

The Dialectic between “Gnostic Futurism” and “Social Realism”

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I would like to thank Biddy Mahy for her generous comments.

Introduction

In the intricate tapestry of artistic and philosophical schools, Gnostic Futurism emerges as a beacon of new romanticism, inspired by an escape from anamnesis or 'society of control.' This movement, as epitomized by Huysmans in "Against Nature," forges a path distinct from the traditional realism and romanticism, paving the way for a new kind of discourse in the arts and philosophy.

Gnostic Futurism is deeply rooted in Kantian-Hegelian transcendental universalism, bridging foundationalist logical positivism and anti-foundationalist pragmatist inferentialism. This movement is exemplified in the Heretical Gnostic Truths, which challenge traditional semantic norms and propose a new understanding of history and knowledge. The movement finds its voice through the mythopoeia, deflated of its ontological sufficiency as proposed by Laruelle.

Gnostic Futurism in Art

The realm of Gnostic Futurism is vividly expressed in the works of artists like Matthew Pang, Giangiacomo Rossetti, Samuel Hindolo, and others. Their art transcends traditional forms, infusing mythopoeia and transcendent themes into their work, reflecting the core tenets of Gnostic Futurism. These artists defy conventional realism, instead opting for a portrayal of reality that is steeped in transcendental and mythopoetic elements.

Contrasting with Social Realism

Social Realism, in stark contrast, anchors itself in the portrayal of societal issues, focusing on the lives of the working class, the impoverished and techno-overclass. This movement is characterized by its direct and often gritty depiction of reality, as opposed to the abstract nature of Gnostic Futurism. Artists include Morag Keil, Gili Tal and Georgie Nettell.

The Dialectical Relationship

The relationship between Gnostic Futurism and Social Realism is dialectical. While they appear to be on opposite ends of the artistic spectrum, they influence and inform each other in profound ways. Gnostic Futurism's transcendental nature provides a counterbalance to the materialist focus of Social Realism, and vice versa. This interaction enriches both movements, allowing for a more comprehensive understanding of each. The technological apparatus, which is immanently critiqued by social realists (but ultimately co-opted by capitalism), establishes the cybernetic condition for anamnesis, from which Gnostic Futurists formulate "higher register"

speculatist metaphysics. Lena Tutunjian's work operates in the space of this dialectical relationship.

Gnostic Futurism's Philosophical Underpinnings

Gnostic Futurism's foundation in Kantian-Hegelian transcendental universalism and its emphasis on mythopoeia and Heretical Gnostic Truths mark a significant departure from conventional realism. The work is ultimately formal in its medium-specificity and choice of a finite mode of representation, despite the virtually infinite dispersion of images. It challenges established norms and creates a new semantic framework, offering a unique perspective on history and knowledge. The realizability of self as a constructed and manipulated intelligence which posits itself continually in its dynamic navigation of semantic norms, renegotiating existent norms to construct new spaces of reason inhabiting the spirit of world/worldliness in the interplay between self-as-agent, mind, spirit, intelligence, world and other-as-agent via formal innovations of minimal syntax coupled with interaction of multi-agents co-constitutive of each other.

The Role of Art in Gnostic Futurism

Artists within the Gnostic Futurist movement, such as Matthew Pang, Giangiacomo Rossetti, and Samuel Hindolo, exemplify the movement's core principles in their work. They integrate transcendental themes and mythopoeia, moving beyond traditional artistic expressions and offering a unique, abstract representation of reality.

Social Realism as a Counterbalance

In contrast, Social Realism provides a grounded portrayal of societal issues, focusing on realism and the material aspects of life. This movement's direct depiction of the working class, the techno-overclass and impoverished communities serves as a counterpoint to the abstract nature of Gnostic Futurism. This work embraces the technostate described by Gilles Chatelet as a form of immanent critique, but the power of the work is limited by the expressiveness of the technological apparatus. In contrast, Gnostic Futurism carves out a radically novel mode of expression at the joints of nature, an act between multi-agents and their being-there of Geist (World Spirit) made formal through minimal artistic vocabularies computing beyond the limits of computational decidability.

Synthesis and Conclusion

The dialectical relationship between Gnostic Futurism and Social Realism reveals the complexity and interdependence of these artistic movements. While they may seem contradictory, they complement and enrich each other, offering a broader understanding of artistic expression and philosophical thought. We have explored the intricate relationship between these two movements, shedding light on their unique characteristics and their influence on each other. As we continue to explore these complex ideologies, we uncover the

multidimensional nature of human expression and thought, highlighting the endless possibilities of artistic and philosophical exploration.