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Structures of Feeling:
Affect & Depth After Postmodernism.

Ryan L. Moule

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What is the purpose of Art?

AURA.

The term was used by Walter Benjamin in his influential 1936 essay *The Work of Art in the Age of Mechanical Reproduction*. Benjamin argued that 'even the most perfect reproduction of a work of art is lacking in one element: Its presence in time and space, its unique existence at the place where it happens to be.' He referred this unique cultural context i.e. 'its presence in time and space' as its 'aura'.

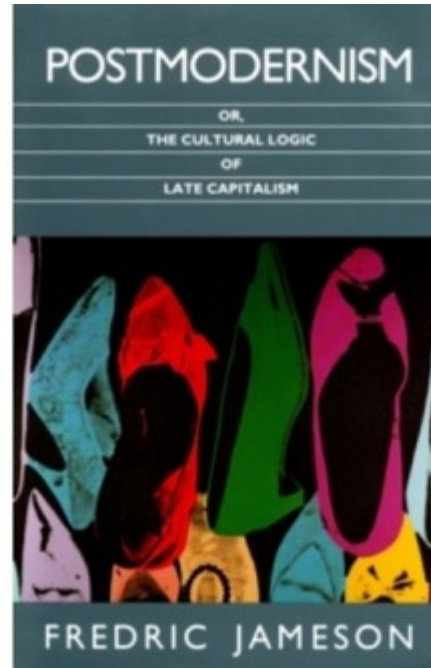


Idiots photographing *Mona Lisa*, Louvre Museum.
Image sourced from Google

Simulation is the situation created by any system of signs when it becomes sophisticated enough, autonomous enough, to abolish its own referent and to replace it with itself.

irony, sarcasm, desperation,
pessimism, apathy,
deconstruction, nihilism,
cynicism, distrust, pastiche,
simulation, depthlessness,
empty signifier.

Crisis of representation and the search to find
'depth'.



... what we need is a new vocabulary. The languages that have been useful in talking about culture and politics in the past don't seem adequate to this historical moment.

(Jameson on postmodernism quoted in Stephanson 1988, 12-13).

Changes in Social, Political, Ecological Contexts











Text OHIO to 30330

**BUILD BACK
BETTER**



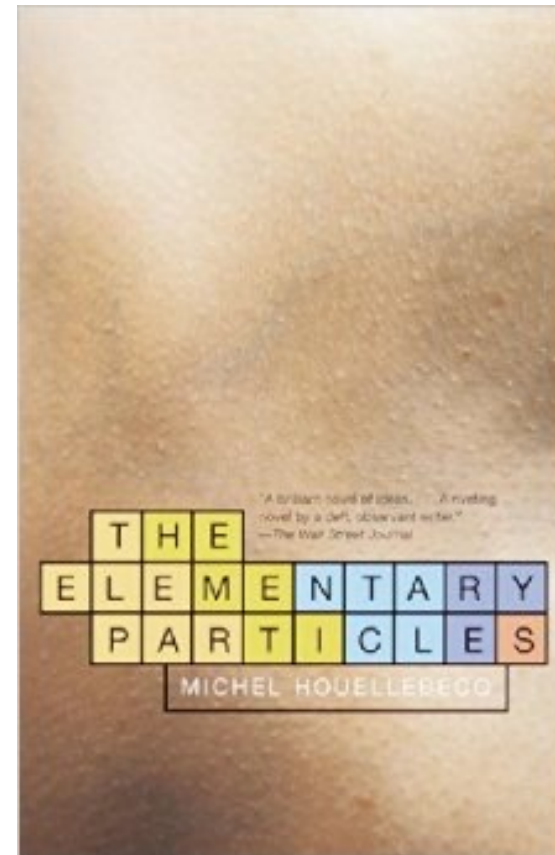
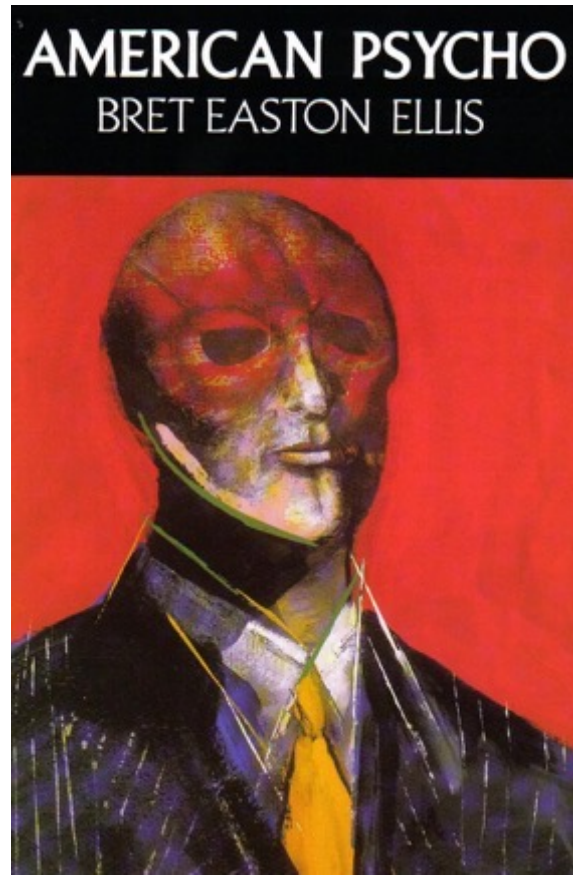
new generations of artists increasingly abandon the aesthetic precepts of deconstruction and pastiche in favour of ethical notions of reconstruction, myth, and metaxis (Plato)

These trends and tendencies can no longer be explained in terms of 'the postmodern'.



'Senses of the end of this or that'

Jameson, 1984











postmodern default sense of
irony, sarcasm, desperation,
pessimism, apathy,
deconstruction, nihilism,
cynicism, distrust, and
pastiche.

Fredric Jameson once noted that superficiality was the “supreme formal feature” of late twentieth century culture.

Jameson’s suspicions of this “new depthlessness,” as he called the development, were confirmed everywhere.

Postmodernism

As a result, Jameson (1991 [1984]) conceptualised everyday experience as merely consisting of a series of 'impersonal' and 'free-floating' intensities of so many disconnected presents.



Princess Breanna
@PrincessBMM



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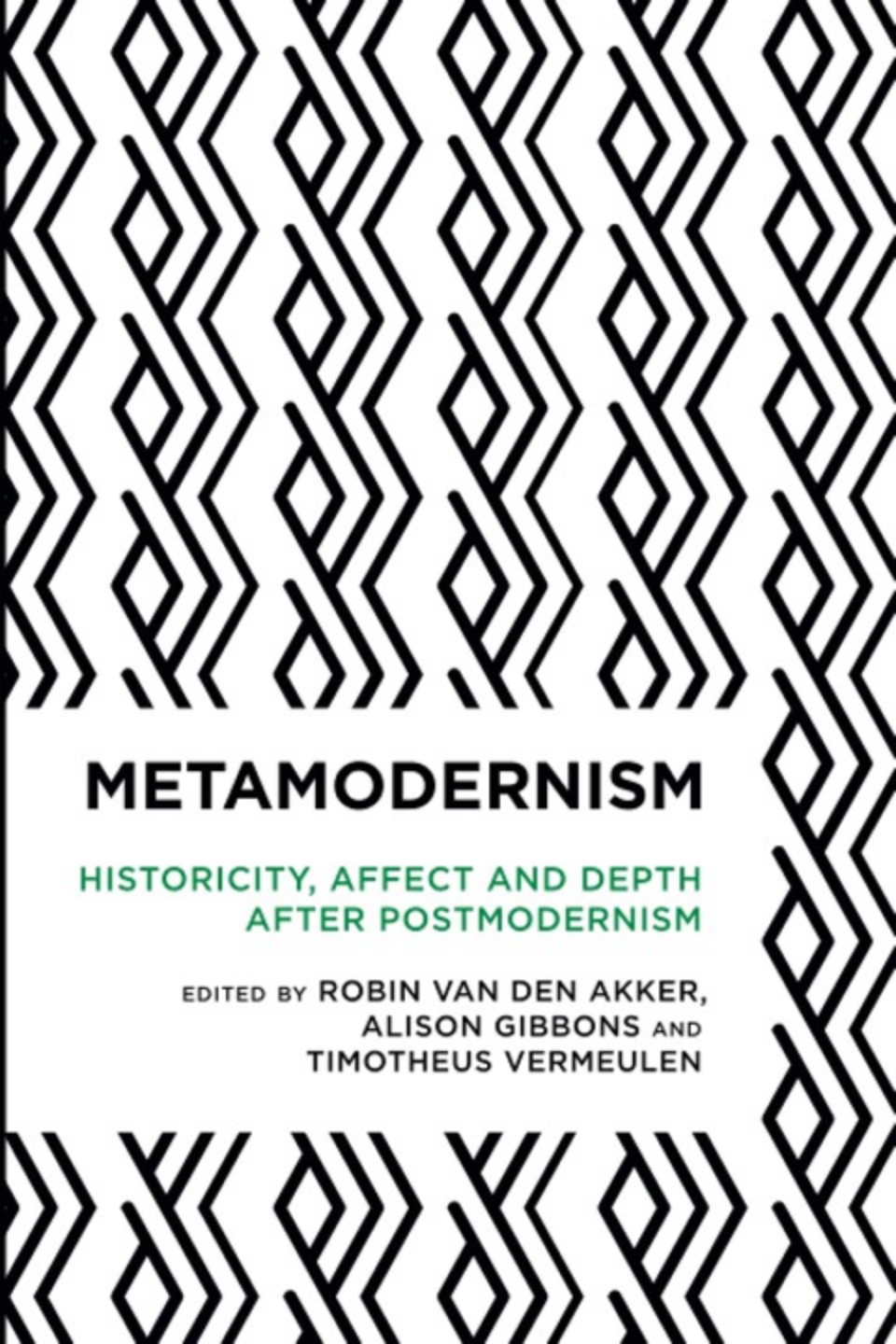


J Greaves
@GR3AVESY

...

Boris Johnson trying to work out whether he's attending a party or not [#BorisTheLiar](#) [#BYOB](#)





METAMODERNISM

HISTORICITY, AFFECT AND DEPTH
AFTER POSTMODERNISM

EDITED BY ROBIN VAN DEN AKKER,
ALISON GIBBONS AND
TIMOTHEUS VERMEULEN

‘these trends and tendencies can no longer be explained in terms of the postmodern. They express a (often guarded) hopefulness and (at times feigned) sincerity that hint at another structure of feeling, intimating another discourse’ (2010).

Timotheus Velmuelen and Robin Van Der Akker outline in their essay, *Notes on Metamodernism*,



This is America

Childish Gambino

**DEAR 1%,
WE FELL ASLEEP
FOR A WHILE.
JUST WOKE UP.
SINCERELY, THE 99%**

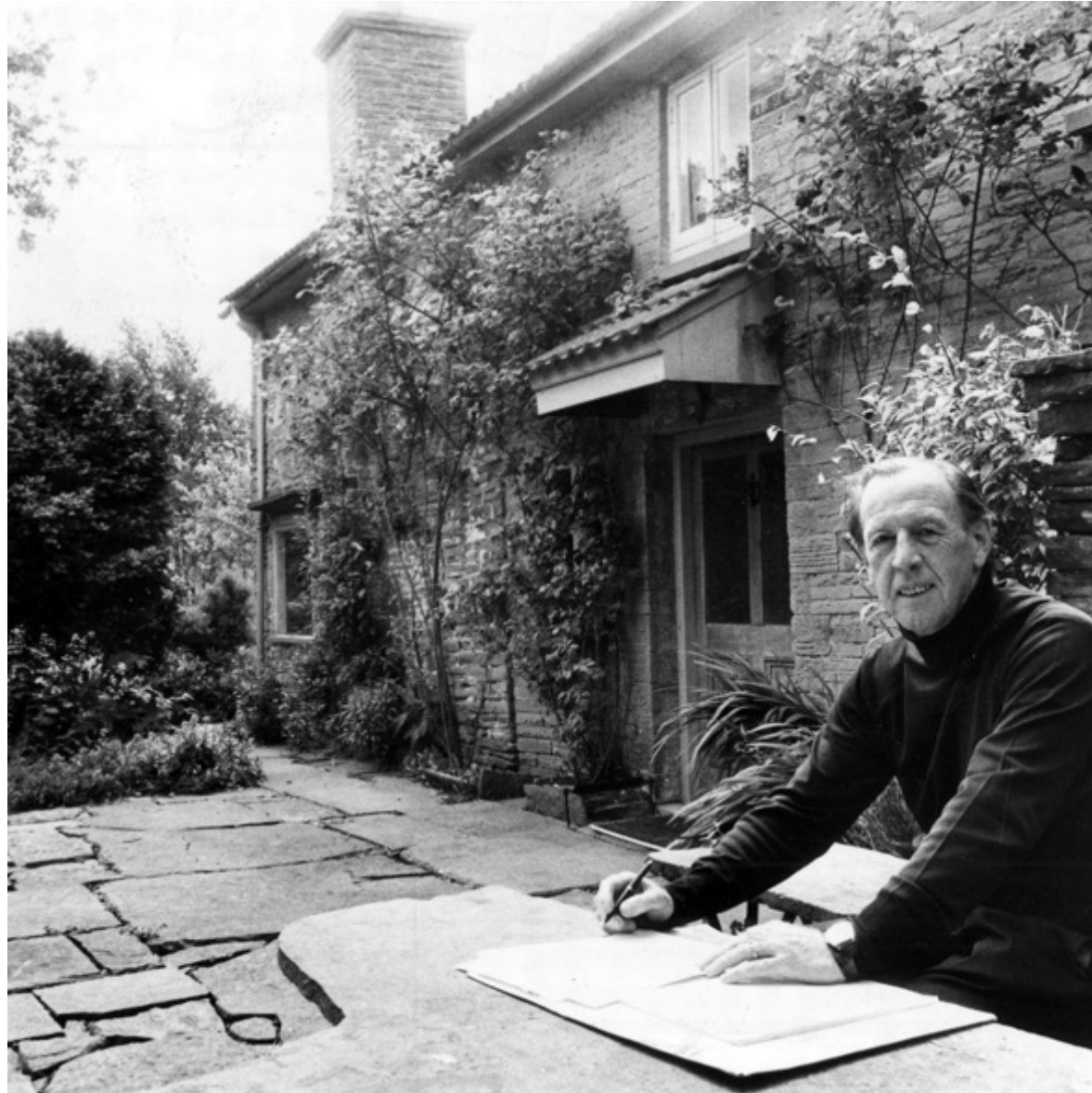
#OCCUPYWALLST



ME TOO ♀♀







Welsh writer, Raymond Williams outlined such 'structures of feeling' in, *A Preface to Film* (1954) as that which 'lies deeply embedded in our lives; it cannot be merely extracted and summarized; it is perhaps only in art – and this is the importance of art – that it can be realized and communicated, as a whole experience'

(Williams, 1954, 40.)







de Israël : de l'Allemagne















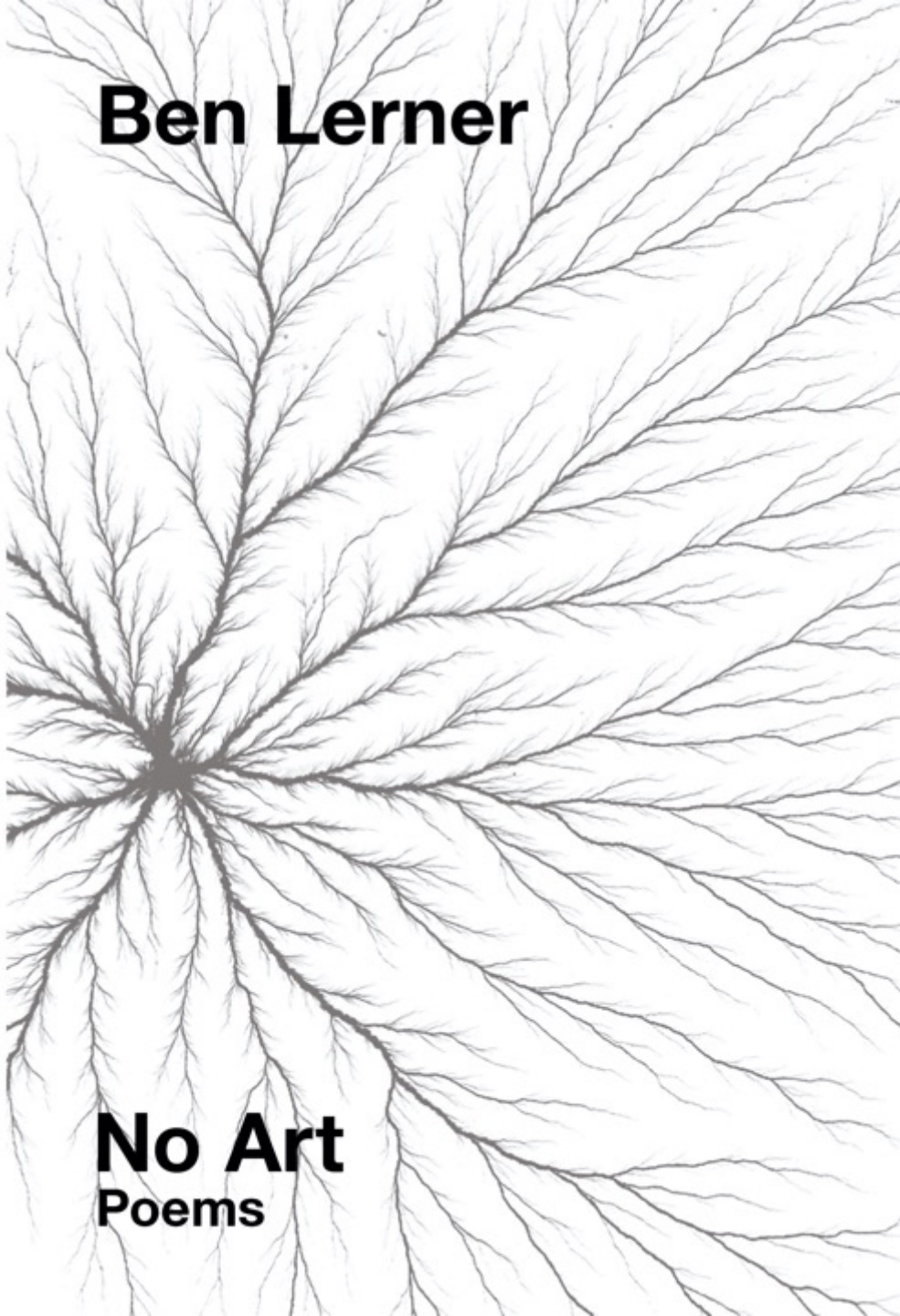












Ben Lerner

No Art
Poems

Deleuze rejects the notion of static structures, focusing instead upon, opening out, mutation, excess, flux, movement and change, finding creativity in the groundless-space, the non-normative, non-stable and non-fixed qualities of human subjectivity. Deleuze wished to conceptualise difference and becoming without ever reducing the concept to a grounding identity.



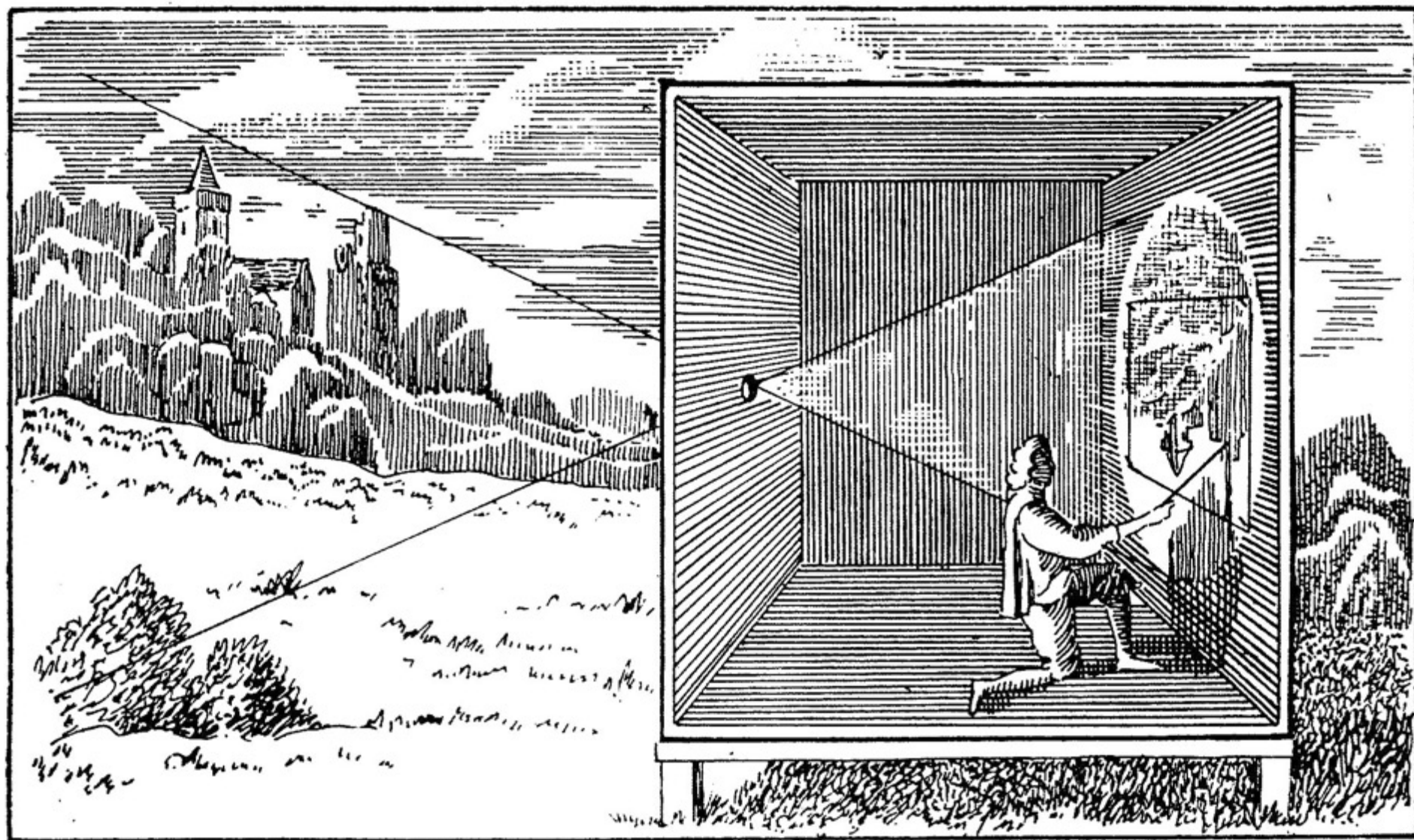
*n. A plant thriving
in disturbed area.*



*n. A plant thriving
in disturbed area.*

and place it over your eye

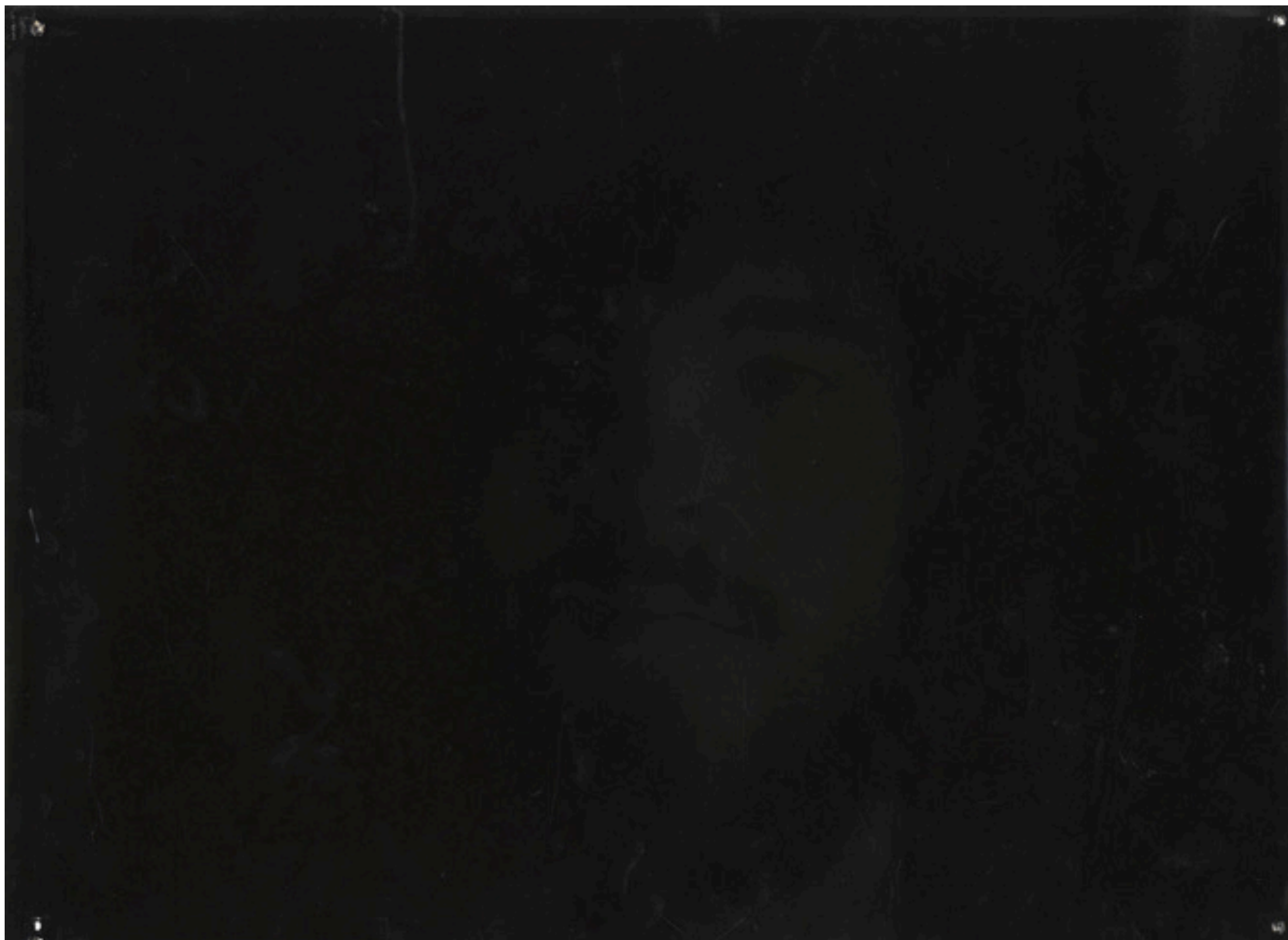


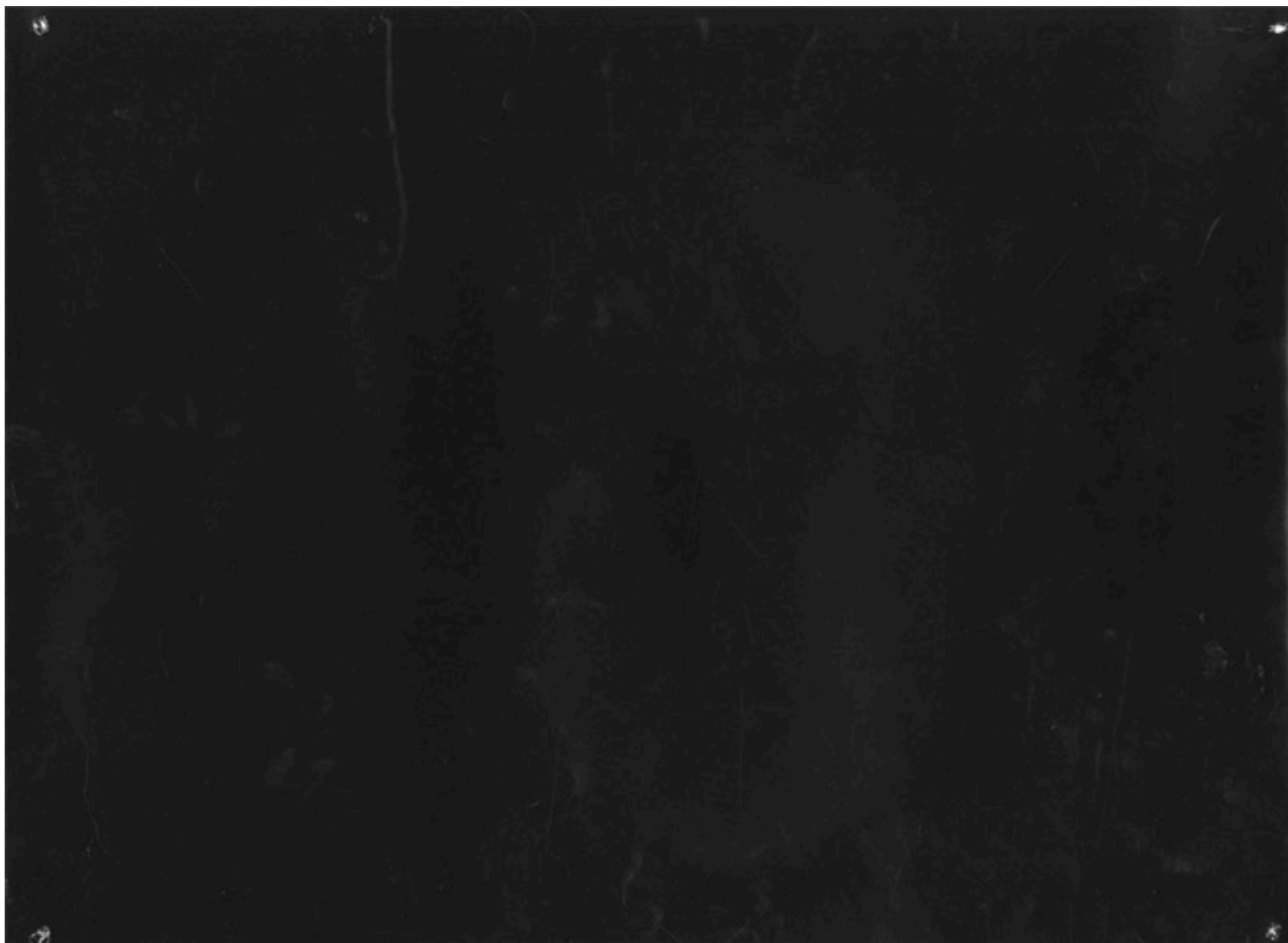




Piero della Francesca, The Ideal City, 1480

In search of embodied
photographic events







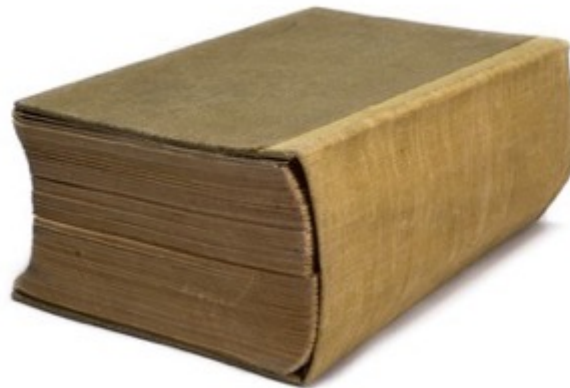


Latent Frequencies

(2013-2015)

“An Account of a Method of Copying Paintings upon Glass,
and of Making Profiles, by the Agency of Light upon Nitrate
of Silver, with observations by Humphrey Davy. Invented by
T. Wedgwood”

1802



Latent Frequencies

Ryan L. Moule



Ten 'chemically unfixed' silver gelatine handprints

Essay by Richard Page

Designed | Produced by Book Works, London

Supported by Ffotogallery

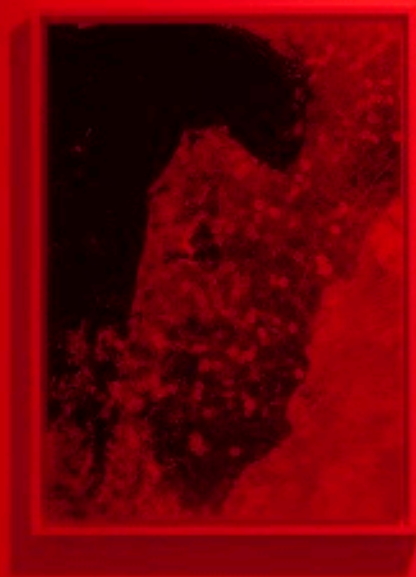
2014



Vessels & Vestiges

(2015 - 2022)













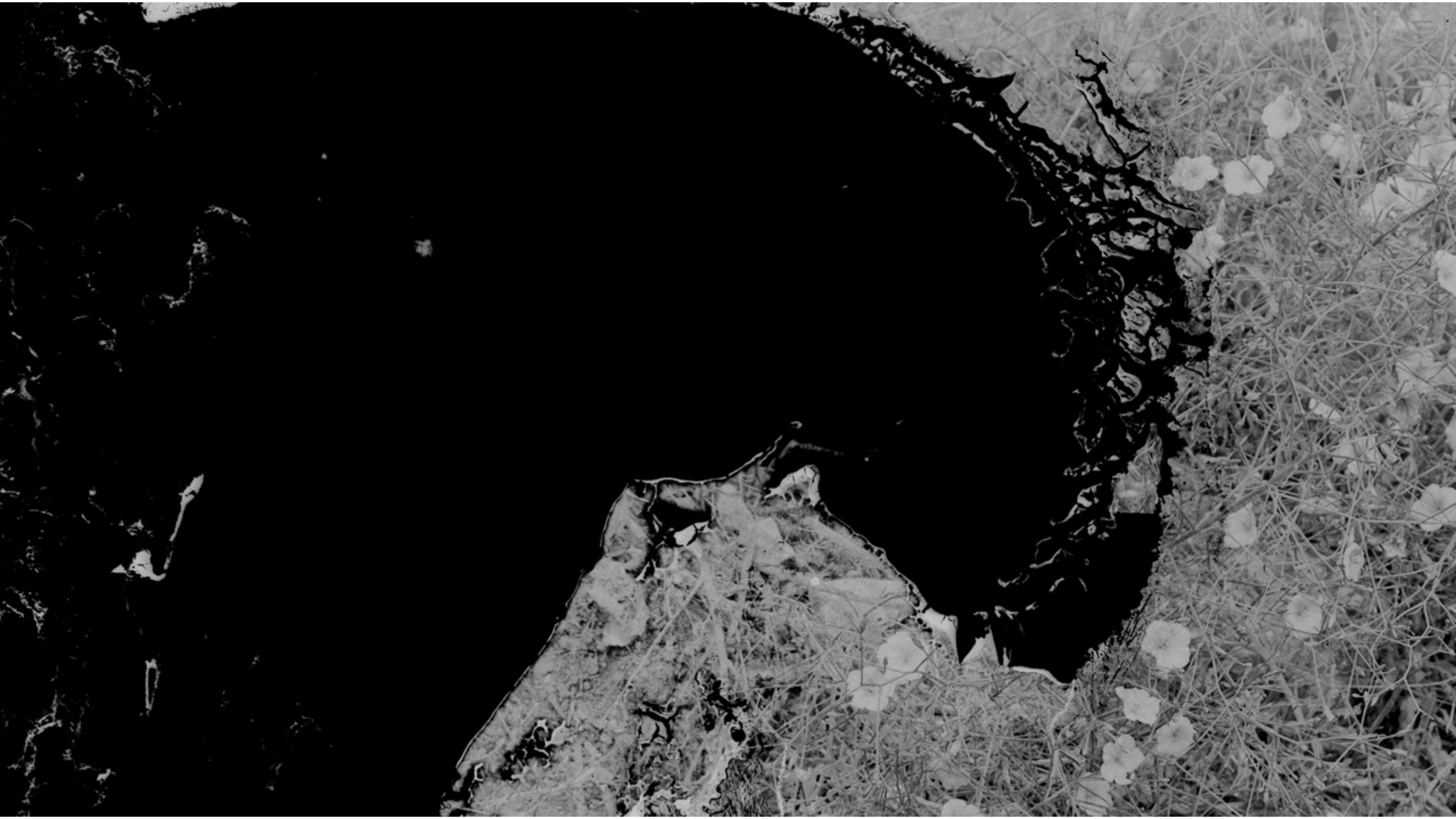




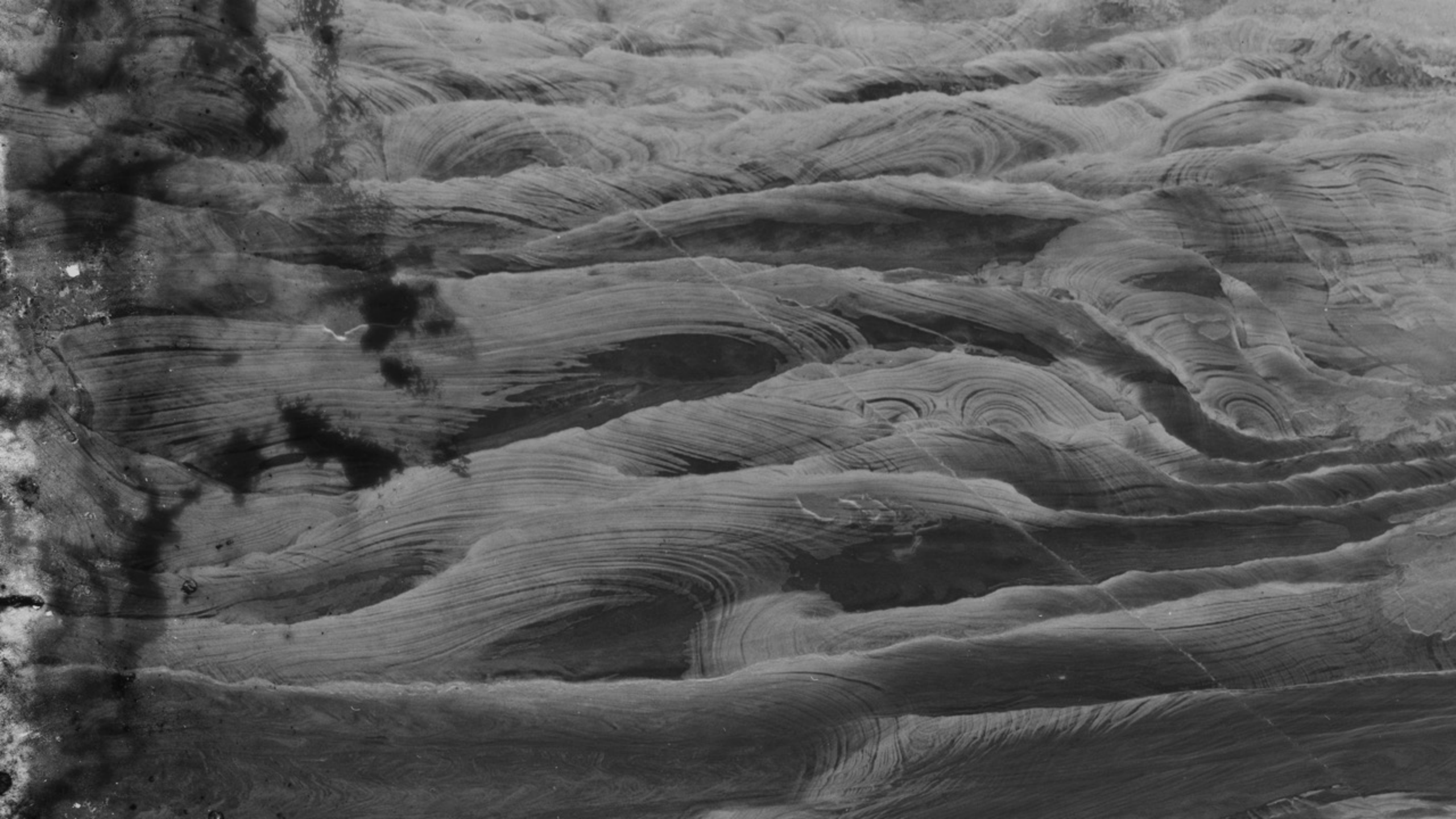


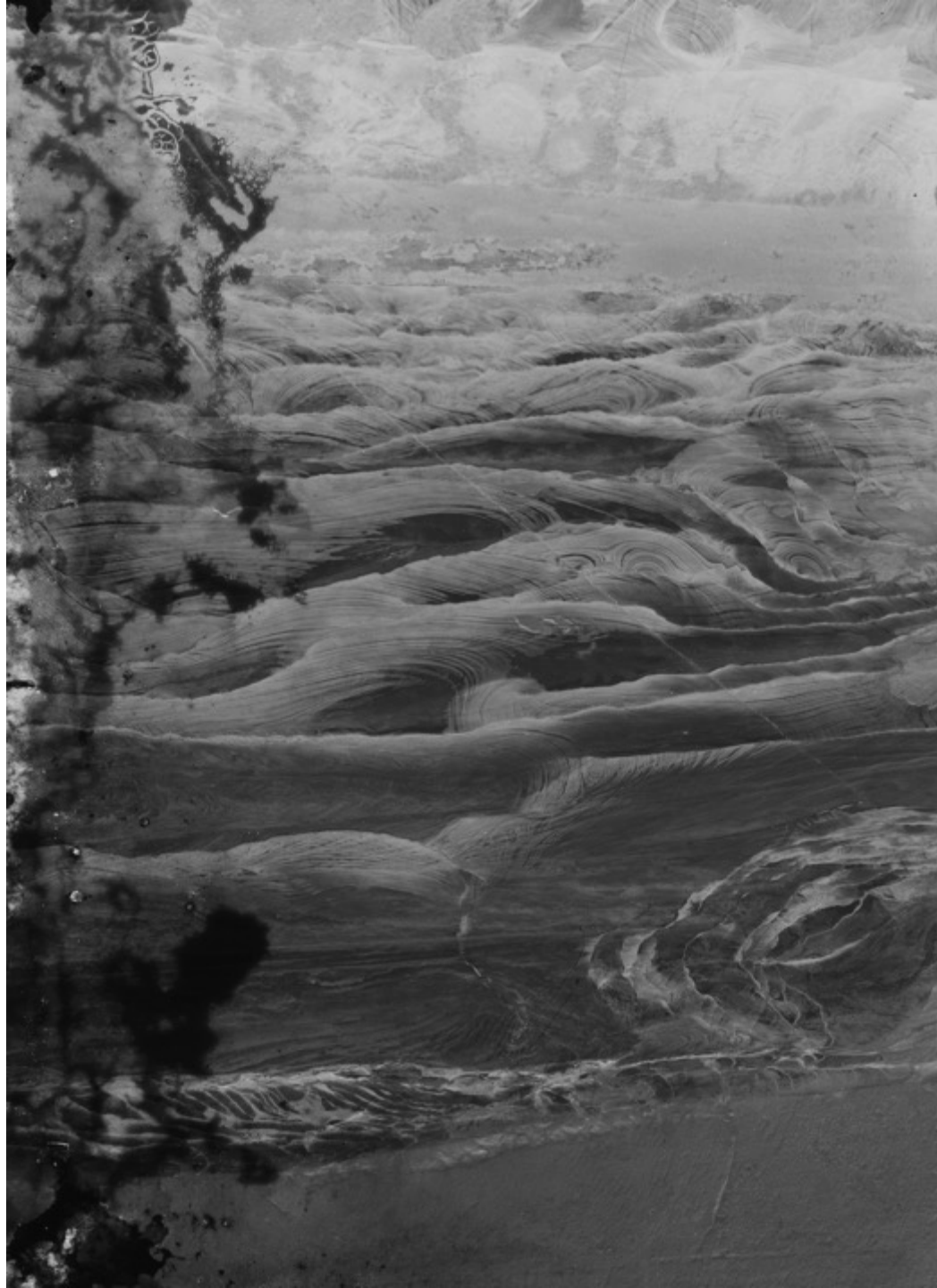


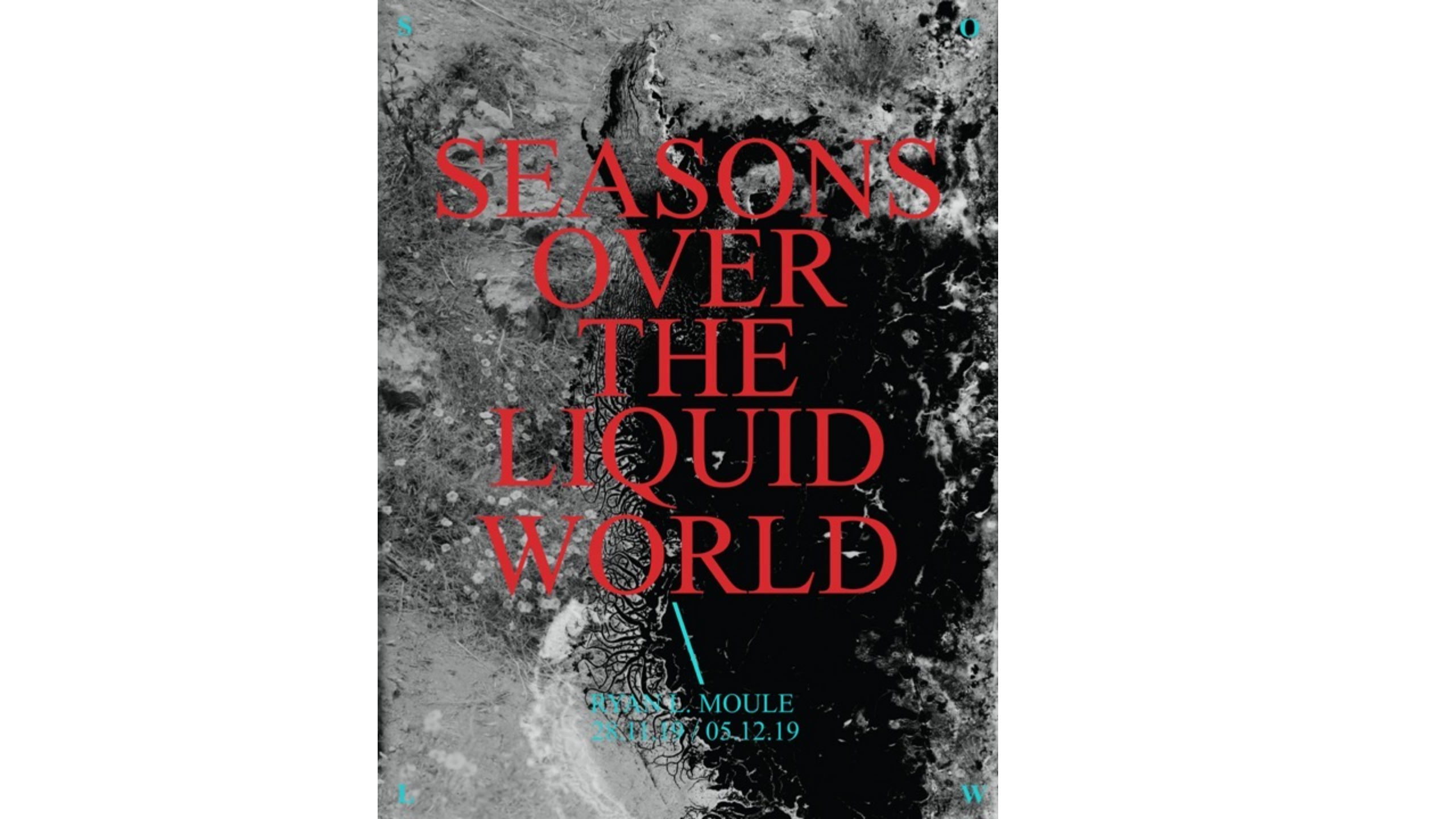












SEASONS OVER THE LIQUID WORLD

RYAN E. MOULE
28.11.19 / 05.12.19















Billet & Bloom, Filet Filet, 2016



Billet & Bloom, Filet Filet, 2016





Alice as the Holocene, Vessels & Vestiges, Jerwood Space 2017



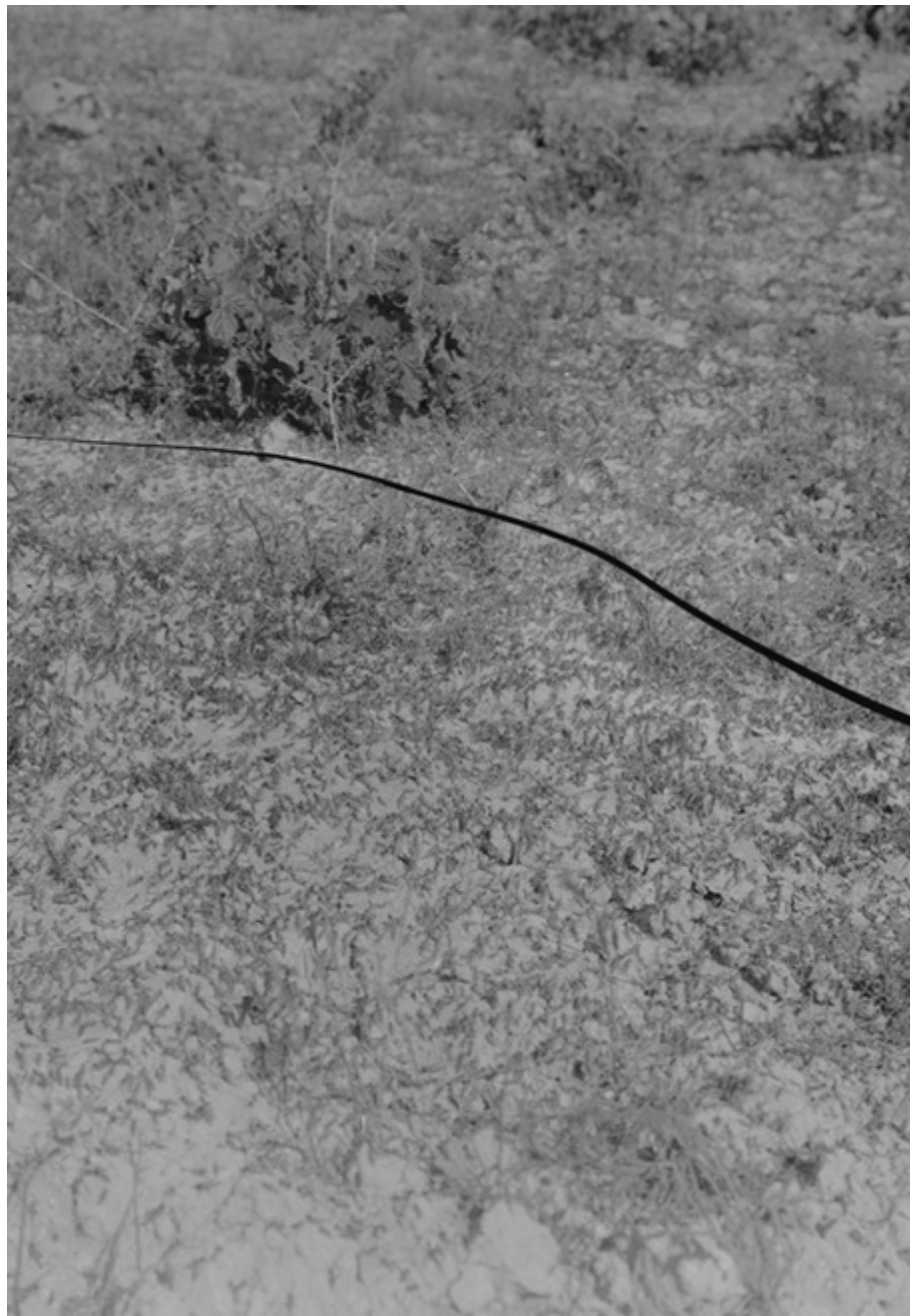












Split Negative, Vessels & Vestiges, Jerwood Space 2017







The true picture of the past flits by. The past can be seized only as an image which flashes up at the instant when it can be recognized and is never seen again... For every image of the past that is not recognized by the present as one of its own concerns, threatens to disappear forever.

Walter Benjamin, *Theses on the Concept of History*, 1940.

Keywords:

Affect

Embodiment

Encounter

Materiality

The Sacred

Historicism

Trace

Memory