

Invention en philosophie et silence du futur

INSTRUCTORS: Anne-Françoise Schmid & Joevenn Neo, Alice Rekab, Tony Yanick

PROGRAM: Critical Philosophy

CREDIT(S): 2

DATE(S): Saturday, September 15, 22, 29, October 13, 20, 27, November 3, 10

TIME: 11 AM - 1:30 PM EST

Course description

This seminar is concerned with redefining the relationship of the future within the domains of philosophy, arts, and sciences. We will study how the future is not only a temporal lapse, supposed to occur after the past and the present, but above all a modality capable of intervening in the present. If the perspective of our future no longer depends on forthcoming developments of the present, then we will acquire a more intimate knowledge of the unknown that will introduce changes in our present.

Invention is implicitly motivated by the call of the future. But this is an imagined future, inchoative, with snatches and sketches of images, time and places; a general idea that motivates invention. These fragments of the future, partly unknown and never completely given, are what allows one to inhabit space and time, and to find its individuation among others: The future that often gives rise to apocalyptic or science-fiction narratives is one already determined and received from the outside. However, the kind of future that stimulates invention is not engaged with existing narratives, but with the diversity of modes of invention of the disciplines themselves, as well as of the imagination and fiction peculiar to them. Invention cannot be separated from the future, but this is a future that resists narration, and which, from this point of view, contains a driving charge of silence.

The seminar is both a review of existing literature regarding the connections between philosophy, arts, sciences, the future, and fiction: a forum for generating new associations between the realms.

Throughout the seminar, students will work individually and collaboratively to work on practical exercises concerning the following:

Consideration of the future does not depend on any discipline and it can be apprehended by each. We propose exercises of philosophical invention, of which we will give elements of methods, from future developed by the students according to their discipline of origin and/or their activity.

Course Aims and Objectives

AIMS

- **To create dialogue and superpositions of Future(s) in the virtual space of the classroom.**
- **To manifest interpretations of the Future in the present not as a Philosophy of the Future but as an Operator for Fiction in the present moment.**
- **To generate a collaborative atmosphere and a democracy of disciplinary knowledges amongst students and instructors.**
- **To emphasis practice and discussion**

We attempt to transpose the temporal idea of the future, the most commonly understood and the most used, into a spatial idea, where it becomes silent, but dynamic. It is not a question of denying the future as time, but of apprehending it also as a mode (& as a mood). It then functions as a break to reinterpret the parameters of our world. It differs from the future with which it is often confused, the latter assuming on the contrary a continuity between the present and what is supposed to happen. We will show more secret effects of the future, as sources of unknown, asymmetries and inequalities, interdisciplines, sources of injunctions without slogans, and especially serpentine line ("linea serpentinata") well known in art, theology and philosophy.

We will show how a generic epistemology makes room for the future in science. We will explore this in the philosophical and artist registers as well.

We will see that the future reverses the causalities (there is no biology of the future, even if predictive biologies are drawn, but there is a future-biology, when it is combined with other disciplines or disciplines, mathematical modeling, computer science, material sciences, etc).

We will then put the subject in a systematic relation with the glossary of epistemology distributed for the occasion, with the objective of showing that the future increases the dimensions of objects and contemporary problems, but in a non-rigid way, by breaking them down unexpectedly into integrative objects scientific philosophical artistic disciplines, and by suggesting new regimes of invention.

The seminar is composed of eight two and a half hour sessions, each of which will be conducted as an extended seminar. Readings will be set for each week, and students will be expected to write 400 words on some aspect of the week's topic in advance. During this period material written by the participants about the previous week will be discussed alongside the set material. Both the reading list and the student's responses will be posted to the google classroom page

for everyone to read and comment on, providing some preliminary threads for the group discussion. The final assessment will consist of an extended essay on a topic agreed upon with the instructor in advance.

Course Schedule

Week One: September 15th

Le Voyage de la Fiction

A transit between Futures and Fictions

- *The Principles of Future and Fiction*
 - *The future is both a time and a mode, its reports to time are indirect*
- *What is the organization between --fictions?*
 - *Philo-fiction*
 - *Art-fiction*
 - *Science-fiction (not the genre)*

Exercise 1 : Response the course text through a line:

- identify a concept or an image in one of the course texts or in response to the first lecture, develop your own two dimensional diagram which explicates and expands that concept within your own field of study.
- Present your work to the class in week 2.

Texts:

- *Essay on introduction the future in epistemology*
 - *futur_espace_ethique Presentation*
 - **Les philosophes et le futur**
Jean-Noël Missa et Laurence Perbal (dir.)
Vrin - Annales de l'institut de philosophie de l'université de Bruxelles
288 pages - 13,5 × 21,5 cm
ISBN 978-2-7116-2434-8 - septembre 2012
 - **The Silence of the future**, conference, to be published in **Philosophical Scripts**
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Week Two: September 22nd

La philosophie en objet intégratif

Integrative Objects, Invention, & Fiction

- *Point of exteriority -- invention*
- *Tool -- philo-fiction with introduction of point of exteriority*
- *Between invention + fiction (not exactly the same)*
- *Invention possible to be in Philosophy but with philo-fiction we NEED point of ext.*
- *Le futur comme mode*
 - *Future becomes a cut in the present of the philosophy*

Exercise 2: Response to the text through a three dimensional material of your choosing.

- Identify materials for the creation and the transformation of concepts in multiple and non-synthetic dimensions. Explore The differences between the creation of art, fiction and the invention of philosophy and their potential commons as integrative objects. The commons are not defined by example but simply marked with the generic “X” which can exist within any form of knowledge and is the foundation of the future’s mark within our present space.
- Consider this exercise an extension of the line based diagram into three dimensional space, allot the object to be like a machine performing conceptual and literal functions. The transmutation of thought through the body into a new formation beyond the paper and the pen.
- Begin Preparation and discussion of collective and individual experiments via the matrix as demonstrated in Anne-Françoise Schmid’s sample document.
- Present your findings to the class in week 3.

Texts:

- *Interdisciplinarity on land and sea, philosophic fantasy*
- *On Contemporary Objects*

Week Three: September 29th

Le silence du futur

The Silence of the Future

- *in science what is talking is the discipline (dynamic Silence of Science)*

- *In Philosophy it is philosophies that are talking not The philosophy*
- *space between -- Espace générique des philosophies*
- *obscure cogito, open secret*
- *changes of scale*

Exercise 3: The First Mutation : Mutate your comrades work with a medium of your choice.

Here students pair up and create appendages, modifications or correspondences with/for their comrades work.

The creation of an object or a philo-fiction and collective discussion on possibilities of a generic virtual space which create instances of their creative conjugation and disciplinary mutation will take place.

Texts:

- *Le silence du futur, glossaire*
- *Gilles-Gaston Granger & Jean-Toussaint Desanti, La Philosophie silencieuse et le Silence de la philosophie dans La Pensée de l'espace?*
- *Second Chapter on Philosophical Scripts on Pragmatism*
- *The Philosopher The Doesn't Speak*

Week Four: October 13th

La futur-philosophie

The Future-Philosophy

- *Le futur sans scénarios*
- *Introduire le futur en philosophie*
- *Le futur comme opérateur*
- *La futur-philosophie*
- *Science Future is new hypothesis -- cut in reasoning*
- *Aesthetics -- Speculation / Construction in present / Nostalgia (messianic)*
- *Le dispersible Δ Futur*
- *Δ Futur, Δ Yes & Δ No*
- *Future is a point -- link between discipline -- to put into relationship with the disciplines*

Exercise 4 : The Second Mutation : Set Your Comrades Final Challenge

- We begin by discussing individual and collective responses to practice based exercises from weeks 1-3 and potential changes are discussed, improvised responses to each others work is encouraged and students are challenged to imagine how these conjugated practices made manifest in the previous weeks experiment might be further developed.
- Students as asked to set each other challenges to complete for the final session which will take the form of an exhibition of the future in a the virtual space of the classroom.

Texts:

- *Dispersible No,*
 - *Genericity and Time*
-

Week Five: October 20th

Art and Philosophy: reoriented Solidarities
New Solidarities

- *Philo-fiction dans la temporalité des arts et/ou des sciences*
- *--construct new solidarities between*

Texts:

- *New Solidarities (Liverpool 2018, Alice and Anne-Françoise) -- with Film*
-

Week Six: October 27th

Design en philosophie
New design in philosophy

- *New design en philosophie (art..science..etc)*
- *Découplage ? Indépendance ?*
- *Immersion d'aliens*

Texts:

- *design in philosophy (text)*
 - *On Models -- Anne-Françoise*
-

Week Seven: November 3rd

futur-mystique

Mystic-fiction & the Future

- *Abduction*
- *Mystical + Musical Philosophy*
- *Religions*

Texts:

- *Laruelle Mysticism and Contemporary Philosophy*
 - *Variations Film (Yanick)*
 - *Essay to introduce into philosophy the affect of color*
 - *The prayer of the Nomoli*
-

Week Eight: November 10th

Une philosophie sans futur ?

Without a Future?

- *Liberté du futur*
- *Futur sans philosophie ?*
- *--Link philosophy + future*
- *Accelerationism, deceleration -- line of separation or gathering ? (Felix Ravaisson)*

Texts:

- **Section of Laruelle's "Phenomena and Difference"**

Exercise 5 : The Final Beginning

- Students present their respective projects from the course in the virtual exhibition space of the classroom .
- Students discuss how this ending is in fact a beginning.
- Platforms and potential manifestations of future collaborations are discussed.

Texts:

- *Student Text*
-

Explain our collaboration:

The Instructors have previously worked with each other to arrive at the concepts presented in this seminar. Anne-Francoise Schmid and Alice Lucy Rekab have developed theoretical means for new solidarities between art and philosophy (Liverpool, 2018). Schmid and Tony Yanick have developed a dispersive negation in contemporary integrative objects, those that do not support synthesis, to invent by abduction new links between these objects and philosophies (Milwaukee 2017 and Lisbon 2017). Jovenn Neo works on Schmid's principal concepts in philosophy of sciences and is translating her latest book (Philosophical Scripts). These four instructors will work together according to their skills, in order to respond and deepen the problems proposed by the students.

Explain collaboration with the students:

We ask to the students to read and write a text between each session
-- we combine all the texts and it will be the text for november 10th
-- 30 mins to discuss a text of a student

We also ask the students to respond to the weekly exercises that call on the students individual disciplinary knowledges to produce a practice based response to the theory presented. Invention is superposition of voices and these exercises seek to embody this .

Maybe then our “responses” should be organized in this way (invention & fictions)
Pedagogical organization

Future is an operator to make invention in each discipline IF future is silent -- if this is silent we know future as a mark on the present. **The practice asks students to make their futural marks on the present through the medium of the virtual classroom.**

Know future as a cut in the present and this cut is a condition for invention

Future is not from time before and after, its to a mode (cut in the present)

We know the future by the affect on our present

We can develop a methodology in fiction in all the disciplines, in arts, sciences, and philosophy, etc.

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