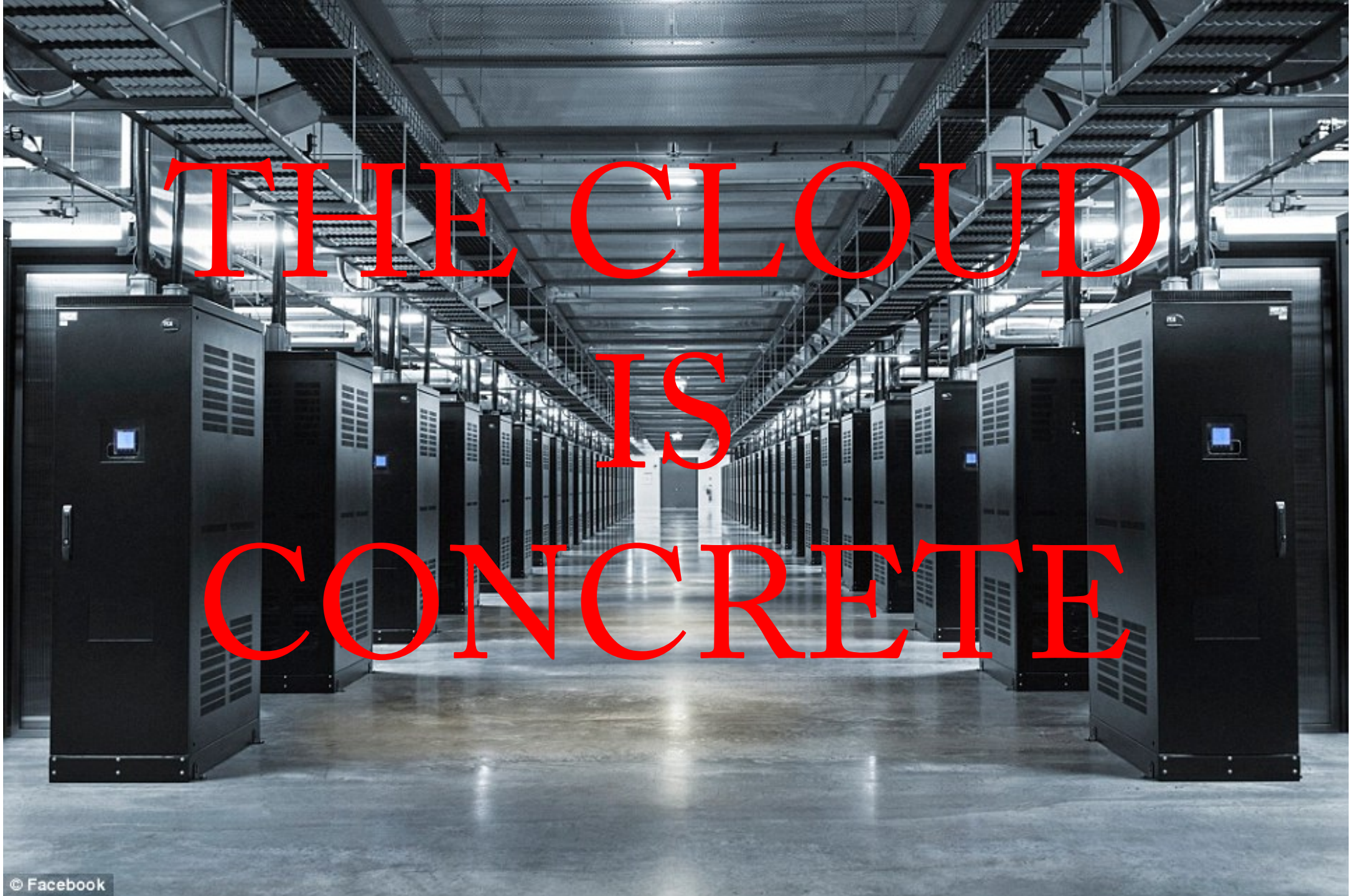
On Sensation, Affect & The Postmodern Condition

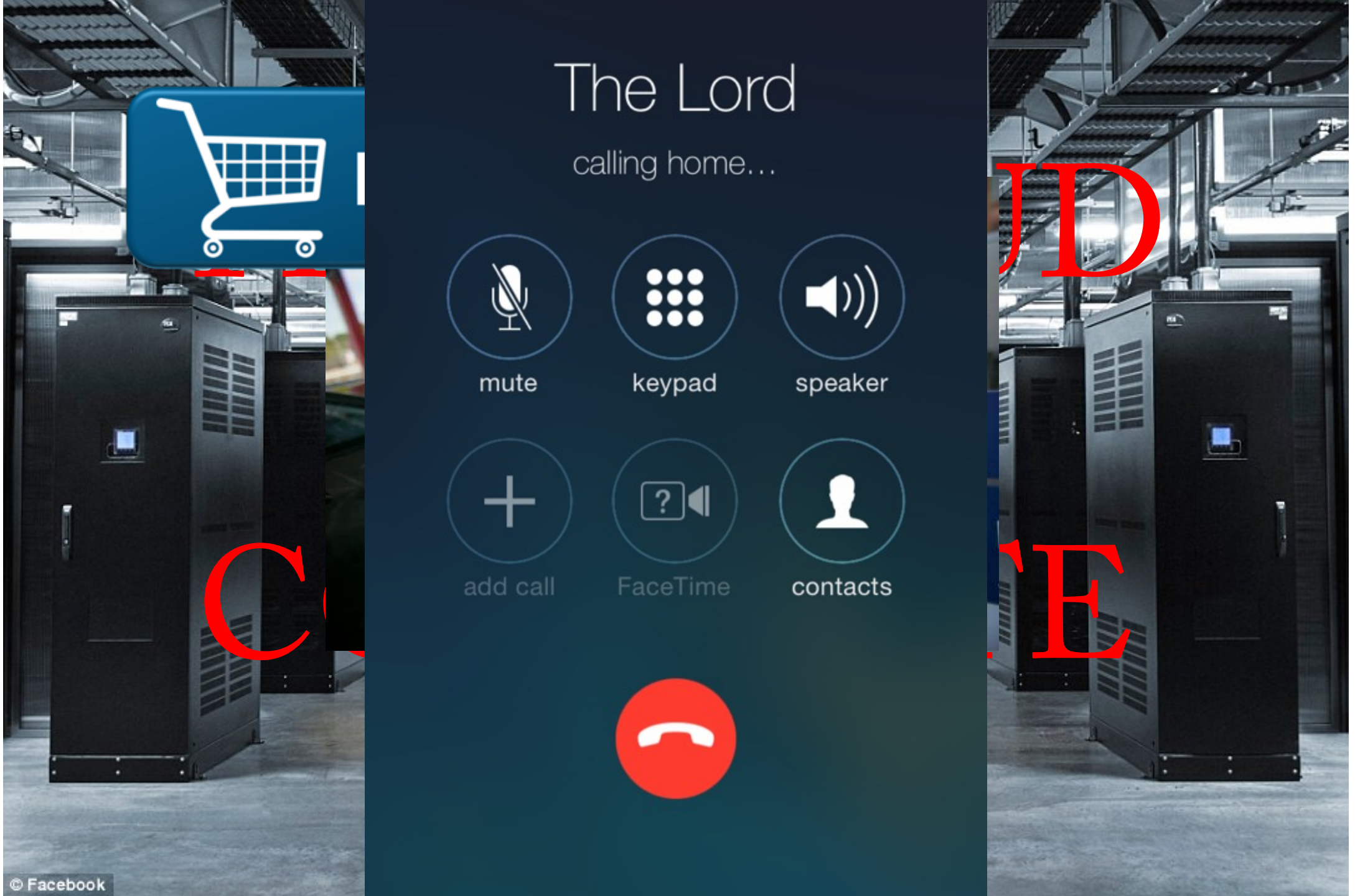
Ryan L. Moule

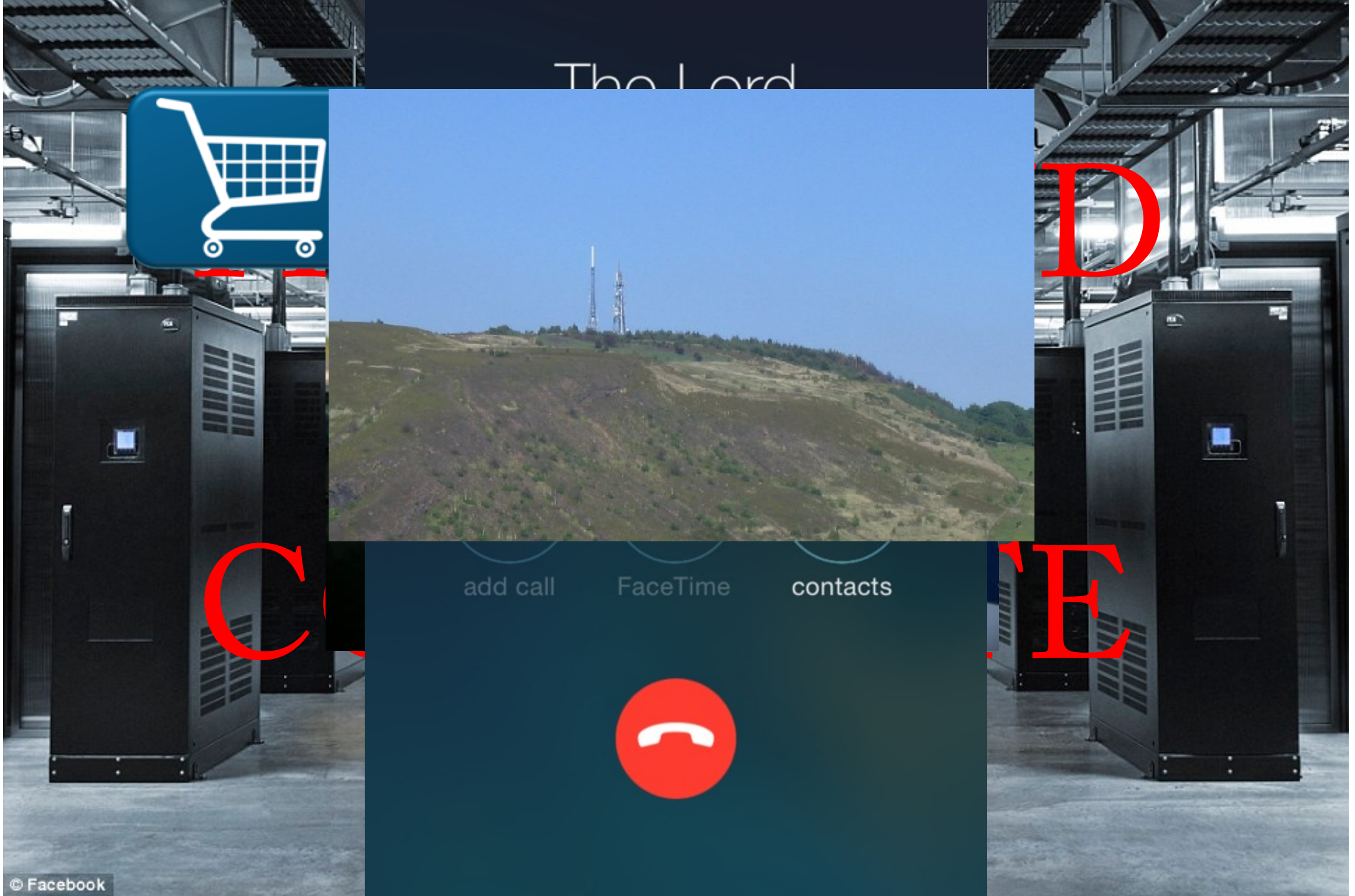

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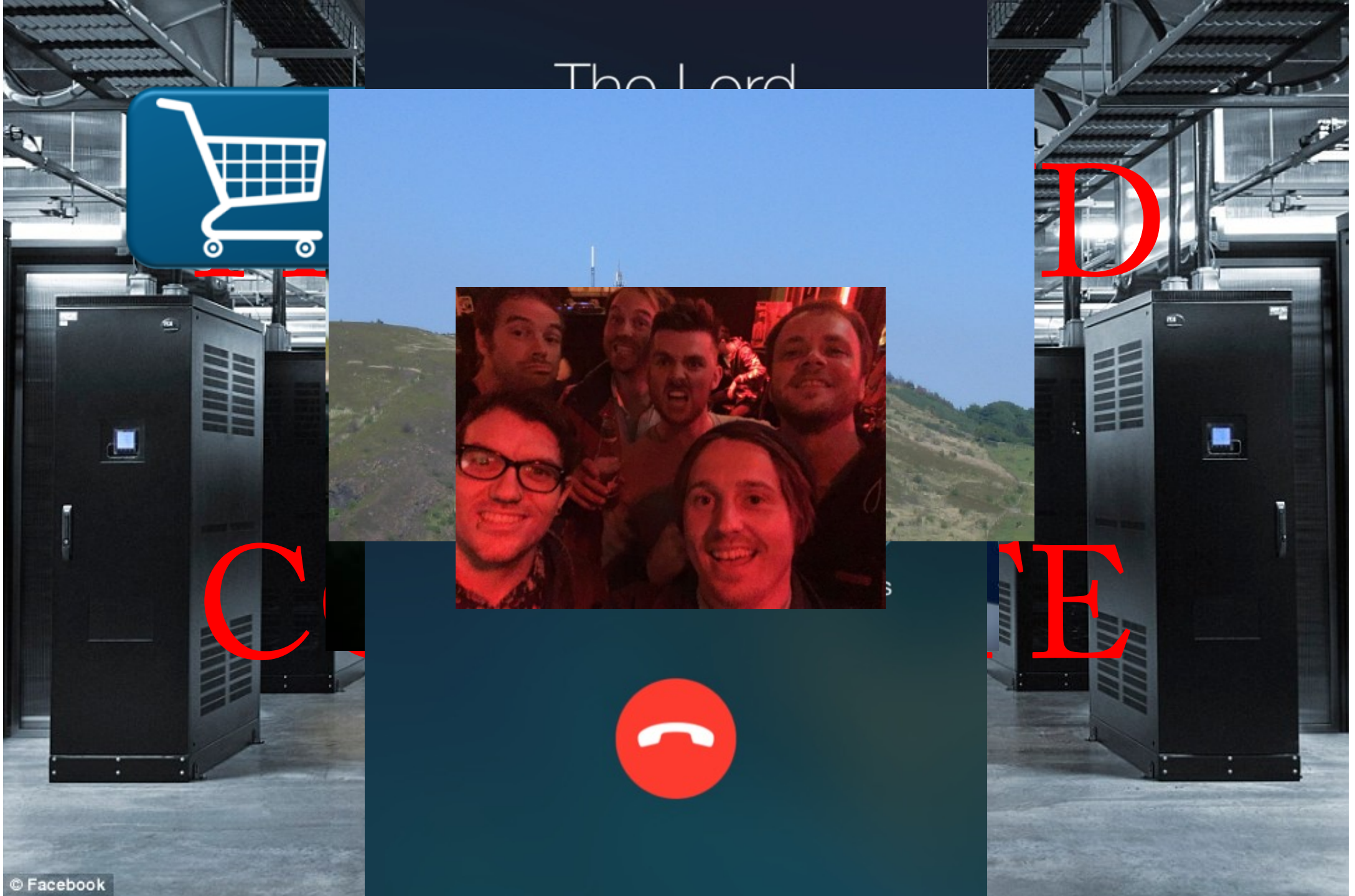

THE CLOUD
IS
CONCRETE
© Facebook

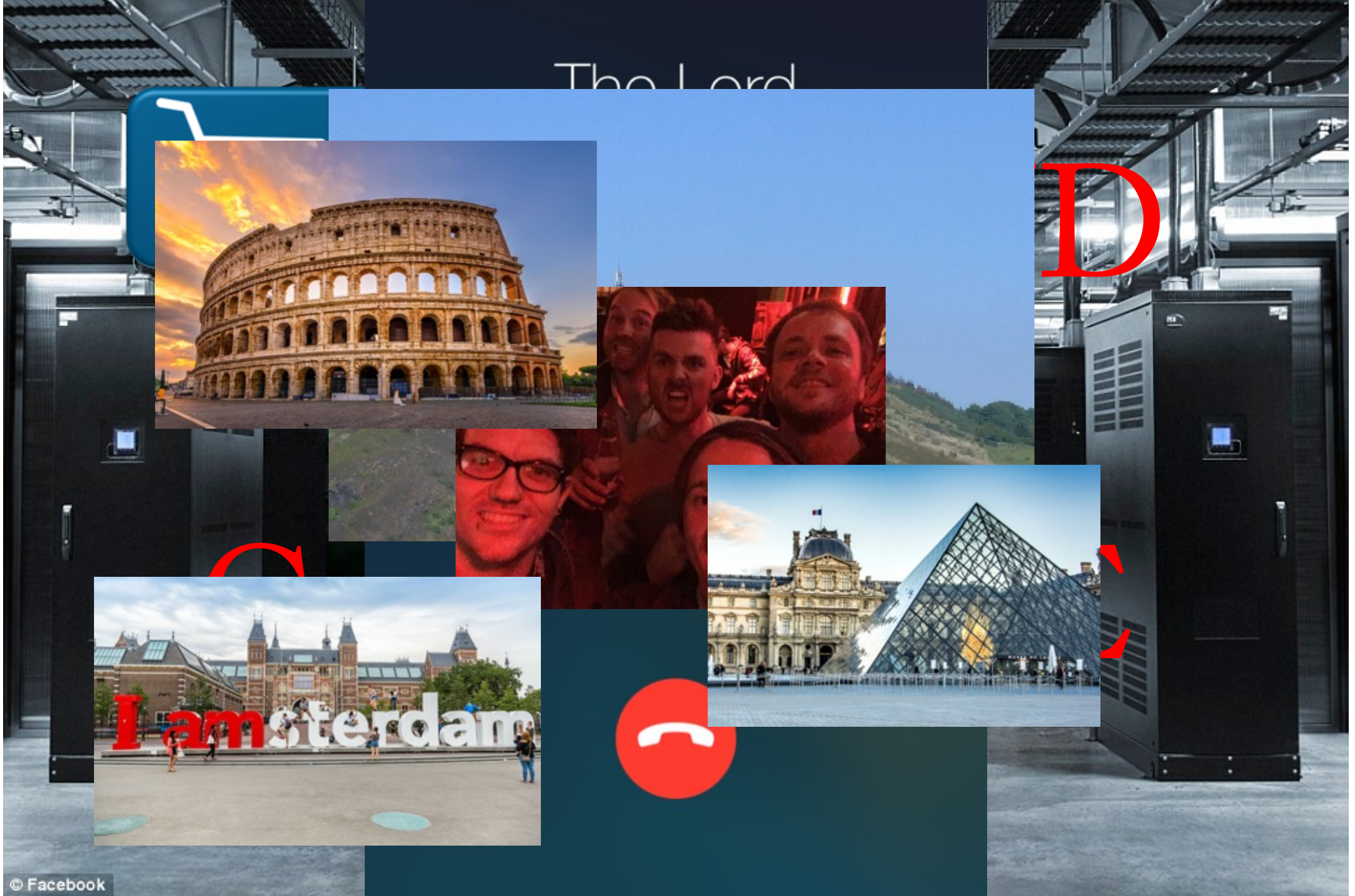

Border control
Identification documentation
Passengers who fail to produce
a passport or other valid
document at the
control for
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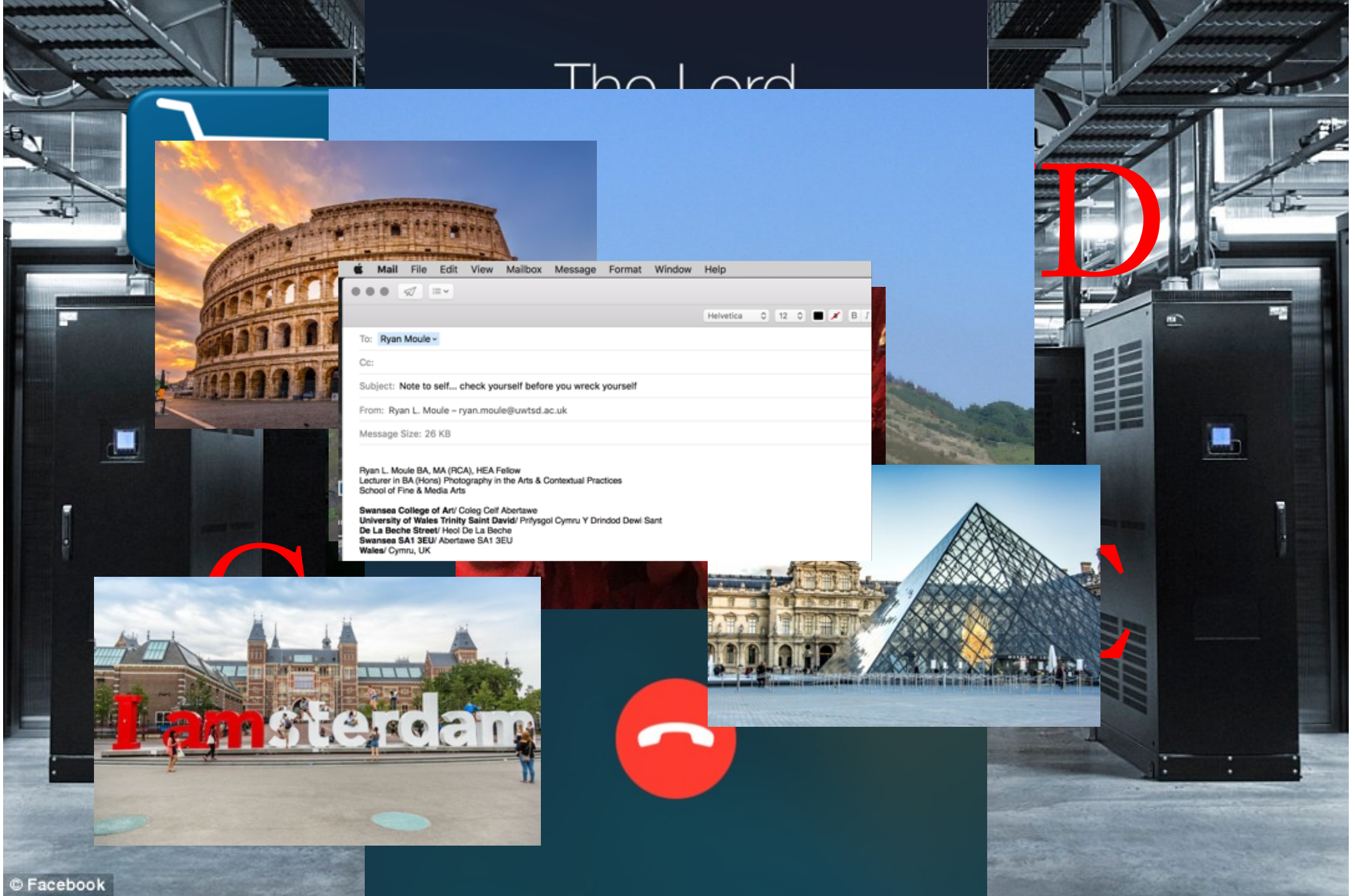

Purchase
Border control
Identification documentation
Passengers who fail to produce
a passport or other valid
document at the
control for
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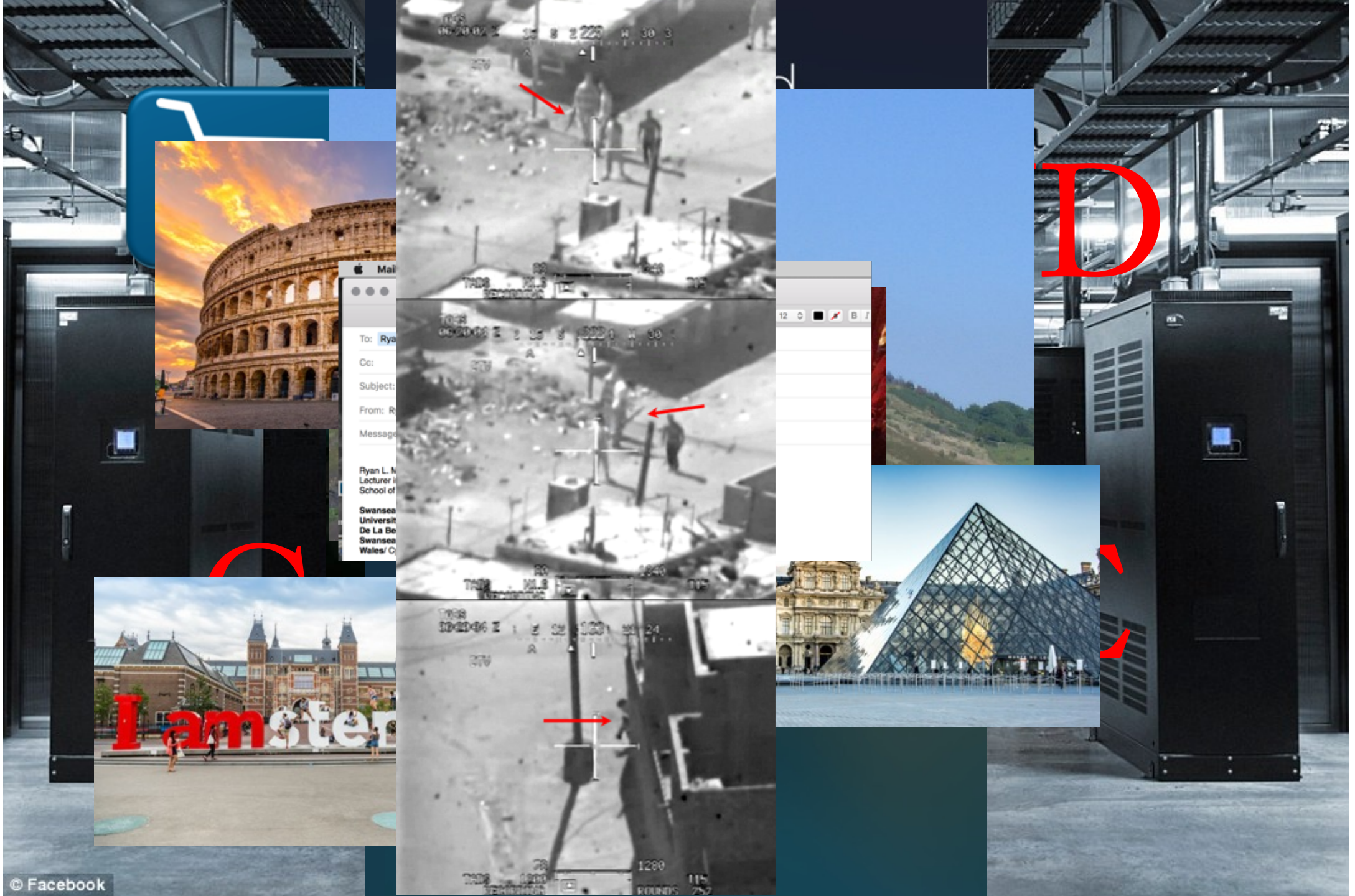

The Lord
calling home…
mute
keypad
speaker
add call
FaceTime
contacts
© Facebook

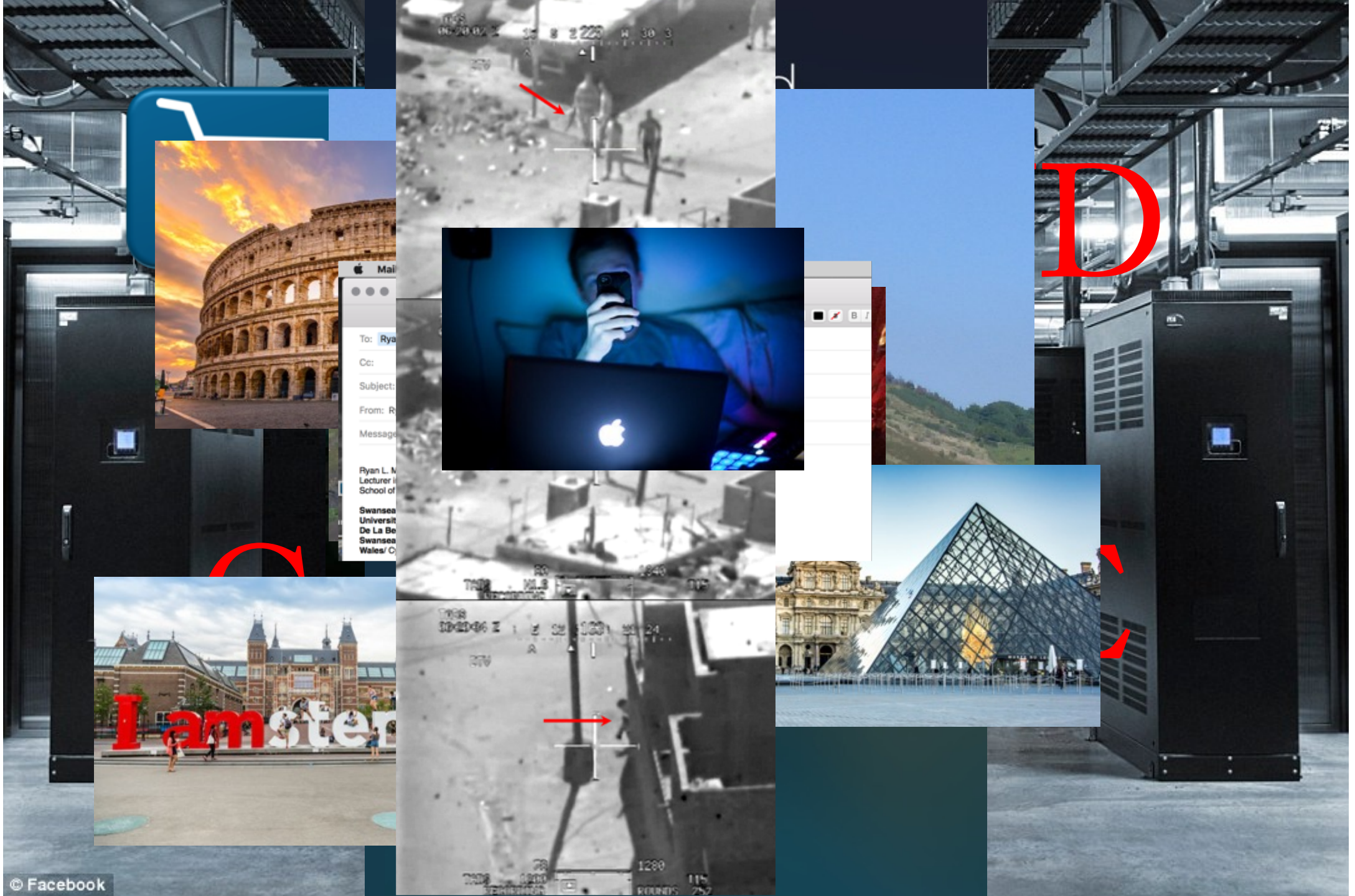

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add call
FaceTime
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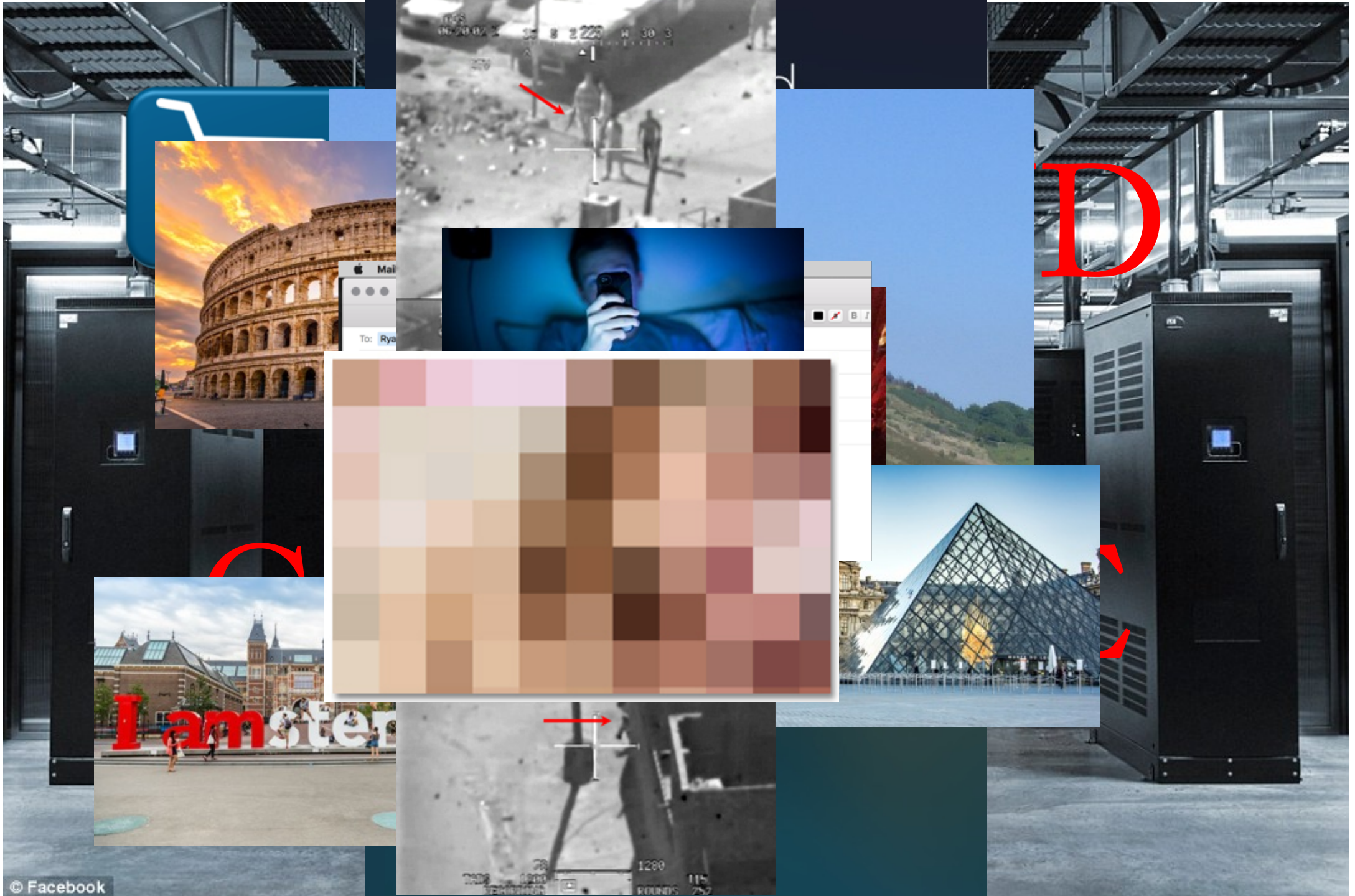

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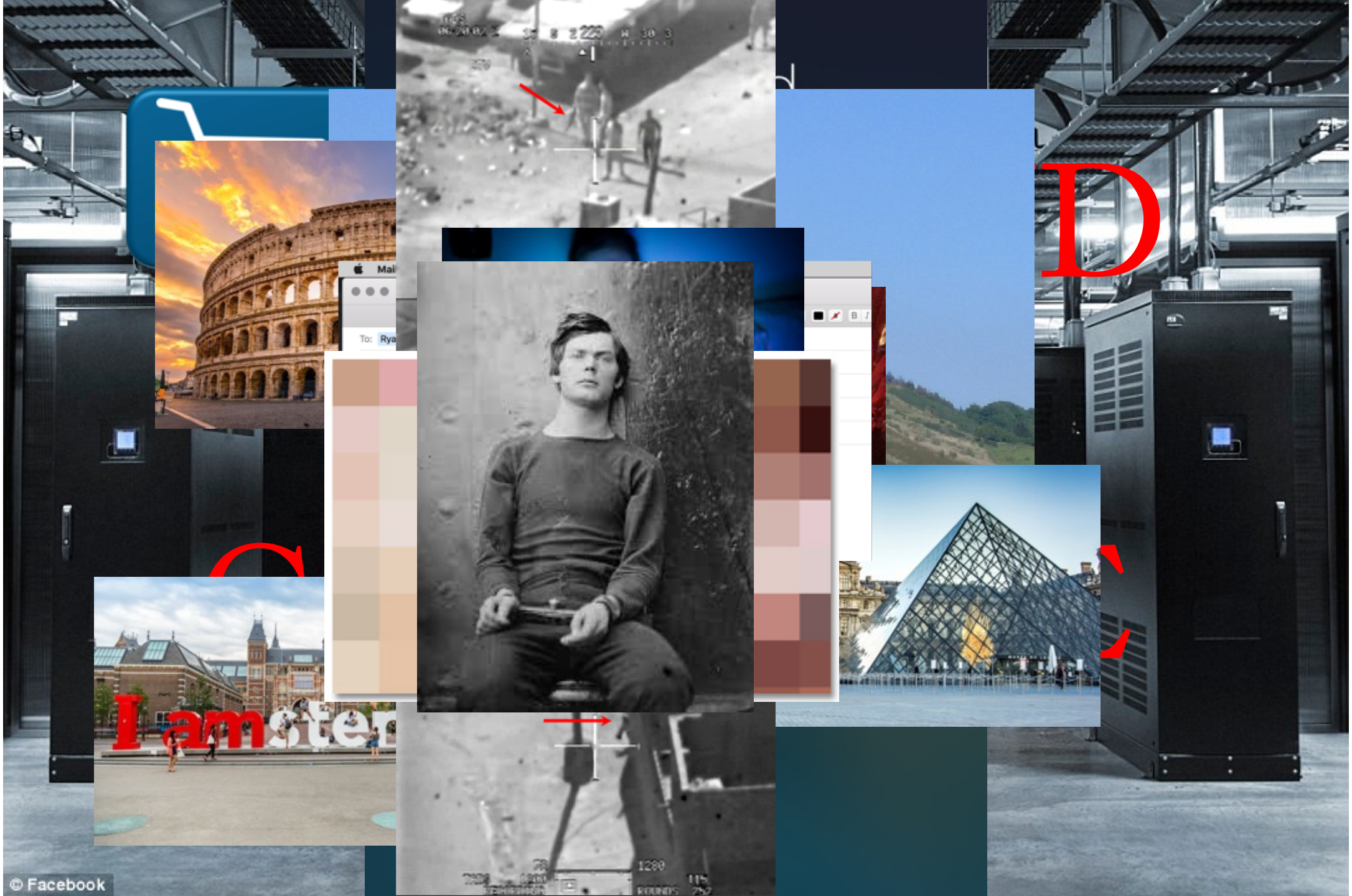

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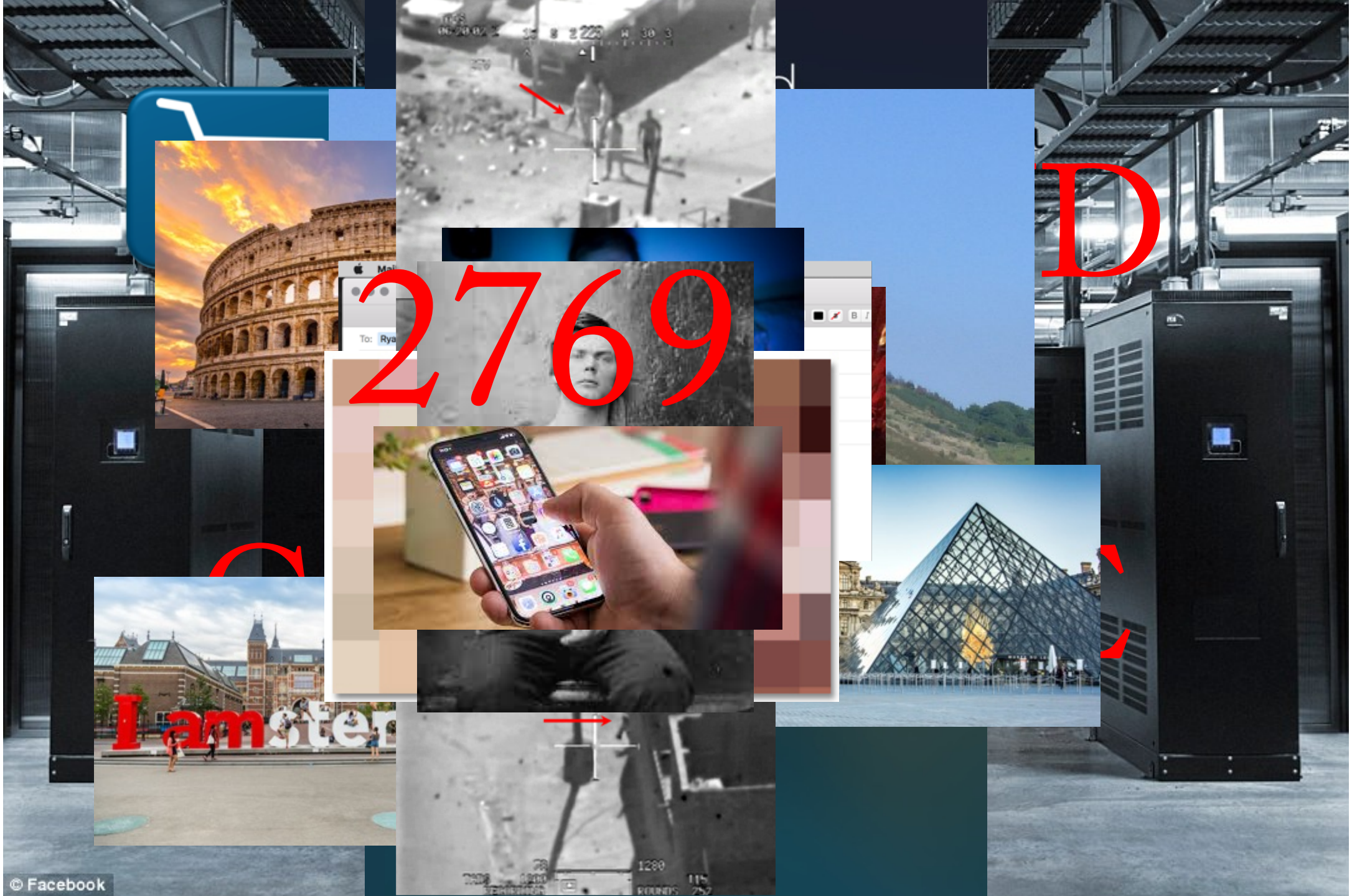

The Lord
D
Mail File Edit View Mailbox Message Format Window Help
Helvetica 12
To: Ryan Moule
Cc:
Subject: Note to self... check yourself before you wreck yourself
From: Ryan L. Moule – ryan.moule@uwtsd.ac.uk
Message Size: 26 KB
Ryan L. Moule BA, MA (RCA), HEA Fellow
Lecturer in BA (Hons) Photography in the Arts & Contextual Practices
School of Fine & Media Arts
Swansea College of Art/ Coleg Celf Abertawe
University of Wales Trinity Saint David/ Prifysgol Cymru Y Drindod Dewi Sant
De La Beche Street/ Heol De La Beche
Swansea SA1 3EU/ Abertawe SA1 3EU
Wales/ Cymru, UK
I amsterdam
© Facebook


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© Facebook

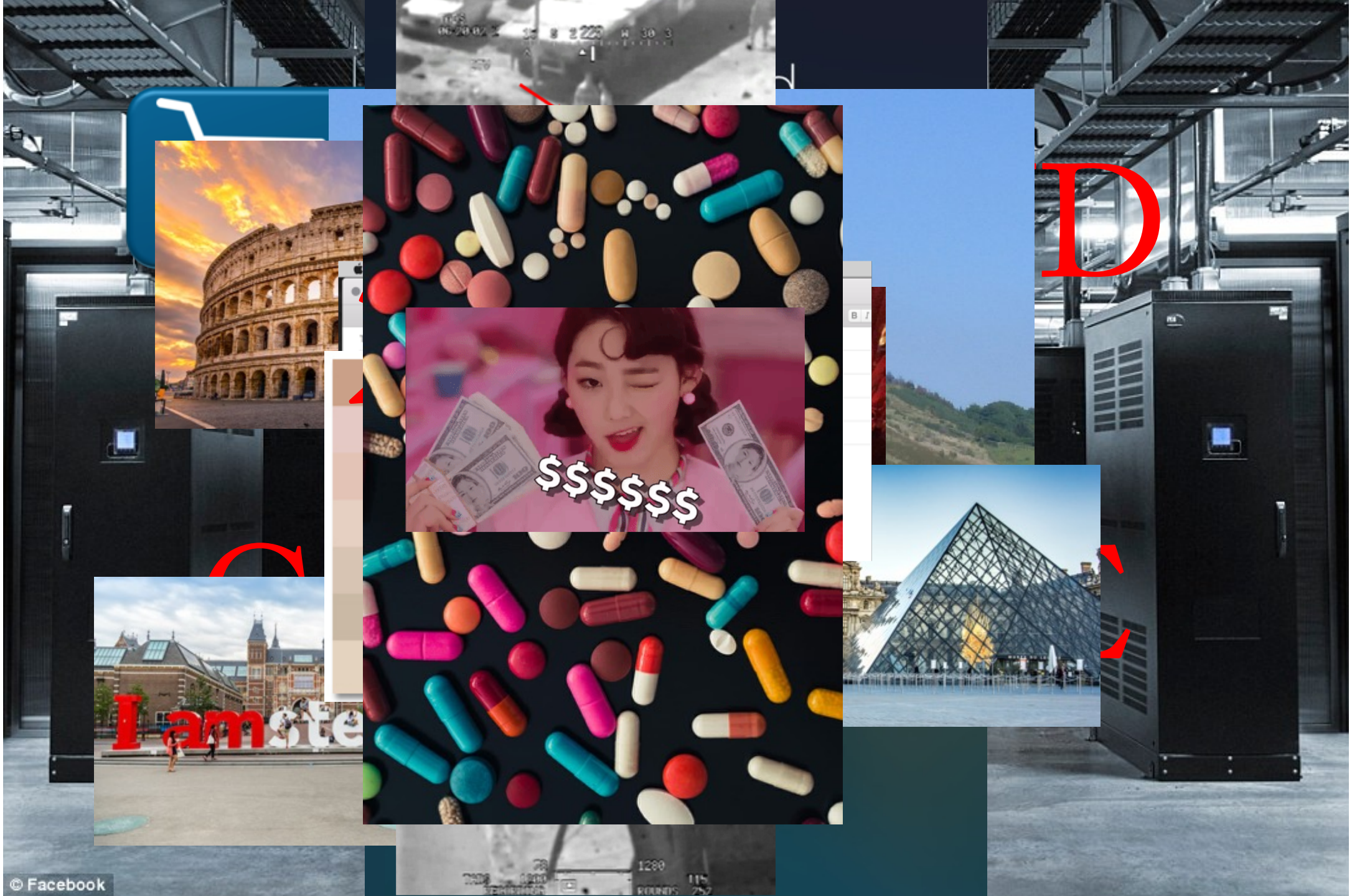

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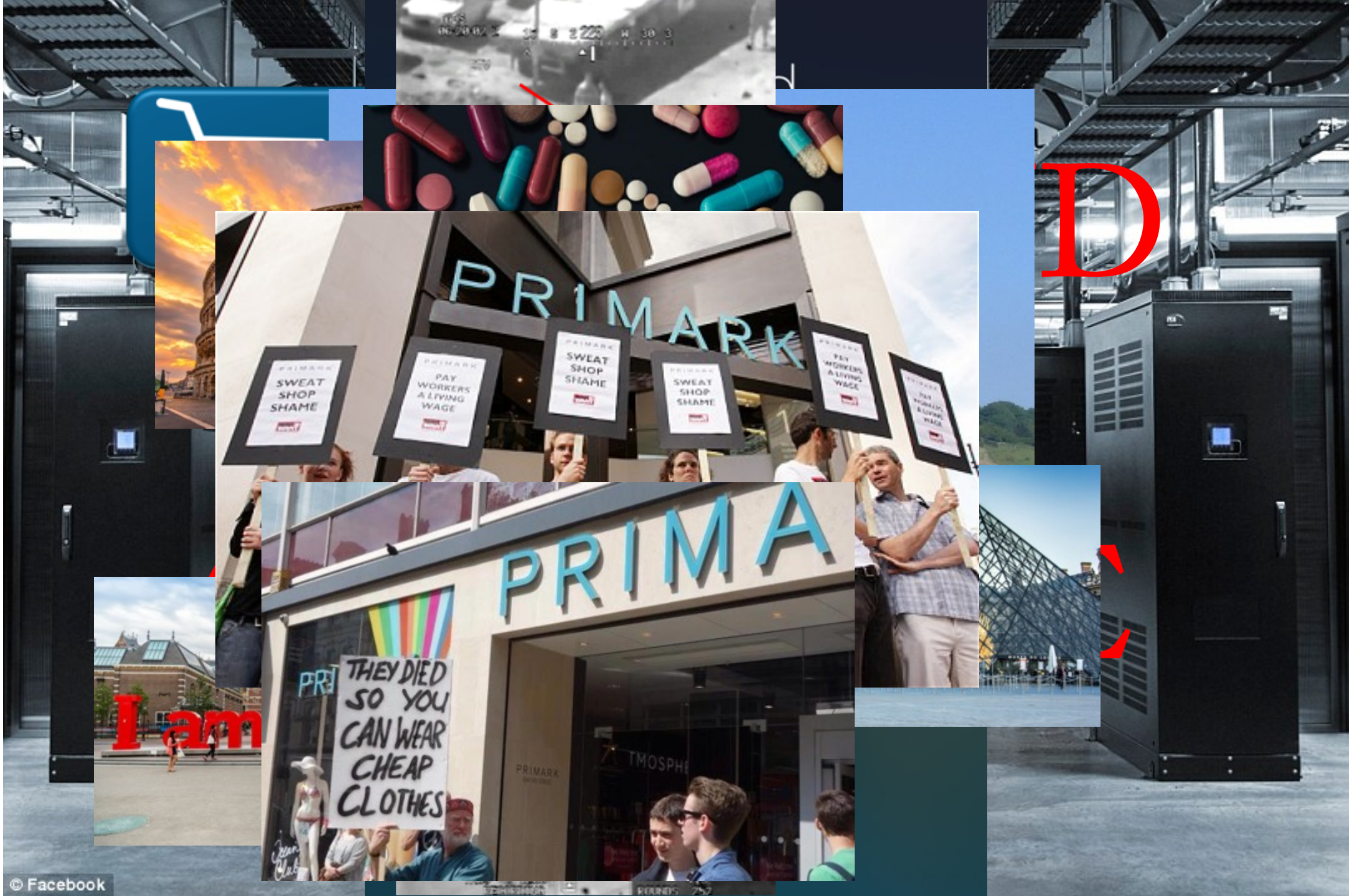

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I amste
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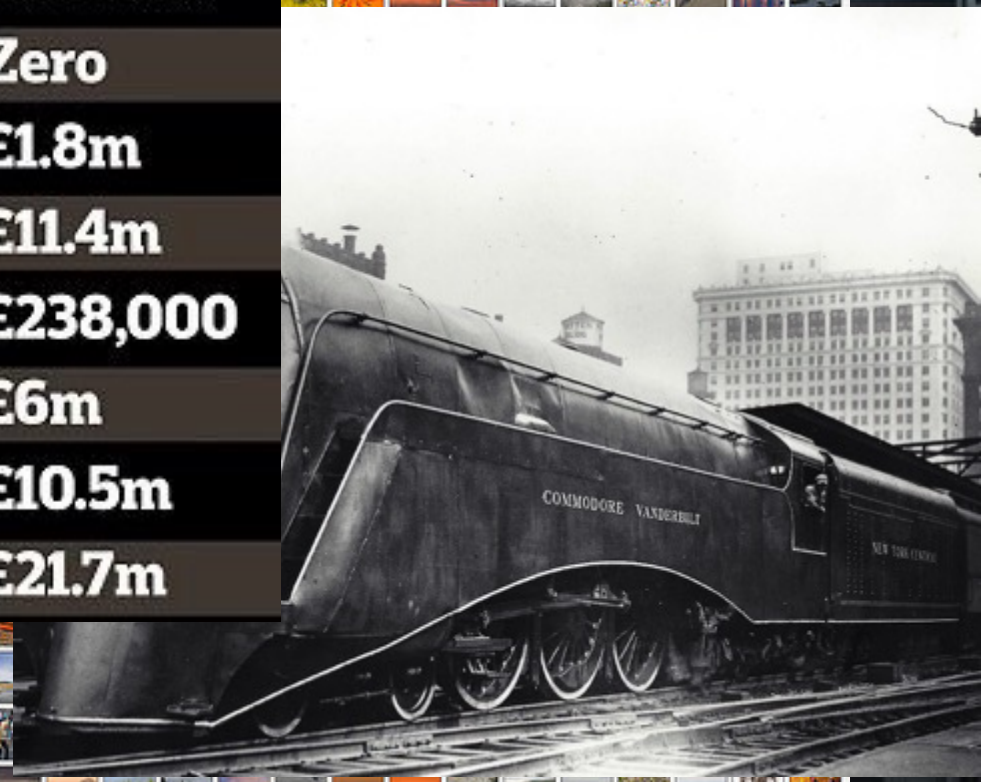

PRIMARK
SWEAT SHOP SHAME
PAY WORKERS A LIVING WAGE
SWEAT SHOP SHAME
SWEAT SHOP SHAME
PAY WORKERS A LIVING WAGE
PRIMA
THEY DIED SO YOU CAN WEAR CHEAP CLOTHES
I am
© Facebook

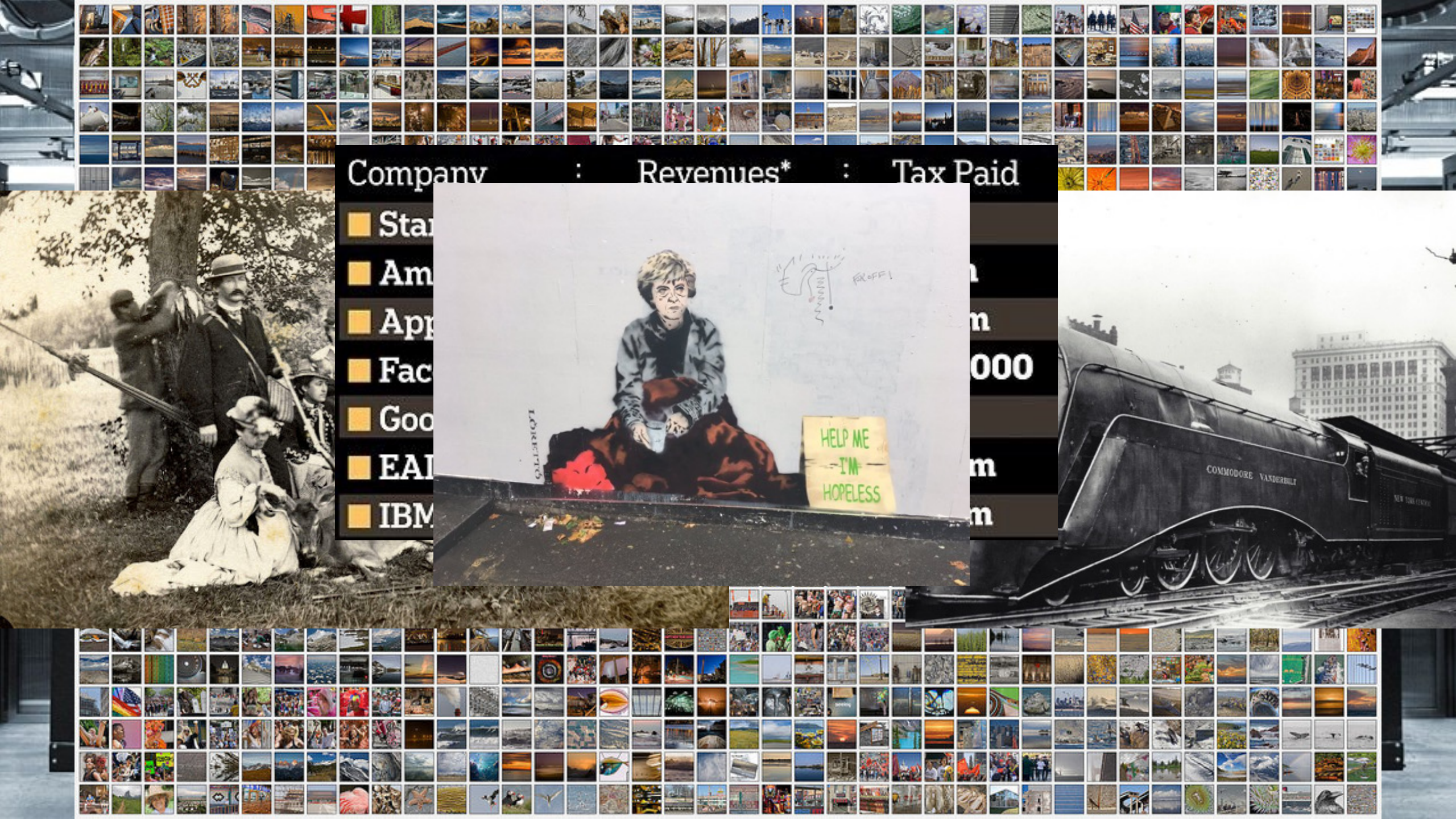



COMMODORE VANDERBILT

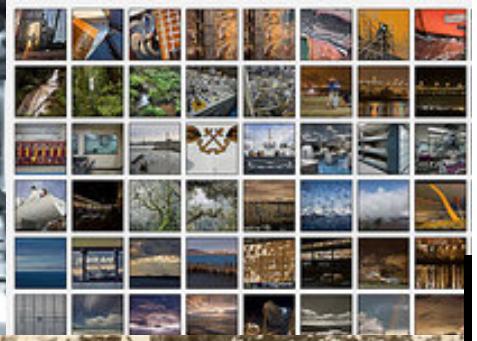
Company	Revenues*	Tax Paid
Starbucks	£398m	Zero
Amazon	£3.3bn	£1.8m
Apple	£10bn (est)	£11.4m
Facebook	£175m (est)	£238,000
Google	£2.6bn	£6m
EADS	£3bn	£10.5m
IBM	£3.8bn	£21.7m



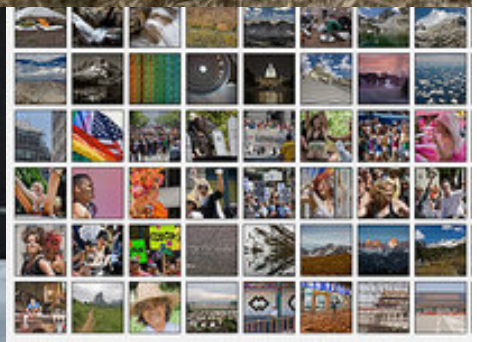



Company : Revenues* : Tax Paid
HELP ME
I'M
HOPELESS
COMMODORE VANDERBILT

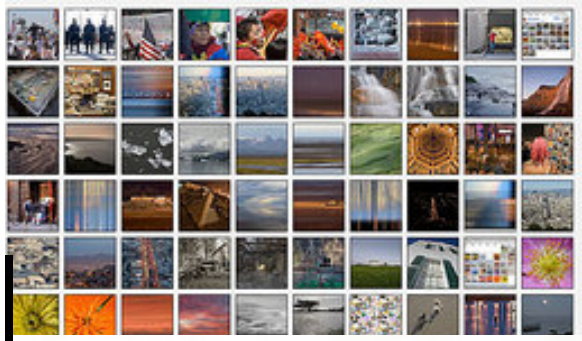






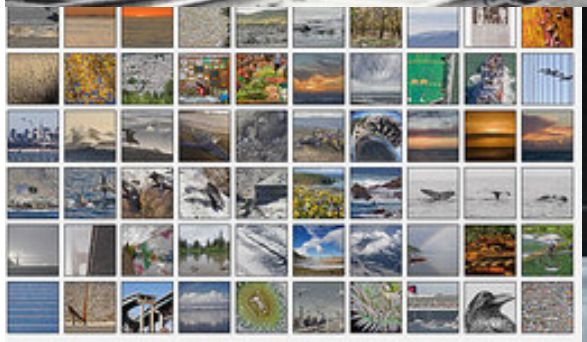






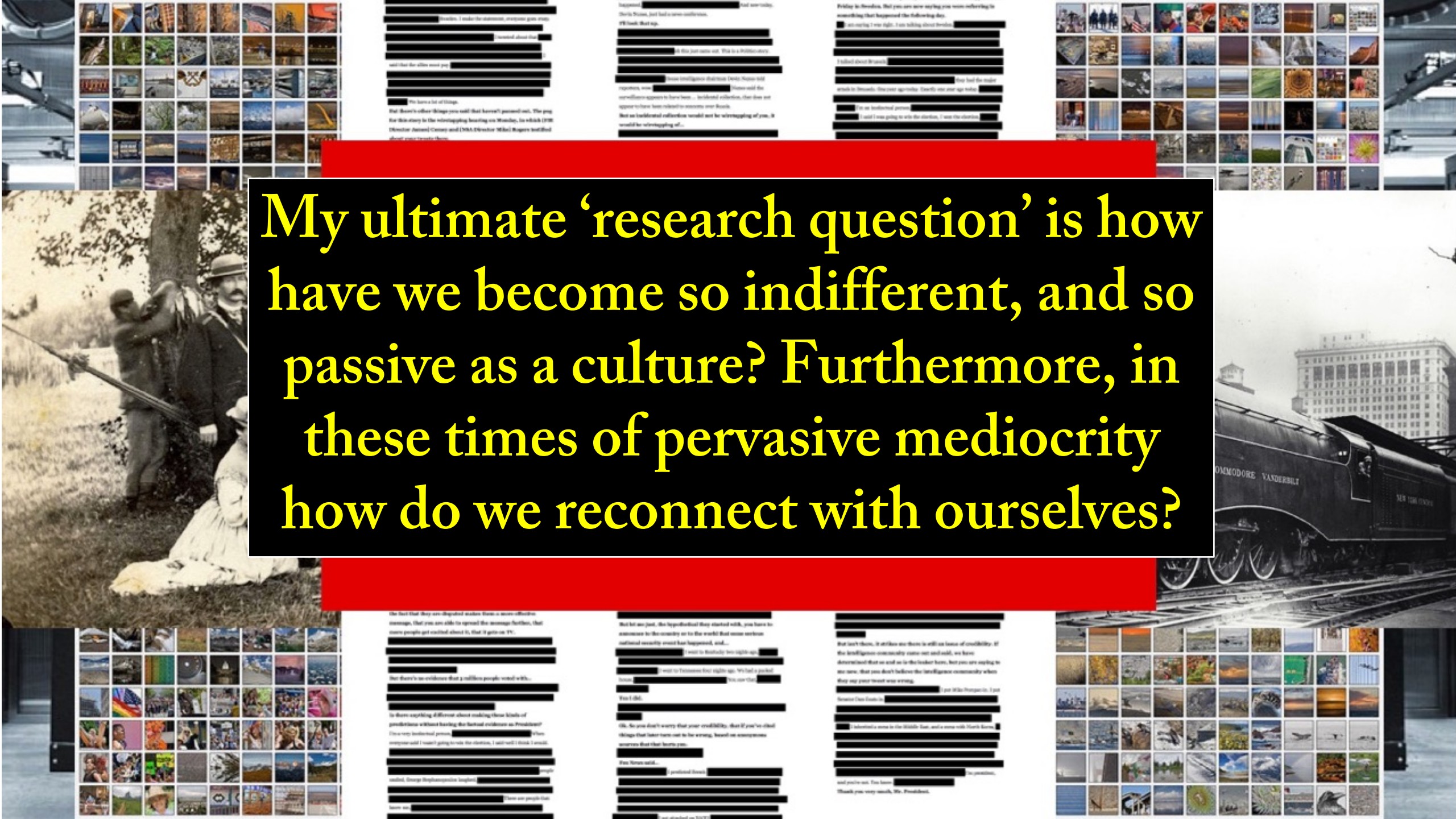



COMMODORE VANDERBILT





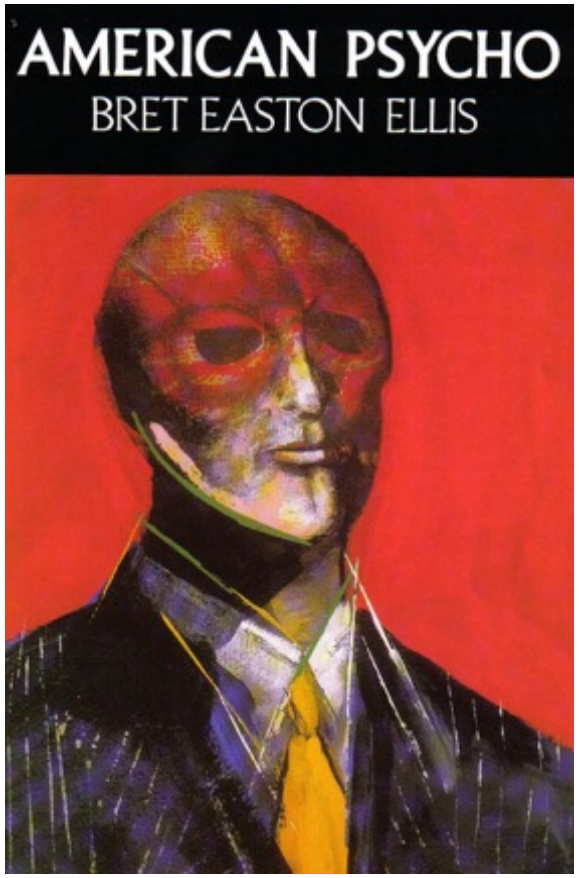

The Guardian

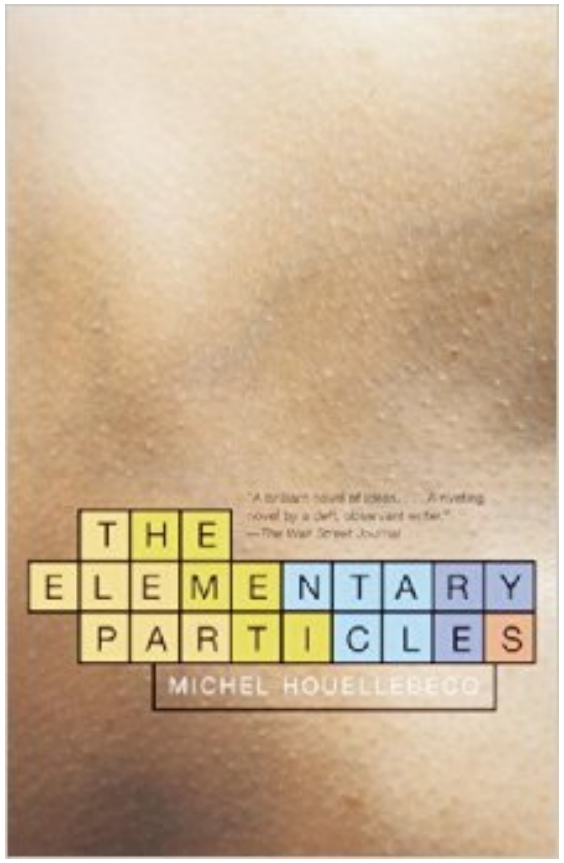

My ultimate ‘research question’ is how have we become so indifferent, and so passive as a culture? Furthermore, in these times of pervasive mediocrity how do we reconnect with ourselves?




RADIOHEAD
KID A


NIRVANA
NEVERMIND


AMERICAN PSYCHO
BRET EASTON ELLIS


THE
ELEMENTARY
PARTICLES
MICHEL HOUELLEBECQ



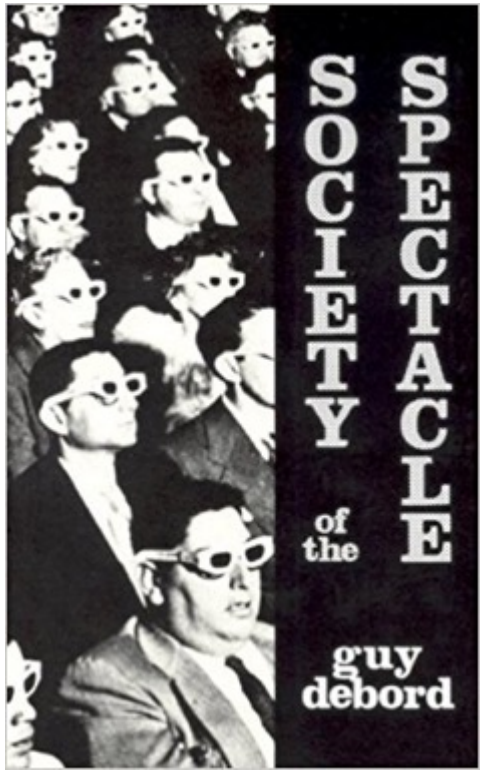


‘Simplifying to the extreme, I define postmodern as a incredulity toward metanarratives.’

Jean-Francois Lyotard, *The Postmodern Condition*, 1984

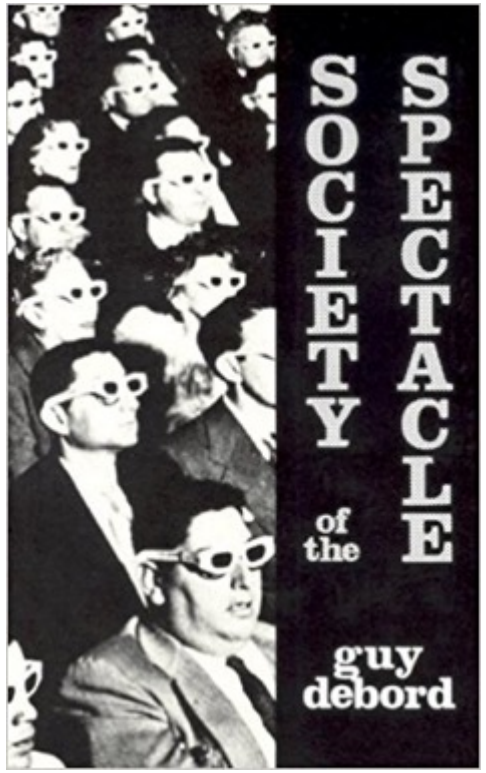
‘**Post-modernism has cut off the present from all futures.** The daily media add to this by cutting off the past. Which means that critical opinion is often orphaned in the present.'

John Berger, *Keeping a Rendezvous*, 2011.



'Images detached from every aspect of life merge into a common stream, and the former unity of life is lost forever. Reality unfolds in a new generality as a pseudo-world apart, **solely as an object of contemplation**.

The spectacle in its generality is a concrete inversion of life, and, as such, the **autonomous movement of non-life**.' (Debord, 1967)



Beyond ‘the Postmodern Condition’

www.metamodernism.org

METAMODERNIST // MANIFESTO

1. We recognise oscillation to be the natural order of the world.

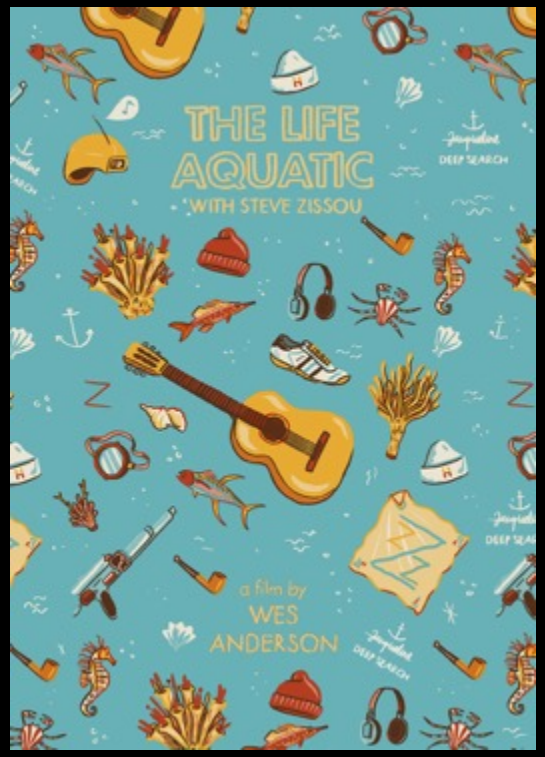
2. We must liberate ourselves from the inertia resulting from a century of modernist ideological naivety and the cynical insincerity of its antonymous bastard child.

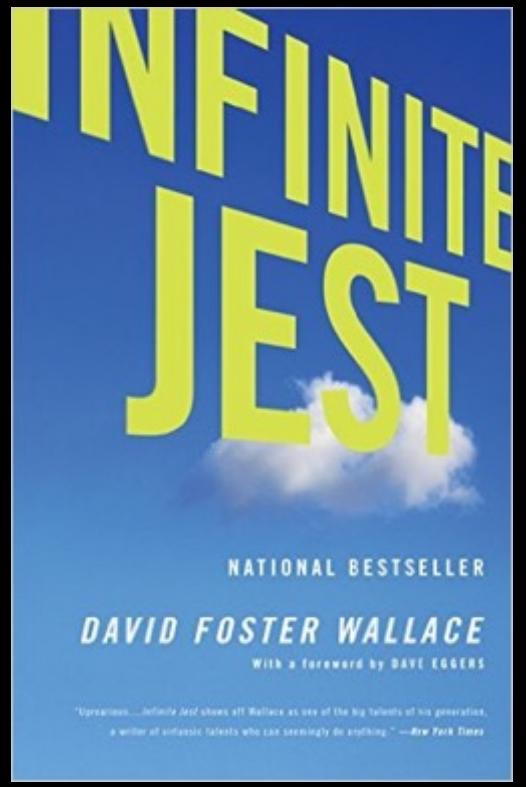
3. Movement shall henceforth be enabled by way of an oscillation between positions, with diametrically opposed ideas operating like the pulsating polarities of a colossal electric machine, propelling the world into action.

4. We acknowledge the limitations inherent to all movement and experience, and the futility of any attempt to transcend the boundaries set forth therein. The essential incompleteness of a system should necessitate an adherence, not in order to achieve a given end or be slaves to its course, but rather perchance to glimpse by proxy some hidden exteriority. Existence is enriched if we set about our task *as if* those limits might be exceeded, for such action unfolds the world.

5. All things are caught within the irrevocable slide towards a state of maximum entropic dissemblance. Artistic creation is contingent upon the origination or revelation of difference therein. Affect at its zenith is the unmediated experience of difference *in itself*. It must be art's role to explore the promise of its own paradoxical ambition by coaxing excess towards presence.

6. The present is a symptom of the twin birth of immediacy and obsolescence. Today, we are nostalgists as much as we are futurists. The new technology enables the simultaneous experience and enactment of events from a multiplicity of positions. Far from signalling its demise, these emergent networks facilitate the democratisation of history, illuminating the forking paths along which its grand narratives may navigate the here and now.


THE LIFE AQUATIC
WITH STEVE ZISSOU
a film by
WES ANDERSON


INFINITE JEST
NATIONAL BESTSELLER
DAVID FOSTER WALLACE
With a foreword by DAVE EGGERS


Jim CARREY
Kate WINSLET
Kirsten DUNST
Mark RUFFALO
Elijah WOOD
Tom WILKINSON
You can erase someone from your mind.
Getting them out of your heart is another story.
Eternal Sunshine
of the spotless mind

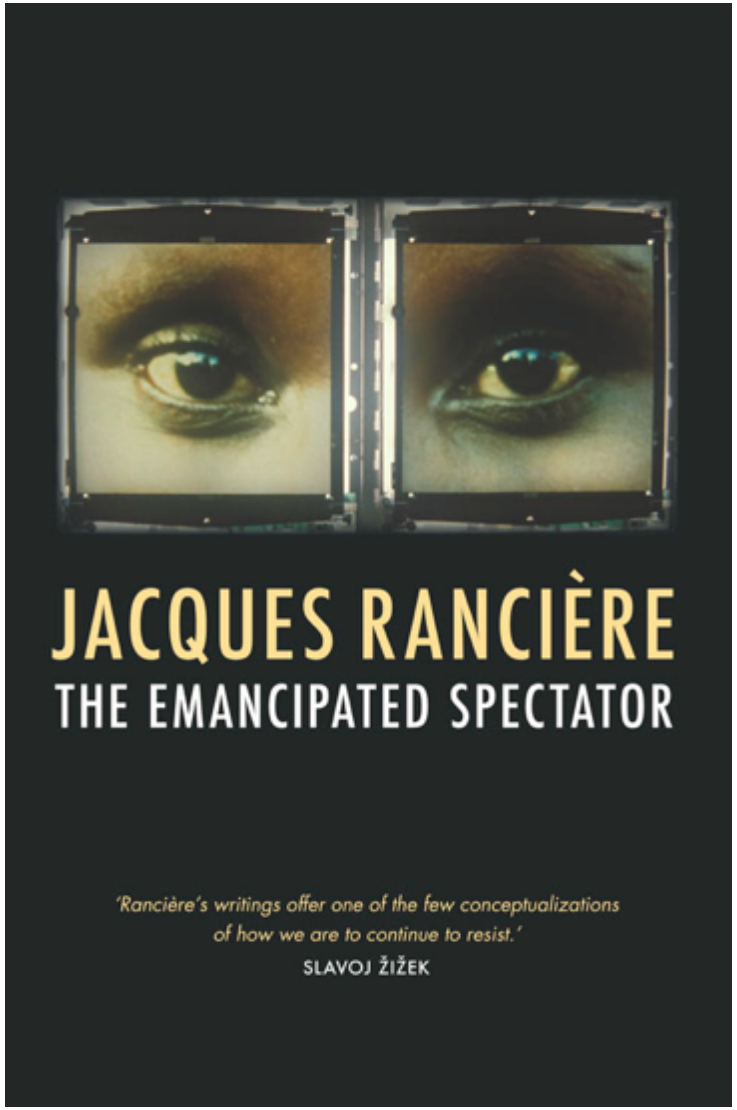


#TAKEMEANYWHERE

https://vimeo.com/257008225

Debord encouraged the use of *detournement*,
”which involves using images and language
to disrupt the flow of the spectacle.’
(Debord, 1967).

The Audience as an Active Participant

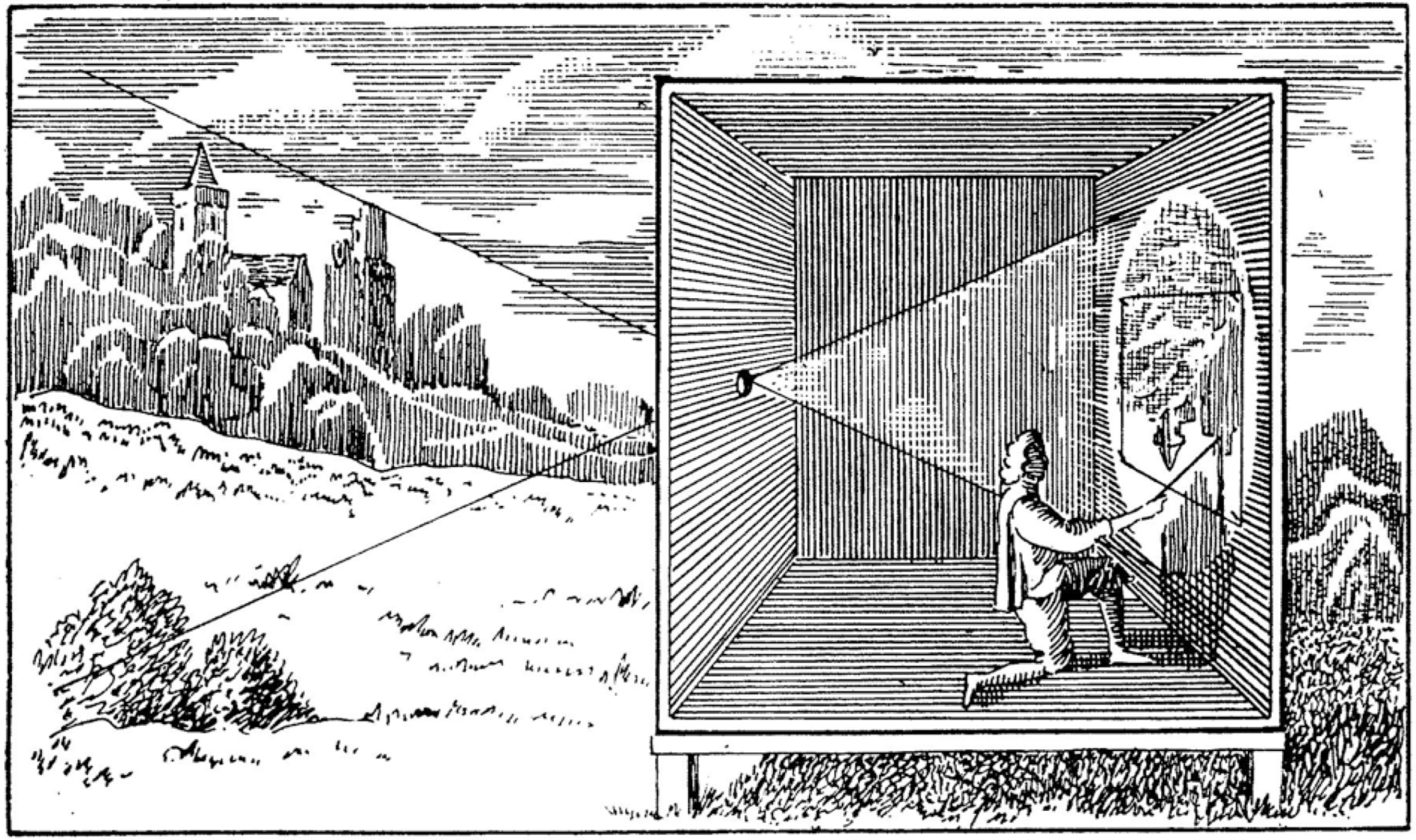




Alfredo Jaar, *The Eyes of Gutete Emerita, 1996*
(1000,000 slides, light table, magnifiers and illuminated text wall)



Alfredo Jaar, *The Eyes of Gutete Emerita, 1996*
(1000,000 slides, light table, magnifiers and illuminated text wall)



Non-Encounters – Cartesian Perspective



Piero Della Francesca, *Ideal City*, 1452

Extromission Theory



The eye entangled with the object, the object entangled with the eye.

The abstract coldness of the perspectival gaze meant the withdrawal of the painter's **emotional entanglement with the objects depicted** in geometricalized space. The participatory involvement of more *absorptive* visual modes was diminished, if not entirely suppressed, as the gap between spectator and spectacle widened.

Martin Jay, *Scopic Regimes of Modernity, 1999.*

The world isn't something 'over there' to be observed, its to be lived in.

~~Mastery over experience~~

Phenomenology

Study of the direct experience of things

‘Back to the things themselves.’
Edmund Husserl, *Phenomenological Psychology*, 1973



What is Affect?

Quickening of the heartbeat
Sweating
Anger
Joy
Rising of the bodies temperature
Ecstasy
Etc.

What is Affect?

A feeling of 'being-in-the-world'

Embodied

‘visceral forces beneath, alongside, or generally *other than* conscious knowing, vital forces that can serve to drive us toward movement, toward thought, that can likewise suspend us.’

Gregory J. Seigworth & Melissa Gregg, *An Inventory of Shimmers,* 2007.

Affect is *intensive* because it happens across us; it is not objectifiable and quantifiable as a thing that we then perceive or of which we are conscious. Affect operates on us in divergent ways, differing in kind.

Intensities deconstruct our habitual ways of thinking and seeing.

The *intensive* resists Symbolisation



Perhaps the clearest cinematic use of divergent affects and intensities lies in the films of David Lynch, who combines desiring images of eroticism with sounds and acts of violence and decay. Visceral destruction that makes the eye recoil are often combined with a sound track of lulling music. Unlike the world of extended objects, which we order through common space, intensities differ in kind.

My ‘research’ leads me to…

A constellation of artists and thinkers working with themes surrounding the idea of ‘being present’ (as a counterpoint to our contemporary ‘distanced’ experience through technology).





Olafur Eliasson, *The Weather Project*, 2004.






HYSTER



rn, London, 2018

Olafur Eliasson, *Ice Watch*, 2018.

https://www.designboom.com/art/olafur-eliasson-ice-watch-paris-agreement-climate-change-video-11-04-2016/

















Janet Cardiff, Tate Shots



Richard Wilson, 20: 50, Hayward Gallery, London, 2018.



Dave Heath, Archive Photograph, Le Bal, 2018.

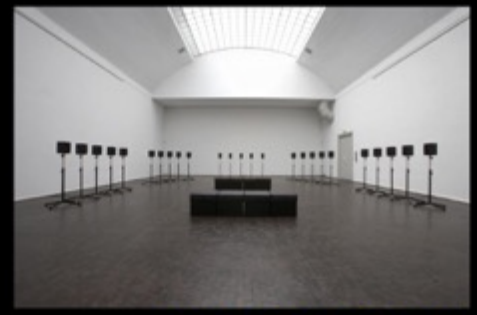


Namibie Meteorite Hoba, 60-tones, 2.7-metre Long is the largest known intact meteorite.

ON SENSATION



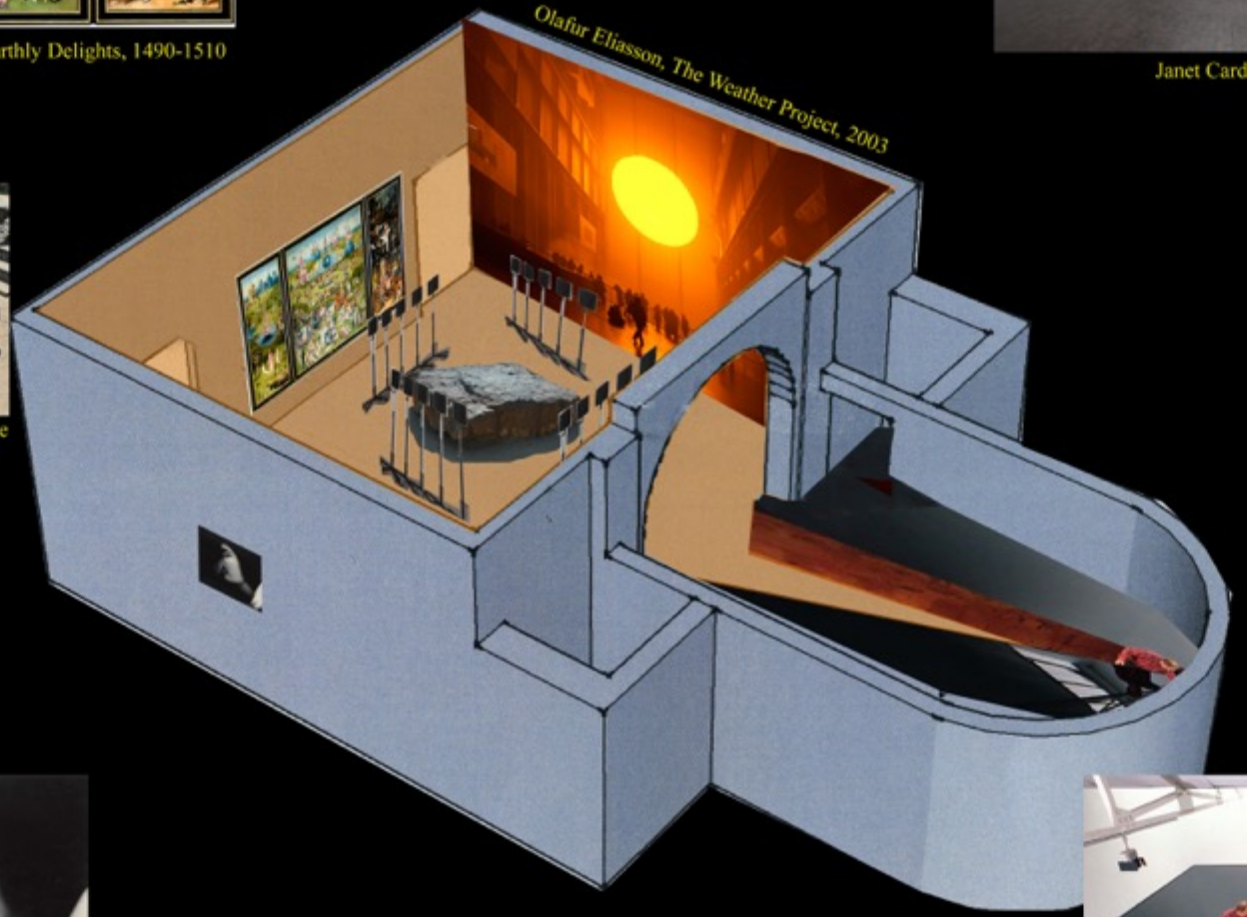
Hieronymus Bosch, The Garden of Earthly Delights, 1490-1510



Janet Cardiff, 40 Part Motet, 2001



Namibie Meteorite



Olafur Eliasson, The Weather Project, 2003

Richard Wilson, 20: 50, 1987





Dave Heath, New York (Couple Kissing) 1934

Writing a dissertation is an act of **creative curation**. Its sometimes easier to approach the dissertation as if it is an empty gallery space.

The first part of curation is to find your area of research (underlying theory/ context / theme/ research question) This area of research could begin as something quite broad initially, before becoming more specific over time.

Secondly, once you have found a context, think about the artist works who relate to this theme. Place them within the parameters of your gallery, considering their relationship to one and other.

Thirdly, imagine yourself as an audience member at the opening of your show - consider how you will navigate the works on display. Does the context panel on the gallery wall or handout lead you successfully around the exhibition?

Theory and practice go hand in hand.

1. Develop an area of research
2. Locate the relevant discussions surrounding the research (that means reading!)
3. Present the work of artists in relation to the research