

DISCIPLINE,

AND OTHER SERMONS.

PROGRAM

20 June – 7 July 2012

TCB art inc.
Level 1/12 Waratah Place
Melbourne VIC 3000



OVERVIEW

WEEK 1

Thursday 21 June		Saturday 23 June
		12–1.30pm READING GROUP 2 Chaired by: Giles Fielke
		3pm <u>Discussion:</u> “Vernon Ah Kee’s <i>Tall Man</i> (2011)” <u>Speakers:</u> Sarinah Masukor Tim Alves
		4pm <u>Lecture:</u> “Nominalism and formalism after the end of art” by Justin Clemens
5.30–7pm READING GROUP 1 Chaired by: David Homewood		5pm <u>Performance:</u> Moffafarah Porpoise Torture

WEEK 2

Thursday 28 June	Friday 29 June	Saturday 30 June
		12–1.30pm READING GROUP 2 Chaired by: Giles Fielke
		3pm <u>Discussion:</u> Simon Reynolds, “ <i>Retromania</i> and the Atemporality of Contemporary ‘Pop’” <u>Speakers:</u> James Parker Peter Chambers
		4pm <u>Seminar:</u> “Sacrifice in the Slaughterhouse” by Marc Trabsky
5.30–7pm READING GROUP 1 Chaired by: David Homewood	6.15pm <u>Screening:</u> <i>Nerve</i> , dir. Kim Munro Introduction by Kim Munro	5pm <u>Performance:</u> A Scratch Ensemble + Special guest

WEEK 3

Thursday 5 July		Saturday 7 July
		12–1.30pm READING GROUP 2 Chaired by: Giles Fielke
		3pm <u>Discussion:</u> “Matt Hinkley and the Embedded Mark” <u>Speakers:</u> Francis Plagne Ryan Johnston
		4pm <u>Lecture:</u> “Inhuman Arts: from Cubism to New Media” by Ashley Woodward
5.30–7pm READING GROUP 1 Chaired by: David Homewood		5pm <u>Performance:</u> Tim Coster People Person

BIOS AND ABSTRACTS

Saturday 23 June

3pm

Topic:

A discussion about Vernon Ah Kee's *Tall Man* (2011)

Speakers:

Sarinah Masukor

Tim Alves

Bios:

Sarinah Masukor is a PhD candidate at Monash University.

Tim Alves is a doctoral candidate in the Faculty of Art & Design at Monash University, and a curator at Alcaston Gallery, Melbourne.

4pm

Lecture:

"Nominalism and formalism after the end of art."

Speaker:

Justin Clemens

Abstract:

Contemporary art comes at a time after the end of art. And yet today, more than any other time, art proliferates, across and into multiple continents, media and practices. But under any description offered by modern art criticism, contemporary art fails to be art at all: too commodified, too informal, too lax. Instead, what we have is a mix of general cultural commentary coupled with mid-range design techniques. This talk is a talk about the current state of art talk.

Bio:

Justin Clemens has written many books, including *Minimal Domination* (Surplus 2011) and *Villain* (Hunter 2009). He teaches at Melbourne University.

5pm

Music performance:

Moffafarra

Porpoise Torture

Saturday 30 June

3pm

Topic:

Simon Reynolds, *Retromania* and the Atemporality of Contemporary 'Pop'

Speakers:

James Parker
Peter Chambers

Bios:

James Parker is a PhD candidate in Law at the University of Melbourne, a music writer for Tiny Mix Tapes and presenter of PBSfm's Far Side Virtual.

Peter Chambers is a PhD candidate working on the borders of politics at the University of Melbourne, and writer for mnml ssgs.

4pm

Lecture:

"Sacrifice in the Slaughterhouse"

Speaker:

Marc Trabsky

Blurb:

In this seminar, Marc will discuss the rituals of animal sacrifice in the writings of Georges Bataille, the representations of the Chauvet Caves in France and the televised images of slaughterhouses in Indonesia.

Bio:

Marc Trabsky completed a BA/LLB (Hons) at The University of Melbourne and a MPhil in the Department of Gender and Cultural Studies at The University of Sydney. He is a PhD candidate at the Melbourne Law School and currently teaches in the School of Social and Political Science at The University of Melbourne. His doctoral research offers an institutional account of the dead in law.

5pm

Musical performance:

A Scratch Ensemble
Julian Williams

* Note on A Scratch Ensemble:

A Scratch Ensemble is a group convened to interpret and perform compositions by Cornelius Cardew and others. For *Discipline, and other sermons*, A Scratch Ensemble present "Scratch Music" — a work comprised of actions written individually by the performers, conceptualised as accompaniments and performed simultaneously without conferring. This format is a type of exquisite corpse composition, designed as a training ground for the type of improvisation Cardew sought for his more complex works. A Scratch Ensemble plan to tackle Cardew's *Treatise* and Christian Wolff's *Prose Collection* later in the year at the Tarrawarra Biennale and West Space Gallery respectively, as well as performing more Scratch Music throughout the year.

Members include Caroline Anderson, Dan Bell, Tim Coster, Jared Davis, Giles Fielke, Helen Grogan, Nathan Gray (Convenor), Francis Plagne, Charlie Sofo and Isadora Vaughan.

Saturday 7 July

3pm

Topic:

“Matt Hinkley and the Embedded Mark”

Speakers:

Francis Plagne

Ryan Johnston

Bios:

Francis Plagne is a musician and writer from Melbourne.

Ryan Johnston is finalising his PhD dissertation entitled 'Eduardo Paolozzi: History is Bunk!' at the University of Melbourne. He is also Acting Director of Shepparton Art Gallery, Victoria.

4pm

Seminar:

“Inhuman Arts: from Cubism to New Media”

Speaker:

Ashley Woodward

Abstract:

It is a commonplace claim that new technologies have a dehumanising effect. Today, our dominant new technologies are those of information, or “new media.” Twentieth century European philosophy has seen many influential critiques of the technological dehumanisation process, often accompanied by appeals to the humanising powers of art as a potential solution. And yet, Guillaume Apollinaire wrote in *The Cubist Painters* in 1913 that “Artists are, above all, men who want to become inhuman.” What would it mean for art to be “inhuman,” and what relation might inhuman arts have to the dehumanising effects of technology? This talk traces the idea of the inhuman in art from cubism to new media art, focusing on the reflections on these topics by the philosopher Jean-François Lyotard, through his activities both as aesthetic theorist and as exhibition director.

Bio:

Ashley Woodward is a member of the Melbourne School of Continental Philosophy and an editor for the on-line philosophy journal *Parrhesia*. He teaches in the Centre for Ideas at the Victorian College of the Arts, Art History and Theory at RMIT, and Philosophy at Swinburne University. He is currently working on a book provisionally titled *Lyotard: The Inhuman Condition*.

5pm

Musical performance:

People Person

Tim Coster

READING GROUP 1

Title:

Resuscitating Clement Greenberg's "The Bennington College Seminars, April 6—22, 1971"

Chairperson:

David Homewood

Blurb:

A decade after his reign of domination as the foremost theorist of American formalist modernism came to a close, in April 1971 Greenberg delivered the Bennington College Seminars. In the Seminars, he offers an expanded definition of the approach to art and art criticism that he had been developing since the late 1930s. While Greenberg is a figure of indisputable interest from an art historical perspective, in a contemporary art-critical context in which the concept of medium has returned as an issue of central importance, aspects of Greenberg's theorisation of medium specificity have shown themselves to be of continuing relevance.

We will be reading the complete Bennington College Seminars, which are published in Part 2 of Clement Greenberg, *Homemade Esthetics: Observations on Art and Taste*, London: Oxford UP, 1999.

Readings:

First reading group session: Thursday 21 June, 5.30–7pm
Nights 1-3 (pp. 79-115)

Second reading group session: Thursday 28 June, 5.30–7pm
Nights 4-6 (pp. 116-155)

Third reading group session: Thursday 5 July, 5.30–7pm
Nights 7-9 (pp. 156-195)

The link to access the .pdf of *Homemade Esthetics*:

<http://www.mediafire.com/?rjnneytnrg>

If there are any questions regarding the course, please contact David Homewood (d.homewood@student.unimelb.edu.au) or 0408514710.

READING GROUP 2

Title:

What Happens When We Die?

Georges Didi-Huberman – Images and Memorial Consequence

Chairperson:

Giles Fielke

Overview:

The writings of French theorist Georges Didi-Huberman range from a monographic study on early Renaissance painter Fra Angelico to the four surviving images taken from within Auschwitz (Images In Spite of All) via seminal 20th century figures such as Georges Bataille and Aby Warburg, and the indexical images of hysteria from Salpêtrière in the 19th century (Invention of Hysteria), amongst others. By way of introduction, a selection of Didi-Huberman's essays translated into English suggest a program of disassembling Art History through a particular approach to image as theory outside of the more rigid framework of medium-specific notions of film, photography and painting.

Readings:

First reading group session: Saturday 23 June, 12 noon – 1.30pm

Images Become Common / Harun Farocki and the Lumiere Brothers

'People Exposed, People As Extras', in *Radical Philosophy*, 156, July/August 2009, pp. 16-22.

(hear also: Georges Didi-Huberman – Exposed People (IKKM Lecture 2008/9)

(http://www.ikkm-weimar.de/publications/audio_-_video/lectures01_audio_eng/prm/199/ses_id_c130df47f8353f22bda29919bd5e86e6/cs_11/index.html)

Rosalind Krauss, 'Critical Reflections' in *Artforum International*, 33.5, January 1995, pp. 64-5, 103-4.

Pierre Zaoui and Mathieu Potte-Bonneville, 'Worrying About Each Image: An Interview with Georges Didi-Huberman' in *Vacarme*, 37, August 2006.

(<http://www.vacarme.org/article1352.html>)

Second reading group session: Saturday 30 June, June, 12 noon – 1.30pm

Images as Symptom and the Psychic Afterlife / Walter Benjamin and Aby Warburg

'*Dialektik des Monstrums*: Aby Warburg and the symptom paradigm' in *Art History*, vol. 21, no. 5, November 2001, pp. 621-645.

'The Supposition of the Aura: The Now, The Then, and Modernity' in *Walter Benjamin and History*, ed. Andrew Benjamin (London, Continuum, 2005), pp. 3-18.

Third reading group session: Saturday 7 July, June, 12 noon – 1.30pm

The Patch in Time / Jan Vermeer and Fra Angelico

'The art of not describing: Vermeer – the detail and the patch', in *History of the Human Sciences*, vol. 2, no. 2, 1989, pp. 135-169.

'Before the Image, Before Time: The Sovereignty of Anachronism' in *Compelling Visuality: The Work of Art In and Out of History*, pp. 31-44.

A link to .pdfs of the readings:

<http://www.mediafire.com/?k9jppgdb1jbbp>

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