

Master-Symposium HEAD-Genève, Tue March 27 and Wed 28
conceived by Catherine Chevalier

Crise du langage et critique (d'art)

The 2008 subprime crisis, the recent transformations of traditional political polarizations and the omnipresent use of social media in the public sphere have all contributed to the semantic crisis of language and critique we are currently witnessing, along with an ensuing emancipation of the referent and a rejection of theory. This symposium aims to present different alternatives of understanding the becoming of criticism, especially art criticism, regarding this implosion of language. As in the social field, cybernetics appears to be the dominating model of language, where qualities of transparency, self-referentiality and functionality prevail. The knowledge economy demands productivity from language, forfeiting its resistant qualities in literature or poetry (to be polysemic, complex and non-productive). This capturing of affect and language by advanced capitalism has normalized the forms and styles of writing for the benefit of new modes of subjectivation that are exhibitionist and narcissistic. To counter this tendency, we first propose reconsidering strategies of artistic desubjectivation experimented with in the 1970s and reactivated at the beginning of the 2000s from a literary and political perspective. By doing so, we aim to conceive of the actual potentialities of new languages and other forms of authorship. We will focus on some moments of intensity that revolutionized the theoretical, political and literary languages: like French Theory (pre-institutional, between 1975 and 1977) or the autonomist Italian movement of '77. They will be actualized here, in a contemporary manner, as models of experimentation, as existential and political laboratories of language.

Tuesday 27. MARCH at HEAD-Genève, room 25, boulevard
helvétique 9 (in english)

10h–17h **Media Larping, workshop with Caroline Busta** (ex-editor in chief of *Texte zur Kunst*, founder of *News Models*) and **@LILINTERNET**

Students will experiment with what it would be like to run their favorite publication, with the aim of better understanding what a publication needs to do in today's media ecology, what the limitations are of the existing structures, and how existing publications might be optimized to better address the way our media use is evolving. Students will be asked to take a holistic view of publishing, considering how editorial, financial, and attentional elements intersect.

18.30h–20H **Marmelade Us**, Keynote lecture by **Tom McDonough**, Art historian, Associate Professor of Art History Binghamton University, room 25 (afterwards bar!)

This talk asks what forms a transformative critical practice might assume through a return to the writing and life of Jill Johnston, an exemplary figure in New York during the 1960s and '70s.

Wednesday 28. MARCH at HEAD–Genève, boulevard helvétique 9, room 25 (in French and English)

10h–16h Roundtables and presentations

10h-12h La crise du langage et le mouvement italien de 1977
Ilaria Bussoni, Claire Fontaine, Maurizio Lazzarato

14h-16h Language Crisis and Art Criticism
Caroline Busta, Tom McDonough

16-17h Projection du film de **Angela Marzullo** : *Let's Spit on Hegel* (2015) suivie d'une discussion

Caroline Busta

Editor-in-chief of *Texte zur Kunst* from 2014 to 2017, and formerly an associate editor of *Artforum* magazine, Caroline Busta is the founder of New Models, a new media node for the culture sector that will go live this spring. She has lectured and published catalogue essays on the work of artists such as Merlin Carpenter, Bernadette Corporation, and Bjarne Melgaard. Her current writing and research addresses the way cultural discourse inhabits online space.

Talk : The context collapse of the '00s, the hyper-individuation of the user/reader, and the necessity, now, for a human directed algorithm.

@LILINTERNET

@LILINTERNET is a US-born, Berlin based media artist and writer. He toured with and produced music for Azealia Banks, directed videos for Beyoncé, Vogue, and DKNY, and worked as Director of Content at a large online fashion retailer during the infancy of social media and video marketing. He has published writing and media criticism in *Artforum*, the *New York Times*, and other outlets. Currently, @LILINTERNET is the Media Director of New Models, a new cultural platform launching this year.

Tom McDonough

Bio

Tom McDonough is an art historian and writer based in upstate New York and Toronto. He is widely known for his work on the Situationist International, including the books *“The Beautiful Language of My Century”*: *Reinventing the Language of Contestation in Postwar France, 1945-1968* (2007); *Guy Debord and the Situationist International: Texts and Documents* (2002); and *The Situationists and the City* (2009). His extensive writing about contemporary art includes recent and forthcoming essays on Cao Fei, Theaster Gates, Philippe Parreno, Adam Pendleton, Eileen Quinlan, Wolfgang Tillmans, Danh Vo, and Haegue Yang. He is a contributing editor at the photographic quarterly *OSMOS*, and his most recent book is the anthology *Boredom*, published this year in the “Documents of Contemporary Art” series by the Whitechapel Gallery. He has taught at University of California, Berkeley and Harvard, and currently is Associate Professor of Art History at Binghamton University, State University of New York.

Talk : Marmelade Us

The conference will ask what forms a transformative critical practice might assume through a return to the writing and life of Jill Johnston, an exemplary figure in New York during the 1960s and '70s.

Claire Fontaine

Bio

Founded in Paris in 2004, Claire Fontaine lives and works in Palermo. Claire Fontaine is a collective artist based in Palermo. After lifting her name from a popular brand of school notebooks, she declared herself a “readymade artist” and began to elaborate a version of neo-conceptual art that often looks like other people’s work. Working in neon, video, sculpture, painting and text, her practice can be described as an ongoing interrogation of the political impotence and the crisis of singularity that seem to define contemporary art and life today. But if the artist herself is the subjective equivalent of a urinal or a Brillo box — as displaced, deprived of its use value, and exchangeable as the products she makes — there is always the possibility of what she calls the “human strike.” Claire Fontaine uses her freshness and youth to make herself a whatever-singularity and an existential terrorist in search of subjective emancipation. She grows up among the ruins of the notion of authorship, experimenting with collective protocols of production, détournements, and the production of various devices for the sharing of intellectual and private property. A monograph about the artist has been published in 2012 by Walther König entitled *Foreigners Everywhere* with texts by Bernard Blistène, Nicolas Liucci-Goutnikov, John Kelsey, Hal Foster. She has published with Derive Approdi an anthology of her texts entitled *Lo sciopero umano e l’arte di creare la libertà* and with Mute *Human strike has already begun and other texts* (2012), she has published two artist’s books : *Some instructions for the sharing of private property* (2011) with One Star Press and *Vivre, vaincre* (2009) with Dilecta.

Talk

This intervention will revisit the strategies of desubjectivation within social movements and the specific character of the different languages of desire and discipline as they develop outside and against what used to be called the “critique”. A journey through the thinking of Carla Lonzi will allow the exploration of the notion of illegible when applied to emerging political revolutionary subjectivities refusing recognition and placing themselves outside of a dialectics with power.

Ilaria Bussoni

Bio

Ilaria Bussoni, after studying philosophy in Paris under the direction of Jacques Rancière, founded the Italian publishing house Derive Approdi, that she directs since 1998. Member of the board of the new series of the magazine *Alfabeta* , in 2016 she has been at the origin of the collective

projet *OperaViva. Un'arte del possibile*, (Living artwork, an art of the possible) magazine of aesthetics and politics. Amongst the publications of articles and essays she had directed the book *Il gesto femminista. La rivolta delle donne : nel corpo, nell'arte, nel lavoro*, (The feminist gesture. Women's revolt within the body, the arts, at work) published in 2014. She write for the daily newspaper *il manifesto* and last year, she has co-curated with Cesare Pietroiusti and Nicolas Martino the exhibition *Sensibile Comune. Le opere vive* at Galleria Nazionale d'Arte Moderna e Contemporanea in Rome, where she is currently assistant curator.

Talk

The intervention will revolve around the collapse of the concept of "critique" and its language of pretended neutrality. Idiosyncrasic languages generated by the capital those examples can be observed on the platform of LinkedIn and Amazon will be opposed to new poetics and new idioms created in order to define a relationship to nature, land and the refusal of industrial agriculture which is a refusal to industrialized life.

Maurizio Lazzarato

Bio

Maurizio Lazzarato is a sociologist and philosopher in Paris. He is the author of *Governing by Debt* and *Signs and Machines: Capitalism and the Production of Subjectivity*, and in 2018, *Wars and Capital*, with Éric Alliez, all published by Semiotext(e).

Talk

Angela Marzullo

Bio

Born 1971 in Zurich. Lives and works in Geneva, Switzerland.

Angela Marzullo is an artist born in Zurich, Switzerland, of Italian origin on her father's side and from her Mothers side she is Suisse.

As a videographer, she combines video art and performance exploring feminist questions, which are at the heart of all her artistic endeavors.

In 2010 she was awarded a residency at the Swiss Institute in Rome.

During that year, she produced an experimental short film, *Concettina*, based on the letters of P.P. Lutheran Pasolini, with her two daughters as the main actresses.

Since 2003, she has undertaken a critical artistic transmission practice through a new series of works.

Talk: Homeschooling

Sputiamo su Hegel (Let's Spit on Hegel) is the title of Angela Marzullo's latest video, made with the collaboration with Michael Hofer, the last work of a ten-year artistic research that analyses critical thinking of the 1960s and 1970s, and revitalizes such thinking with a feminine bent, through the voices of her two daughters, "starkids" Lucie and Stella. *Sputiamo su Hegel* is also the title of the book-length Manifesto of Rivolta Femminile, the historic group of Italian feminism, written by art critic Carla Lonzi in 1970, at the time of her discovery and adherence to feminist thinking.