

Putting
a bunch
of things
together
but not
trying
to make
it
beaut
if
ul.

The window;
what it used to
be to me, only
drawing castles
& mountains



The Ghost in the machine #5

9 february 2015
by Sarah Radovsky

(a repository)

Making (objects?) of value -
not the only topic, though

I am sick,
so late
again



more roadtrip, more pop culture, more diner.

overheard: we are getting radiated.

That is why a viral cold in multiples,
but it's better not to think about.

handiwork. The category of "artisan" and then "fine art" —
the crisis or the question of "when anyone can be an artist..." coming

out of the chasm between categories
of social class of "artist" as noble by
virtue of talent, and artisan as lower
class. What this situation can
illuminate about our relationships to objects
+ to production, and the obstacle of
creative competition (must win that
privileged position of being noble thru
talent...)

I was also thinking about the resurgence
of artisanal production, and the conversations
about Portland. Still distinguished from
art (so what is the intentionality?)
Difference b/w handicraft.

Questions that are raised in general about
how difficult it ought to be to make sth
great, already raised by industrial production.
De Dure looks at art as a distinct category
because it is treated as one.

Aesthetics, generally

"you don't need the doctor, you need more
caffeine. magical comradery."

The genre of horror

Escalating knowledge of science
inverse w/ health → not an issue of
awareness on the molecular level

~~asked~~ asked

"why are we unhealthy"
and time was one of
the reasons.

→ cultural
practices

The natural history museum; the salt store curating the beautiful objects, have been arranged.

Horror, absurdism.

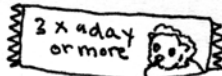
For example-

★

my next stage within my
surrealistic evolution is
★ to be an artisan of ★
protein bars



not enough food, only
powder, but still eat:



PURITAN

ACT 2:

"criticism should be desirous."

Act 3:
RENAISSANCE

Back to 1648, Paris. Founded -
Académie royale de peinture et de
sculpture.

"Libertas artis restituta" - "restoring
liberty to the arts." A specific meaning
to this: painting + sculpture considered
mechanical arts, rather than liberal arts:
capturing the nobleness of "intellectual
art" for this kind of work. Hierarchy:
"Noble status conquered." Da Vinci quote:
mental work.

Paul Moroz - 1863.

Summary of lecture (review)
From one corp état to another
From one "libertas to another"
Royal to independent society.
[Independent only of the state.]

1863 as a pivot

notes from Thirry de Dune's
lecture at Emigre,
23 2015
Friday the Avant-garde
'Why was in France?'
#4 in a series

ACT 4: COMMODITY

The body of the commodity, which serves as the equivalent, always figures as the embodiment of abstract human labour, and is always the product of some specific useful and concrete labour. This concrete labour therefore becomes the expression of abstract human labour. If the coat is merely abstract human labour's realization, the tailoring actually realized in it is merely abstract human labour's form of realization. In the expression of value of the linen, the usefulness of tailoring consists, not in making clothes, and thus also people, but in making a physical object which we at once recognize as value, as a congealed quantity of labour, therefore, which is absolutely indistinguishable from the labour objectified in the value of the linen. In order to act as such a mirror of value, tailoring itself must reflect nothing apart from its own abstract quality of being human labour.

Human labour-power is expended in the form of tailoring as well as in the form of weaving. Both therefore possess the general property of being human labour, and they therefore have to be considered in certain cases, such as the production of value, solely from this point of view. There is nothing mysterious in this. But in the value expression of the commodity the question is stood on its head. In order to express the fact that, for instance, weaving creates the value of linen through its general property of being human labour rather than in its concrete form as weaving, we contrast it with the concrete labour which produces the equivalent of the linen, namely tailoring. Tailoring is now seen as the tangible form of realization of abstract human labour.

The equivalent form therefore possesses a second peculiarity: in it, concrete labour becomes the form of manifestation of its opposite, abstract human labour.

-Karl Marx, "Chapter One: The Commodity," *Capital Volume One* trans. Ben Fowkes (New York: Penguin, 1990), 150.

ACT 5: more Oprah

[...] [F]or Oprah the spiritual is uninhibited ineffability. Spirituality is the application of this ineffable pursuit of revelation, of the divine, and of your authentic Best Life through regimens of practice. That these practices are largely oriented around consumption should not be seen as hypocrisy. Spiritual capitalism is a redundancy, not an irony of history. Oprah is a component of the persistent spirituality of capital and not a spiritual mountebank in an imagined secular capitalism.

-Kathryn Lofton, *Oprah: The Gospel of an Icon* (Berkeley and Los Angeles: University of California, 2011), 22-3.

ACT 6: returning, now, to
art

Commenting on Max Reinhardt's film version of *A Midsummer Night's Dream*, Werfel states that undoubtedly it was the sterile copying of the exterior world with its streets, interiors, railroad stations, restaurants, motorcars, and beaches which until now had obstructed the elevation of the film to the realm of art. "The film has not yet realized its true meaning, its real possibilities...these consist in its unique faculty to express by natural means and with incomparable persuasiveness all that is fairylike, marvelous, supernatural."

-Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations* trans. Harry Zohn (New York: Schocken Books, 1968), 228.

About war + technology, (technology as extension of human). "All efforts to render politics aesthetic culminate in one thing: war." (241) — "mankind, which in Homer's time was an object of contemplation for the Olympian gods, now is one for itself. Its self-alienation has reached such a degree that it can experience its own destruction as an aesthetic pleasure in the first order." (242)

Benjamin

reading "work of Art" → does it make more clear ~~the~~ what it means to produce creative work presently? or what it is "tasked" with — anything different due to context or is the impulse still the same? (same as what-prior to mechanical reproduction?)
what does commodity have to do with this maintenance of form of property which Benjamin speaks of?

②

ACT 7: Killer Tofu



Describing all art as "language-like" and yet fundamentally resistant to concepts, Adorno follows Benjamin in characterizing this turn away from conceptual or communicative language as a turn toward "mimetic" language, where, as Sherry Weber Nicholsen underscores, mimesis means "an assimilation of the self to the other, thus a kind of enactment—mimetic behavior" (Nicholsen, 147).

As Nicholsen stresses in her incisive account of Adorno's appropriation of Benjamin's theory of the mimetic faculty—a theory significantly developed in Benjamin's efforts to analyze the aesthetic appeal of toys and kitsch—for Adorno the enigmatic "muteness" of poetry is thus linked not just to its refusal of communicative language, but to its turn toward a mimesis that involves the subject, in a "silent internal tracing of the work's articulations," assimilating herself to the object's form (149).

As NicholSEN argues, Adorno's account of mimesis is a direct echo both of Benjamin's motif of the child pretending to be an inanimate object (in "On the Cultural History of Toys" and an unpublished fragment called "On the Mimetic Faculty") and of his image of the aesthetic subject gazing outward from inside a piece of cute kitsch (in his account of the uncanny "simplicity" of kitsch and folk art in "Some Remarks on Folk Art"). For Adorno, as NicholSEN glosses, "Every work of art can be seen as a dynamic totality that requires a kind of performance or reenactment by the listener or viewer. The work itself is analogous to a musical score. The recipient—listener, viewer, reader—follows along or mimes the internal trajectories of the work at hand, tracing its articulations down to the finest nuance, just as, more crudely, the mimicking child mimes various aspects of a train or windmill" (149). The cute leitmotifs brought out by the poems in this chapter (the inert object's mute enigmatic gaze, the scumbling or softening of discursive language, the swapping of positions of person and thing) thus strikingly mirror those Adorno mobilizes to make his claim about the "cognitive yet nonconceptual character" of poetry. This claim is also, as NicholSEN notes, Adorno's claim about "aesthetic understanding" or aesthetic receptivity in general, which for him is less a matter of "conceptual analysis" than a kind of "performance or reenactment" by the reader, listener, or viewer, who will follow the work's "internal trajectories" as one might follow a score (149). As in the case of the cute child compelled, in his own encounter with cute beings or objects, into cootchy-cooing as much as he is cootchy-cooed," Adorno's adoption of Benjamin's "notion of mimesis as enactment" and of the "work of art as requiring or inciting mimetic behavior in the viewer or listener" is thus explicitly marshaled to shore up his theory of the antidiscursivity of all authentic art, including art in the medium of language.



-Sianne Ngai, "The Cuteness of the Avant-Garde," *Our Aesthetic Categories: Zany, Cute, Interesting* (Cambridge, MA: Harvard University, 2012), 99-100.

a beginning

splitting immersion
of "own age" within
commodities from
spiritual address from
exchange.

- "Anyone can be an artist" - equated w/ self-realization, s/t
- aesthetic, producing an audience - at play in health / spirituality (realm of and also pop spirituality consumption)
- consumption as form of social engagement (thus, also spiritual?)

of course "within"

<p>commodity</p>		<p>"art object" (fine art)</p>	<p>artisan production</p>		
<ul style="list-style-type: none"> - usually anonymous / interchangeable - value exists in process of exchange (different from "use value") - price replaces narrative about process of production? Seen outside of time fetishized? or s/t diff from fetishization? 	<ul style="list-style-type: none"> - spiritual + creative fulfillment (whether realized or not) - value production (though not nec. same realm) 	<ul style="list-style-type: none"> - credited w/ name - even one out of their hands, "belongs" to artist - continues to develop value even outside of direct exchange - true also of artisan objects + commodities becoming collectibles - objects w/ a "social" function - presumed to be engaged in a conversation - not even necessarily w/ "art world" (though that realm influences its "value-ness") - needn't be "well made" 	<ul style="list-style-type: none"> - craftsmanship / mastery within material realm - presumed utilitarian function 	<ul style="list-style-type: none"> - can also be commodities - traces of individual / maker significant in diff. ways 	

all are influenced in one way or another by industrial production