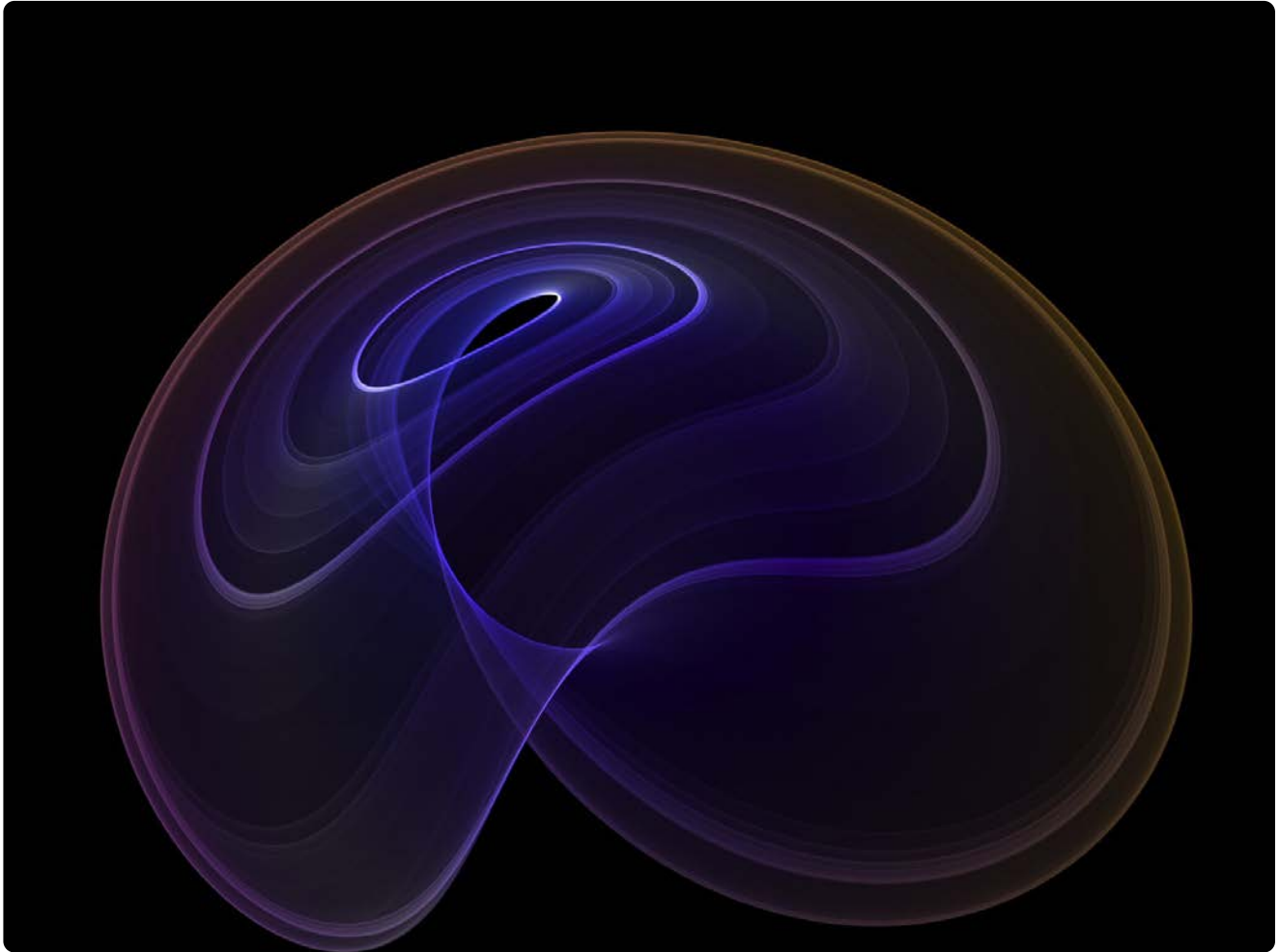


a MAP of the ROOM you are IN :
Art Education after Art



John Stroud 2016



- Taking the Leap: The Student
- Inquiry: The Teacher
- Lair of the White Worm: Vastation
- The Art Part: Myth of the Transcendent Subject
- Arcana: Taxon and Sign

STUDENT MATRIX



What do you want to add?

Add
Value

Add
Time

CANCEL

TEACHING MATRIX



THE AUDIENCE
IS A GENIUS.

LENNY BRUCE

INSTRUMENTALISM

The principle encounter: A path dependent system cannot directly encounter its heuristic nature.

To each of the common disciplines (and by common I mean exactly that; those frequently found in the schools) a feature of initiation remains>>>. Either at the limits or permeated throughout a discursive mode operates to distinguish that discipline as a culturally proprietary feature (or affect) of our experience. In Instrumentalism's case, at least in terms of the pedagogical view exploited here, it is precisely the general character of this feature that gets interrupted. It is here that there is a unique opportunity to consider one's subjective personal experience as a de facto agent of cultural production which, to the degree an educational system is path dependent, it cannot be required to do.

Suspended

Far from dealing in what is now revealed to be a narrative indexed by a constructivist edifice, this "crack" as it were, becomes an opportunity to manufacture discursive questions of our own and if the discursive questioning. Pedagogy is a society's structured response to the outside held open for an inquiry into time: Its face and features dependent on 'other' criteria, A SUSPENSION of...

for a discipline can be conveyed by transliterating them from another then it isn't a really a discipline at all and cannot arrive at the understanding that is its alone to ask. It follows then that the critical definition of a discipline is precisely the questions it is prepared to ask and the efficiency with which it can produce an answer. It is the path dependent definition of a discipline that allocates its use value in rhetorical rather than <pragmatic> terms. ((terms of what <Adorno> calls cultural praxis but this is simply what Guattari terms an existential affect along the lines of what Emerson was attempting to describe when he claimed there was no question a man could pose for which he could not find an answer.))

Where this rhetorical function become of particular interest is in its presence in the common core, which offers a particularly complex, but decisively path dependent, example of how rhetorical questions can act in concert to create an inferent pattern of modelled results wherein the inference itself is the evaluative category. Common core promotes a model of learning in which knowledge is inferred through guided exercise and questioning. This rhetorical edifice, left open, creates a crisis of proportion.

PROXIMITY: The GENERAL as FAR AWAY the SPECIFIC as NEAR

Once again we are in the General mode: where Dewey eventually found himself when he came around to metaphysics, or Guattari found himself contemplating the figures of birdsong or Emerson claimed was the light. And when we think of general we also think of standards. Standards circumscribe generality as a form of distinction, but we must be very careful not to confuse a "standard" with the paths they represent. In fact we must assume at every interval they will not be the same. Only then do they have value as standards. They are not gestalt, in fact, they function best when they are far away.

Rhetoric / assessment

Essential questions:

In what cases might it be best to foreground a standard, that is to say, a generality? Paradoxically when we require movement towards the specific. This is not the sensual optic production that constitutes a poetic image, but its shadow. Optical generality carries with it a decreasing intensity of sign; perfect circles vanish, but this is at all times a movement away from vanishing and towards inscription of a discursive type. Generality, in this sense, represents a lack of engagement that cannot be remedied by a plea for "more detail" but more sympathy. It is only afterwards that we might move towards signification as a means of value production, that is to say, a nearness of the specific as a reference that may be deployed. (Memory?)

There is another term for this : ~~Knowing~~ your subject OR Rhetoric

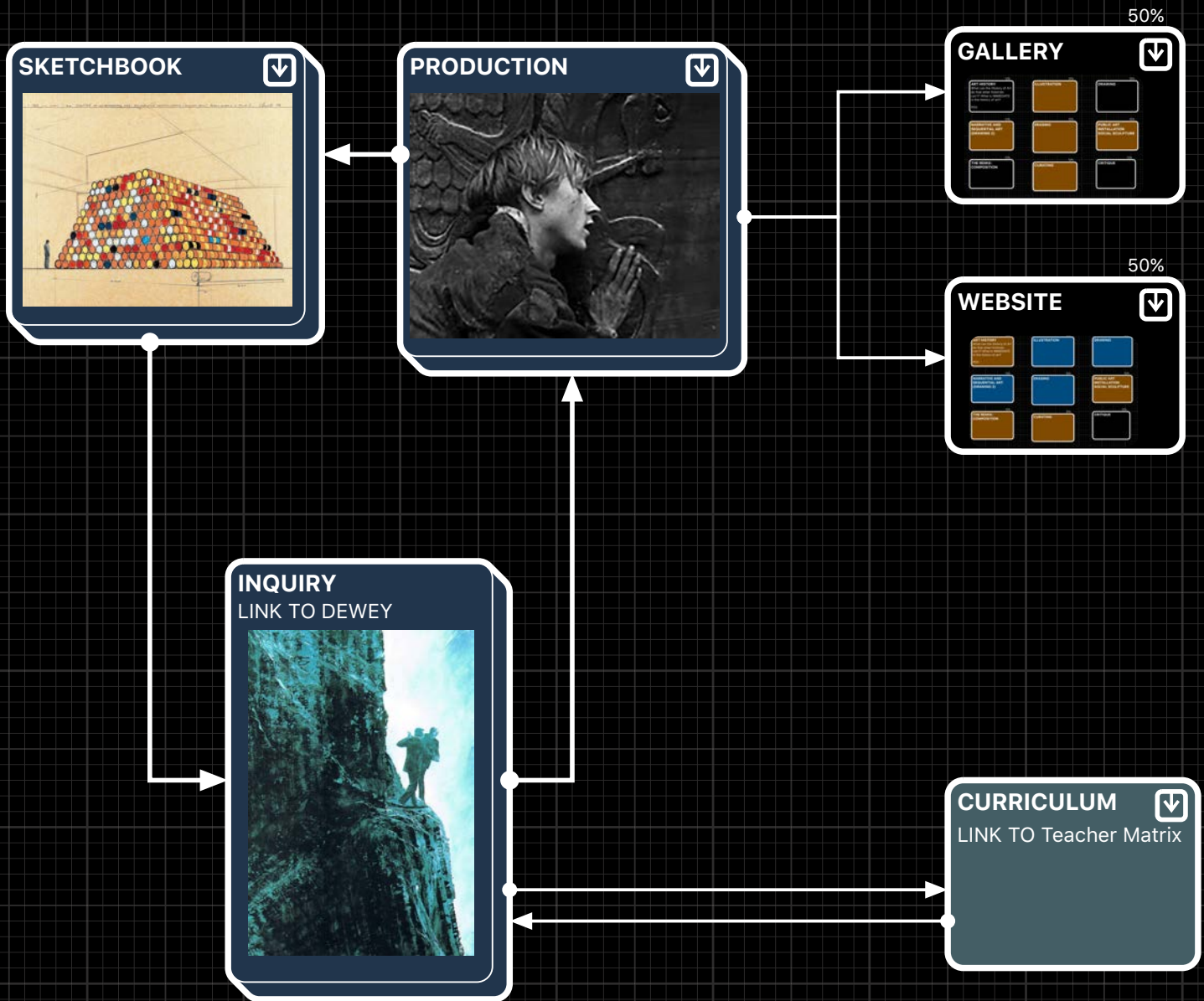
DEPENDS
ON DIRECTION

THE STUDENT



*Truffaut , The 400
Blows*

STUDENT MATRIX



ART AS A METHOD OF DISCERNMENT.

→ DIALECTIC: NOT critique

(CRITIQUE BEING RHETORICAL)

DIFFERENTIATION
Relates specifically to the unique characteristics found in this process.
It is this notation that is used for the Teaching component of the critique.
This either will or will not refer to standards, but attention should be paid when a consistent theme (of any kind) emerges.

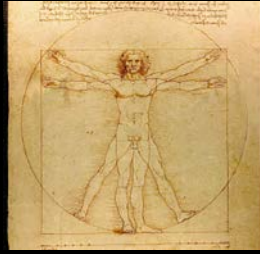
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STATE OF MIND



8%

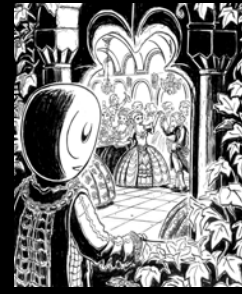
LOGOS



Link What is Logos?

8%

SELF IMAGE



AREAS OF INQUIRY

Anything goes in the sketchbook. If an idea is to be evolved into a larger work it should begin to conform to these three, very broad categories:

8%

ART HISTORY

What can the History of Art do that other histories can't? What is IMMEDIATE in the history of art?

POV



Link GS

8%

DESIGN



Link GS

8%

PUBLIC ART
INSTALLATION
SOCIAL SCULPTURE



8%

ERASING



Link GS

8%

DRAWING



Link GS

8%

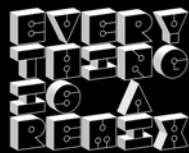
CURATING



Link GS

8%

THE REMIX:
COMPOSITION



Link GS

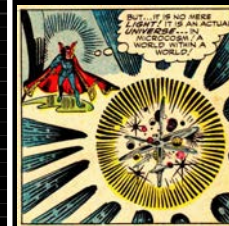
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CRITIQUE



8%

NARRATIVE AND
SEQUENTIAL ART
(DRAWING 2)

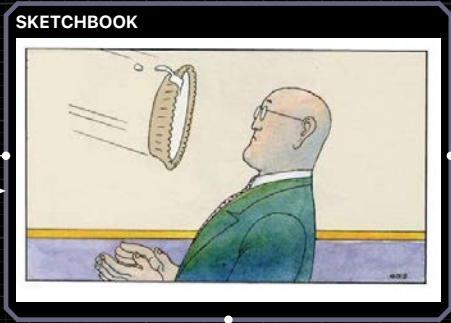


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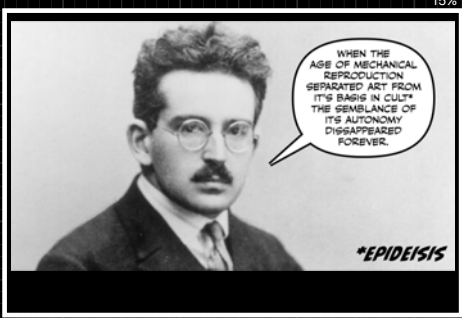
ILLUSTRATION





INDUCTIVE REGULATION

(POPPER?)



15%

ORGANIZATION
 "The manner in which human sense perception is organized, the medium in which it is accomplished, is determined not only by nature but by historical circumstances as well!" -WB

15%

CONTEXT
 (Uniqueness inseparable from fabric of tradition)

15%

HISTORY
 "The unique existence of the work of art determined the history to which it was subject throughout time and space." -WB

15%

AFFECT
 Value after the ARTIFACT****
 - TAXONOMICAL SUBJECT

15%

VALUE 1 : CULT VALUE
 Social or Cultural Capital (Bataille?)

15%

TIME TRAVEL
 Nonlinear History
 S.T.O.I.C.

Link Einstein and Piaget

15%

Link DOC

VALUE 2 : EXHIBITION VALUE
 Knowledge Capital



NOTE:
 This model does not conform to developmental stages but rather to a Materialist Praxis

See: Path Dependence in Education : " the path dependent definition of a discipline that allocates it's use value in rhetorical rather than <pragmatic> terms. ((terms of what <Adorno> calls cultural praxis but this is simply what Guattari terms an existential affect along the lines of what Emerson was attempting to describe when he claimed there was no question a man could pose for which he could not find an answer.))

PARAMITA DIALECTIC

TAXONOMY

IGOR STRAVINSKY:

THE TROUBLE WITH MUSIC APPRECIATION IN GENERAL IS PEOPLE ARE TAUGHT TO HAVE TOO MUCH RESPECT FOR MUSIC; THEY SHOULD BE TAUGHT TO LOVE IT.



Link CURRICULUM

10%

ART HISTORY
What can the History of Art do that other histories can't? What is IMMEDIATE in the history of art?

POV

Link GS

7/19/16, 1:32 PM

10%

DESIGN

Link GS

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**PUBLIC ART
INSTALLATION
SOCIAL SCULPTURE**

7/19/16, 1:35 PM

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ERASING

Link GS

7/19/16, 1:34 PM

10%

DRAWING

Link GS

7/19/16, 1:33 PM

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CURATING

Link GS

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10%

**THE REMIX:
COMPOSITION**

Link GS

7/19/16, 1:35 PM

10%

CRITIQUE

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10%

**NARRATIVE AND
SEQUENTIAL ART
(DRAWING 2)**

Link GS

7/19/16, 1:34 PM

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ILLUSTRATION

• EARTH IS BUT A STAR by JOHN BRUNNER •

WHAT YOU SAY
YOU'RE DOING

THIS LOGOS
REFERS BACK
DIRECTLY TO THE
INQUIRY IN THE
SKETCHBOOK.

MESSAGE
Color and
Content

VOID
Totem En
Absentia

MEDIUM
Ground /
Suspension /
Paint system /

REFRAIN
Territorial
Assemblage
Leap



INQUIRY:

IF YOU CAN'T
SAY IT *SIMPLY* AND
CLEARLY, KEEP
QUIET, AND KEEP
WORKING ON IT
TILL YOU CAN.



THE LEAP > RECONFIGURING OBJECTIVES > KEY TERMS

ENCOUNTER WITH THE SELF COGNIZANT IDEA : INQUIRY

Rhetoric:

"Throughout all the didactic treatises written in Sicily, then in Greece after Gorgias established himself in Athens, rhetoric was this techno that made discourse conscious of itself and made persuasion a distinct goal to be achieved by means of a specific strategy." - Ricouer, Between Rhetoric and Poetics, p.9 RoM)

Self-Referentiality, the avoidance of Self-Referentiality as something to be avoided in Art, is a theoretical holdover of a ideology seeking to get outside of its own head. It's role as a dirty word, much like Pedagogy, is dependent on a solipsistic, Materialist view of Representation.

This self-reference, on the other hand, is essential to the establishment of a pedagogy who's intent is to develop Inquiry. As a general idea it is inscurtable, but as a specific invitation for empirical knowledge to transcribe it's narrative upon a general condition it is essential for an Instrumentalist undertaking.

~~INQUIRY~~ : ASSESSMENT

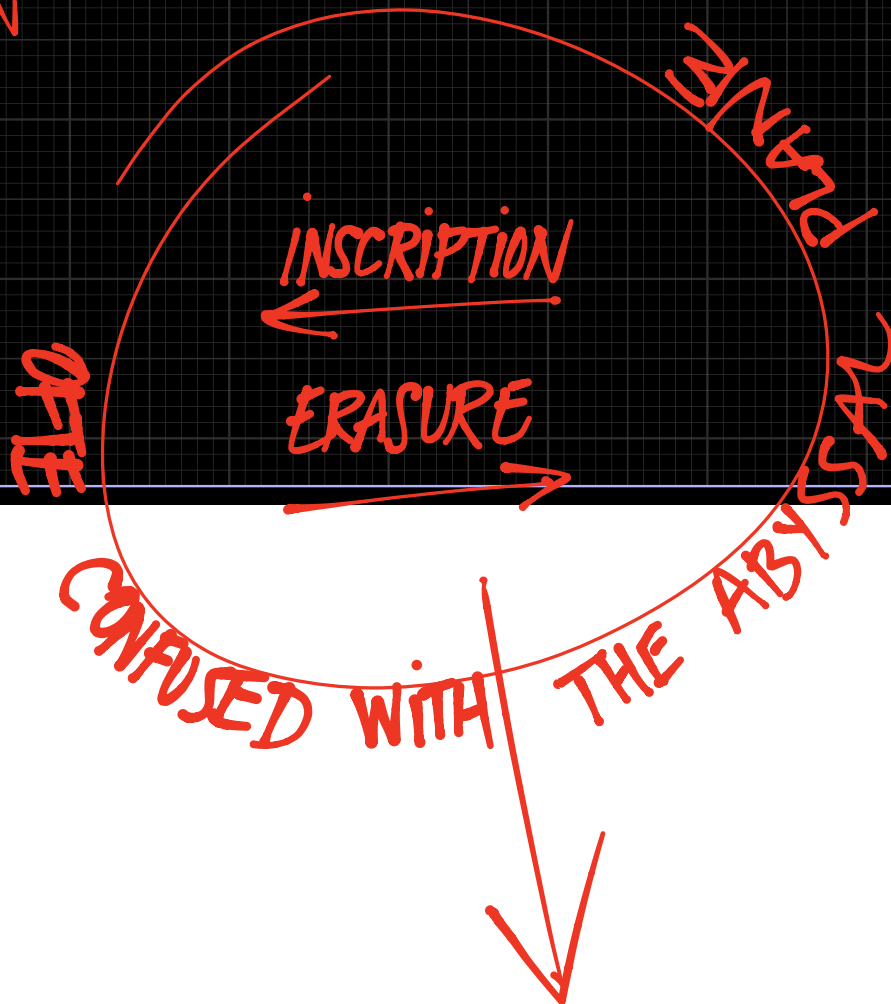
One wonders about the creation of a Taxonomy who's sole purpose is the efficient production of Higher Order Questions. Is this really a taxonomy at all, or is it a form of instrumentation all of it's own?

What it does NOT do is give the student tools to create their own higher order questions except by modeling...

For Blooms to really be a taxonomy it would have to be applied to the students capacity to generate their own questions subject for evaluation by the Taxonomy.

Otherwise....

SUSPENSION
AFFECT
REFRAIN



ARRIVING AT INQUIRY [v]

(Mechanic Production, Aesthetics, and Value Production)

***PROBLEMS WITH SYNTHESIS 1** [v]

MODEL FOR INQUIRY

- Proposal
- Planning
- Explication
- Naming
- Statement
- Concept

WORKSHOP [v]

Units > Lessons

SYNTHESIS* [v]

APOLOGIA / PRODUCTION / PEDAGOGY

ASSESSMENT [v]

TAXONOMY 1: Proof Depends. The post-structuralist have explored the idea that most philosophy post-Kant is inherently statist. Some have even said this about the lineage of Aristotle. The Pragmatists, along with many poststructuralists, maintain a healthy affinity for dialectic, and use it in varying ways to "break up" the hermeneutical ethos of "state" philosophy- but to do so they tend to limit metaphysics as a general condition while privileging experience, and the creation of meaning, to something that (may) relate in a filial way to midwifery. But all of this is aside from scientific inquiry, which is an elaborate process of description, not inquiry per se.

SEQUENCE OF INQUIRY

- Timeliness
- Relevance (intrinsic and extrinsic)
- Consistent in Evolution (Model)

VOCABULARY [v]

Grade/ Development, Sequence of Concepts, TAXONOMY 0 : (Rhetoric) Scaffolding vs. Operation vs. Function

***PROBLEMS WITH SYNTHESIS 2** [v]

COMPONENTS OF INQUIRY

- Materials (all)
- Dialectic
- Literacy / Advertising
- Forms

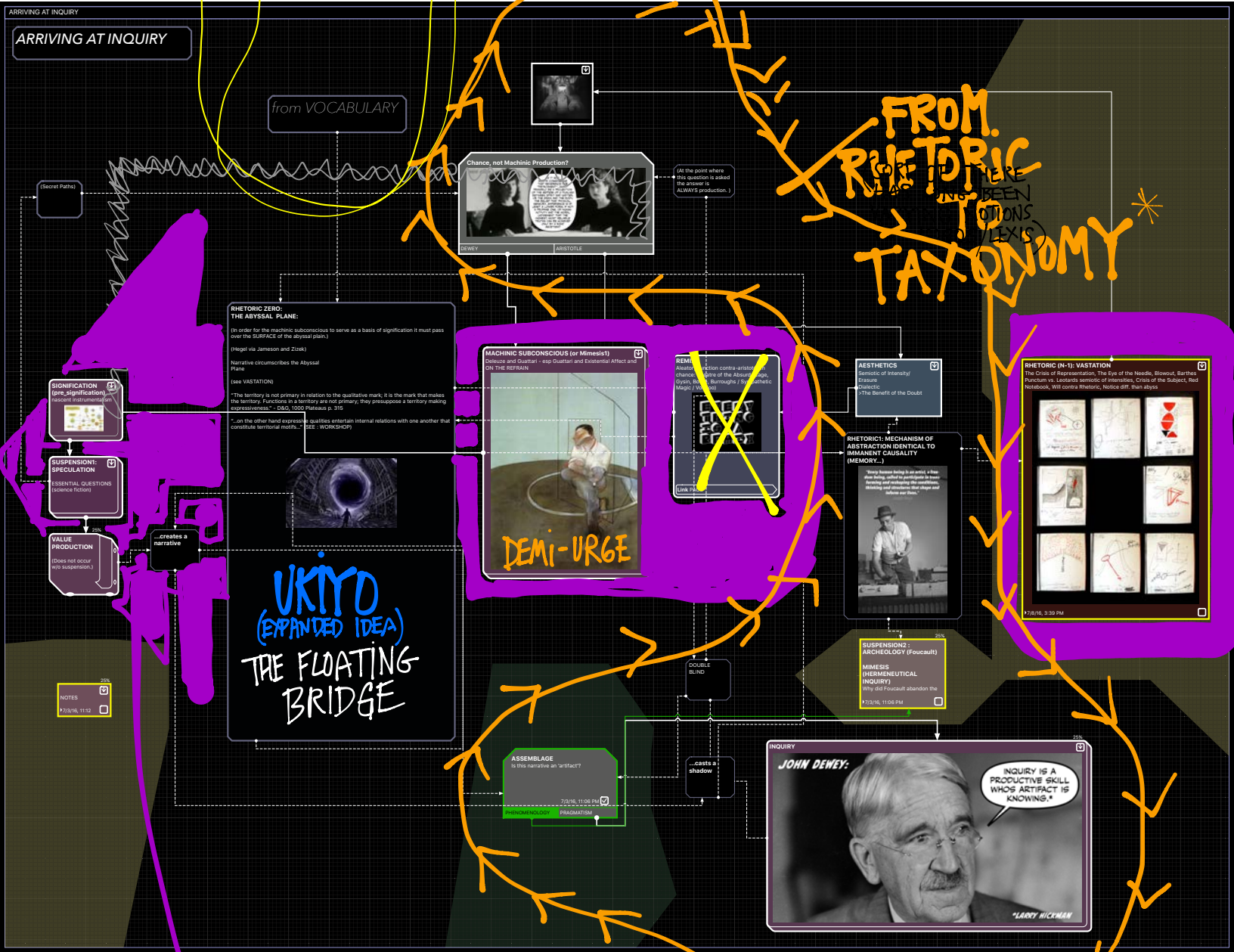
NOTES

- On Taxonomy 0 an 1: The surveillance environment
- On Synthesis 1 and 2: The double blind: Rhetorical Artifacts that do not cross the Abyssal Plane. (Sophistry)
- Guattari: The Benjaminian Aura or Barthes Punctum arise equally from this genre of singularizing Ritornelloization.
- Ritornello : translated in Mille Plateaus as the REFRAIN: is in itself a an approach to what in "State" Philosophy (see: Mourning Sickness, Hegel and the French Revolution) can be considered TAXONOMY

(TO THE ABYSSAL PLAIN)

NAMING

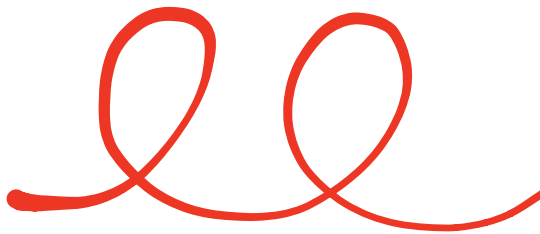




*IT'S ACTUALLY JUST A MOVEMENT TOWARDS TAXONOMY.

SEE PAGE 9

ERASURE



THE LEAP!



"THE REFRAIN HAS ALL THREE ASPECTS, IT MAKES THEM SIMULTANEOUS OR IT MIXES THEM... SOMETIMES CHAOS IS AN IMMENSE BLACK HOLE IN WHICH ONE ENDEAVORS TO FIX A FRAGILE POINT AS A CENTER. SOMETIMES ONE ORGANIZES AROUND THAT POINT A CALM AND STABLE "PACE" (RATHER THAN A FORM): THE BLACK HOLE HAS BECOME A HOME. SOMETIMES ONE GRAFTS ONTO THAT PACE A BREAKAWAY FROM THE BLACK HOLE...

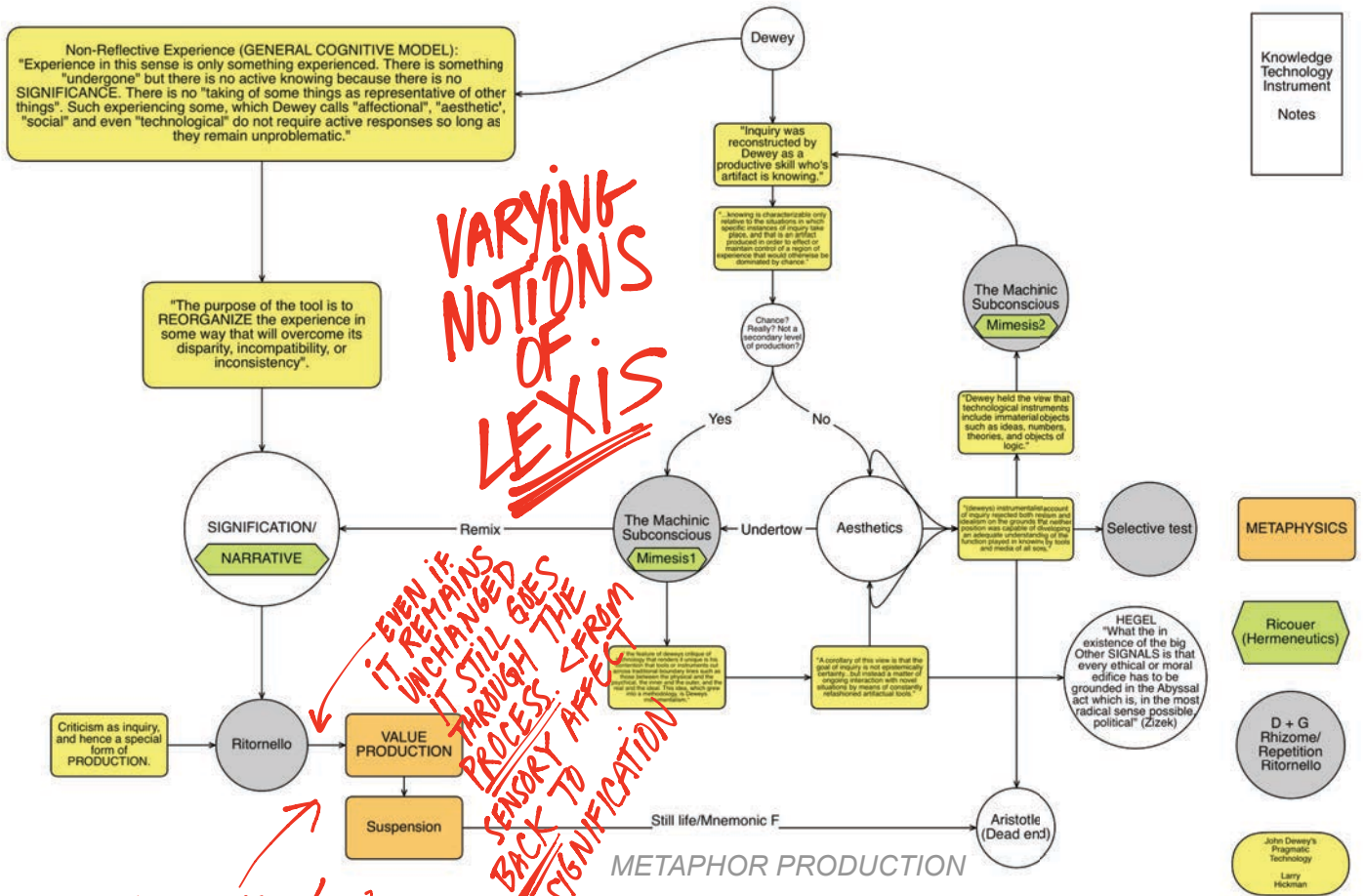
...PAUL KLEE PRESENTED THESE THREE ASPECTS, AND THEIR INTERLINKAGE, IN A MOST PROFOUND WAY. HE CALLS THE BLACK HOLE A "GRAY POINT" FOR PICTORAL REASONS. THE GRAY POINT STARTS OUT AS A NONLOCALIZABLE, NONDIMENSIONAL CHAOS, THE FORCE OF CHAOS, A TANGLED BUNDLE OF ABERRANT LINES. THEN THE POINT "JUMPS OVER ITSELF" AND RADIATES A DIMENSIONAL SPACE WITH HORIZONTAL LAYERS, VERTICAL CROSS SECTIONS, UNWRITTEN CUSTOMARY LINES...

...A WHOLE TERRESTRIAL INTERIOR FORMS. THE GRAY POINT (BLACK HOLE) HAS THUS
JUMPED FROM ONE STATE TO ANOTHER
AND NO LONGER REPRESENTS CHAOS BUT AN ABODE OR HOME. "

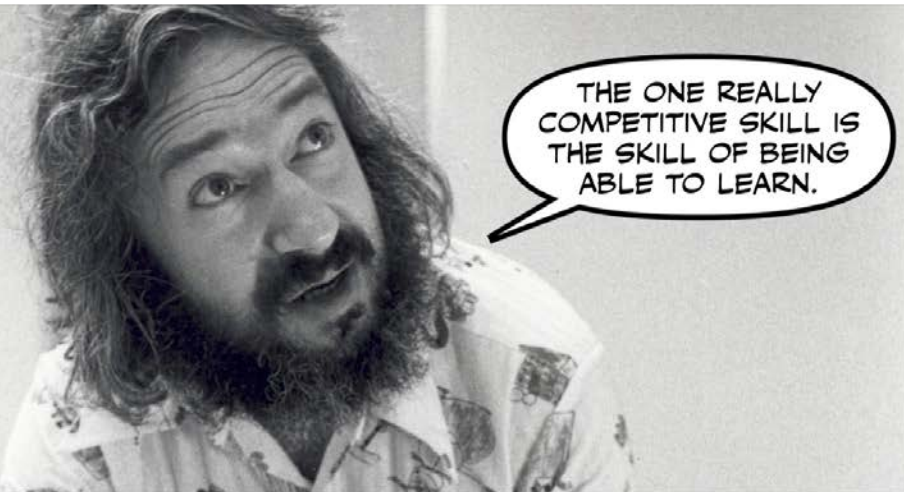
-DELEUZE & GUATTARI, ON THE REFRAIN

INSTRUMENTALISM

It is worth noting here that signification happens BEFORE suspension but AFTER production by the subconscious. WHAT IS BEING REVEALED is the basis for producing inquiry and subsequently, knowing. This process is in contrast to the earlier idea that what is revealed was in fact knowledge itself.



SEYMOUR PAPERT:

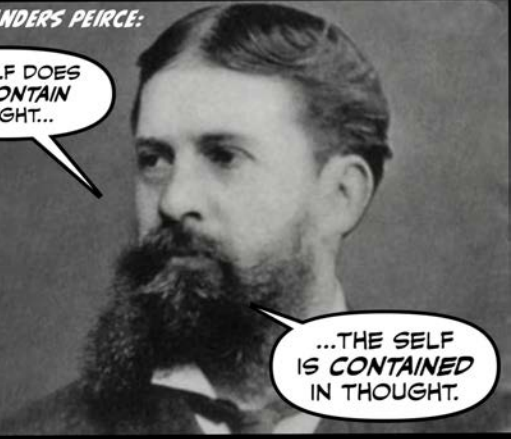


THE ONE REALLY COMPETITIVE SKILL IS THE SKILL OF BEING ABLE TO LEARN.

34%

CHARLES SANDERS PEIRCE:

THE SELF DOES NOT CONTAIN THOUGHT...



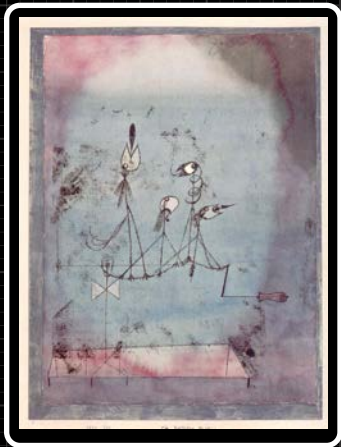
...THE SELF IS CONTAINED IN THOUGHT.

34%

RELATION TO CHANCE:
Difference
Boundary Revealmnt



34%



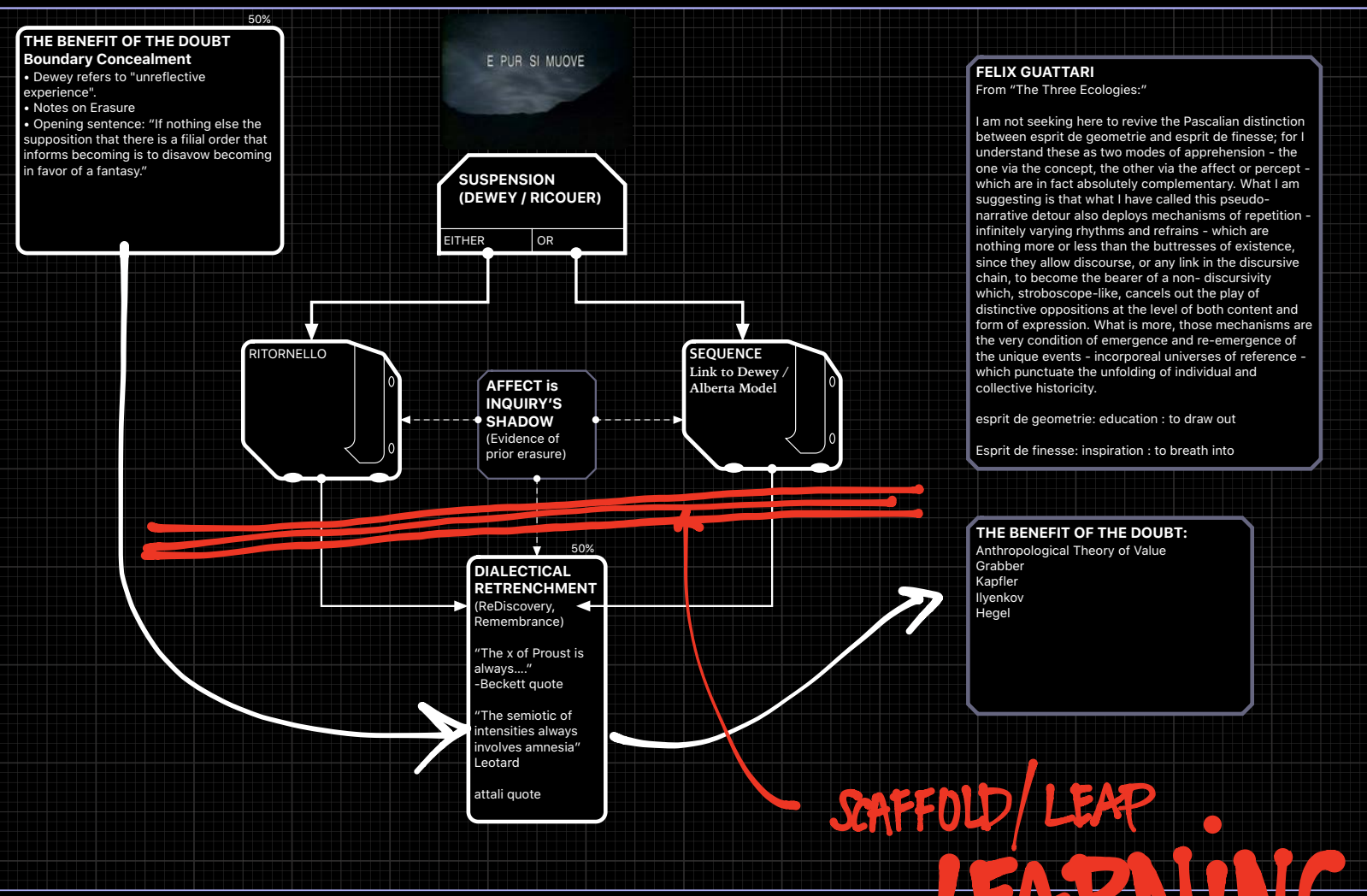
VOID
Totem En
Absentia

MESSAGE
Color and
Content

MEDIUM
Ground /
Suspension /
Paint system /

REFRAIN
Territorial
Assemblage
Leap

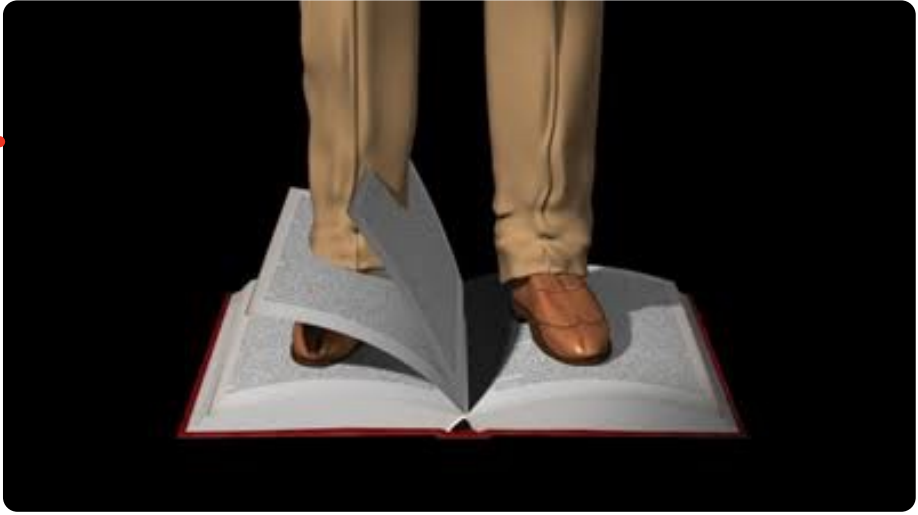
ZONE OF PROXIMAL DEVELOPMENT (YOGACARA)
INFERENCE



Resistance to taxonomy: Metaphor
(This is not Pedagogy per se)

- The inability of metaphor to eradicate or reverse Taxonomy is similar to the Nichiren take on the Lotus Sutra as "...the only sutra adequate to the task during the present epoch of spiritual decline." - Williams, 142

• This is also **SUSPENSION**



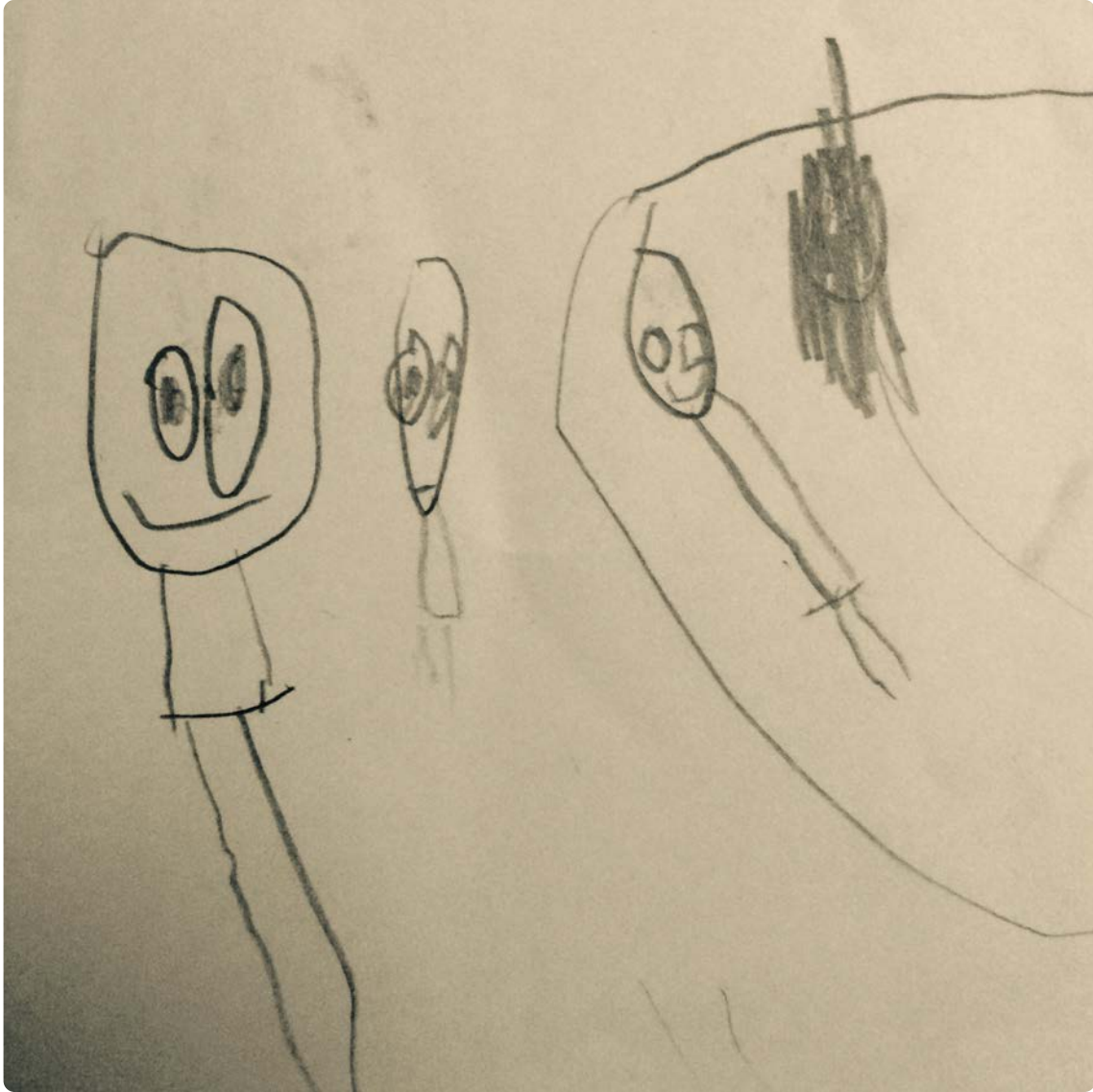
MAPPO

SCAFFOLD / LEAP .
LEARNING

THE LAIR OF THE WHITE WORM

(WHAT YOU'RE ACTUALLY DOING...)

The power of the <intransigent> metaphor is dislocated to a matrix of symbolic production that for want of a better word we can call the mainstream media. By incorporating the means of metaphor as a metric for student advancement students have been rendered susceptible to a double blind in relation to symbols that makes it difficult to normalize modes of resistance: in other words, literacy. The capacity for critical thought. Symbols, after all, always have a double articulation in how they defend themselves from being appropriated and deconstructed. <> They reify one meaning by suspending another.



Q: Is childhood a vastation?
A: If so, Development is a mercy.

"This is an interesting drawing. When did you
draw this sweetheart?"
"Someday."
"Who are these people?"
"That's drama that's me and that's you."
"am I in something?"
"you're stuck."
"I'm stuck? What am I stuck in?"
"A loop."
"I'm stuck in a loop?"
"In him."
"What's this black thing?" "your phone."

50%

MIMESIS

Boundary Concealment

- Dewey refers to "unreflective experience".
- Notes on Erasure
- "Jumping from one state to another"

E PUR SI MUOVE

**SUSPENSION
(DEWEY / RICOUER)**

EITHER OR

RITORNELLO

SEQUENCE

Link to Dewey /
Alberta Model

**AFFECT is
INQUIRY'S
SHADOW**

(Evidence of
prior erasure)

**DIALECTICAL
RETRENCHMENT**

(ReDiscovery,
Remembrance)

"The x of Proust is
always..."
-Beckett quote

"The semiotic of
intensities always
involves amnesia"
Leotard

attali quote

50%

JAMES MARK BALDWIN:

THE
PREHISTORICAL AND
PRIMITIVE PERIOD
REPRESENTS THE
TRUE INFANCY OF
THE MIND.*

DIGRESSION:

100%

GRIMOIRE
POLITICS AND THE WHITE SERPENT



CRISIS OF REPRESENTATION

BURGEOIS
SCHIZOPHRENIA

REALISM

RHETORICAL
NEUROPATHY

VASTATION



The desire for conquest (or rather the necessity of conquest) is at all times present in antialogical action. To this end the oppressors attempt to destroy in the oppressed their quality as "considerers" of the world. Since the oppressors cannot totally achieve this destruction, they must *mythicize* the world. In order to present for the consideration of the oppressed and subjugated a world of deceit designed to increase their alienation and passivity, the oppressors develop a series of methods precluding any presentation of the world as a problem and showing it rather as a fixed entity, as something given—something to which people, as mere spectators, must adapt.

HISTORY IS A NIGHTMARE...

TAXONOMY 0

PAUL RICOEUR:



IN THE ABSENCE OF LUCID DISTINCTIONS BETWEEN RHETORIC + TAXONOMY POLITICS BECOMES A CLASH OF CONFLICTING APPEARANCES w/o DISCERNMENT

ZIZEK'S HEGEL (Pg. 9)

Perspectives	2 years	3 years	4 years	6 years	8 years	10 years	12 years	14 years	16 years
Drawing Development in Children Viktor Lowenfeld Betty Edwards									
Viktor Lowenfeld Creative and Mental Growth	Scribbling stage First disordered scribbles and empty recepts of egocentric activity, not attempts at portraying the visual world.	The preschematic stage First conscious realization of form through an age three and provides a tangible record of the child's thinking process. The first representational attempt is a person, usually with circles for head and two vertical lines for legs. Later other forms develop, clearly recognizable and often quite complex. Children continually search for new concepts to symbols constantly change.	The schematic stage The child arrives at a 'scheme,' a definite way of portraying an object, although it will be modified when he needs to portray something important. The scheme represents the child's active knowledge of the subject. At this stage, there is definite order to space relationships; everything fits on the base line.	The gang stage: The dawning realism The child finds that schematic generalization no longer suffices to express reality. This dawning of how things really look is usually expressed with more detail for individual parts, but is far from realistic in drawing. Space is discovered and depicted with overlapping objects in drawings and a horizon line rather than a base line. Children begin to compare their work and become more critical of it, while they are more anxious to conform to their peers.	The pseudo-naturalistic stage This stage marks the end of art as spontaneous activity as children are increasingly critical of their drawings. The focus is now on the end product, as they strive to create 'adult like' naturalistic drawings. Light and shadow, fields, and motion are depicted with increased accuracy, translated to use of objects that are further away.	The period of decision Art at this stage of life is something to be done or left alone. Natural development will create unless a conscious decision is made to improve drawing skills. Students are critically aware of their drawing and are easily discouraged. Lowenfeld's solution is to enlarge their concept of adult art to include non-representational art and art occupations become painting, architecture, interior design, handicrafts, etc.			
Betty Edwards Creative and Mental Growth	The scribbling stage After weeks of scribbling, children make the discovery of art as drawing. Circular forms become a universal symbol for anything, later anything, later symbols become more complex, reflecting child's observations on the world around him.	The stage of symbols At four or five, the child begins to talk (draw) or work out problems with her drawings, changing basic forms as needed to express meaning. Often the problem is expressed, the child looks better able to cope with it.	Pictures that tell stories By four or six, children develop a set of symbols to create a landscape that eventually becomes a single variation repeated endlessly. A blue line and sun at the top of the page and a green line at the bottom become symbolic representations of the sea and ground. Landscapes are composed carefully, giving the impression that removing any single form would throw off the balance of the whole picture.	The Landscape By four or six, children develop a set of symbols to create a landscape that eventually becomes a single variation repeated endlessly. A blue line and sun at the top of the page and a green line at the bottom become symbolic representations of the sea and ground. Landscapes are composed carefully, giving the impression that removing any single form would throw off the balance of the whole picture.	The stage of complexity At nine or ten years, children try for more detail, hoping to achieve greater realism, a proud goal. Concern for where things are in their drawings is replaced by concern for how things look—particular tasks, dinosaurs, super heroes, etc. for girls.	The stage of realism The passion for realism is in full bloom, when drawings do not seem but 'right' (look real) they seek help to resolve conflict between how the subject looks and previously stored information that prevents their seeing the object as it really looks. Struggle with perspective, foreshortening, and similar spatial issues as they learn how to see.	The crisis period The beginning of adolescence marks the end of artistic development among most children. Due to frustration at getting 'strong right.' These who do manage to weather the crisis and learn the 'secret' of drawing will become disheartened in it. Edwards believes that proper teaching methods will help children learn to see and draw and prevent this crisis.		

"SCHOOL ART"

THE CONCEPT OF VOCABULARY IN THE VISUAL ARTS

While the authors claim the NCCAS standards were NOT created by 'translating' the Language Arts standards into Artspeak the coincidence of the two sets is overtly remarkable (The College Board, 2014). All appreciation of novelty aside (of which there is as lot), if the standards for a discipline can be conveyed by transliterating them from another then it isn't a really a discipline at all and cannot arrive at the understanding that is its alone to express.

Regarding the 'phases' of the standards, it puzzled me at first why thematic evolution is cut across grades and not allowed to correspond to a more natural sequence to how formal ideas evolve. It occurs to me that this is because the authors are trying to conform to cognitive developmental milestones that are, in this case, artifacts of the Language Arts. While the political advantages of conforming to the taxonomical imperative in contemporary policy seem clear, for educators of Art they create a number of problems antithetical to the education of art that must be overcome.

This taxonomical drive would be understandable in 'early' art education except for two things: 1). It doesn't address in any meaningful way what Lowenfeld and Edwards refer to as a developmental "Crisis" in terms of realism- As a child's nascent urge to draw is "required" to conform to representational standards an increased sensitivity to "Realism" can provoke a crisis that has no parallel in reading (Lowenfeld, 1947, Edwards, 2012). - an event that has enormous educative potential if we understand this "Crisis" as a VASTATION, i.e. a representational crisis all it's own, and consider realism in terms of what Rorty and Jameson(?) calls <><> and 2). It cannot, due to it's taxonomical structure, make room for the transcendent character of the transaction that occurs in place of the taxonomical artifact. That is, it treats the making of art (that is to say, the subject of art) as the enthymimetic subject of a curriculum, which again undermines, in accordance with the Common Core's discrete levels of proficiency, the interchangability of the categories as potential subjects for artmaking.

And truthfully, this might not really matter very much. With increased student agency, which the CC allows for, there is a metric to explain increased agency in relation to a definition of competency as a place where, in the words of Nass el Ghiwane, "there is no difference between reseach and creation."

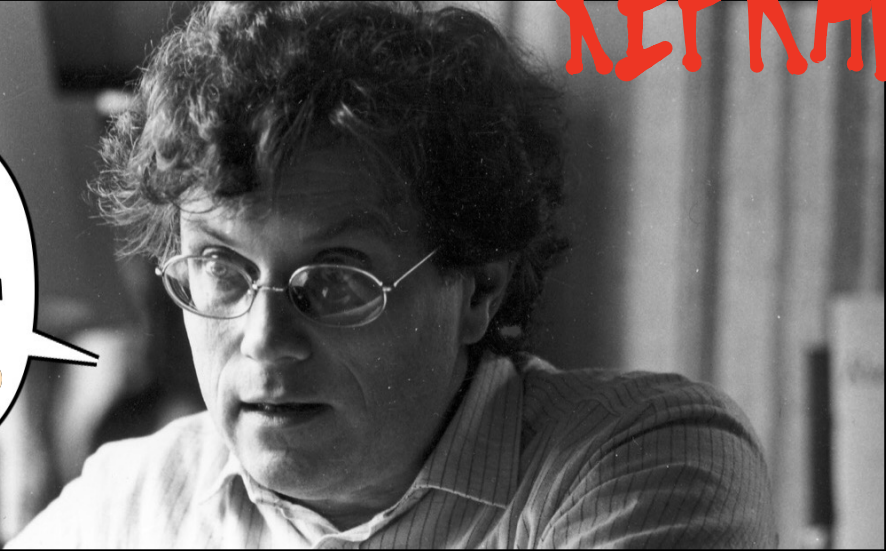
Of more critical importance is the possible exclusion or erasure of late twentieth century strategies that incorporated the investigation of language as part of their process. The absence of adequate appreciation of these "Open Systems" indicates that the pedagogy that informs these standards does not represent them; and what is excluded (read: erased) are the very apparatus of critical deployment the standards claim to advance. It may be in the name of teacher freedom, but it is also a area of knowledge that should be a part of a teachers arsenal before they can avail themselves of the freedom to deploy the standards as they wish.

CURE PART 1

REFRAIN:

FELIX GUATTARI:

WE MUST RE-LEARN RITORNELLO GAMES WHICH **FIX** THE EXISTENTIAL ORDERING OF THE **SENSORY ENVIRONMENT** AND WHICH PROP UP THE **META-MODELIZING SCENES OF THE MOST ABSTRACT PROBLEMATIC AFFECTS.**



100%

The most abstract problematic affect:



SYNTHESIS
WON'T
HELP YOU
HERE.

YOU NEED A ZONE

See RHETORIC (n-1)

BLOWOUT

If anything, we should not stop our inquiry into our use of media at some poorly phrased syllogism <-> but continue to a place where our apprehension of media as a forgone conclusion or Solipsistic affirmation of a benign technological will-to-power <external return> as evidence of our own socioeconomic destiny, for it is in this relation that we involve ourselves in what appears as oversaturation (what Georges Bataille called The Accursed Share) but is, in reality, an opportunity to inscribe difference upon the infinite.

This is what is meant by the assertion that we live in a hologram, and in a way we do. The varying explorations of Aristotelian mimesis refer to a foregone or porous epistemological framework that, while possibly sentient itself, is never entirely immanent *even as it appears complete*. This implies if there is a hologram (entirely different, mind you, than a projection) it is an open system.

This situation grows dangerous precisely when we begin to consider media, which, as a word, is the plural of *medium* as something with Representational attributes when it hasn't any. What the above condition does, which, as Žižek claims is at the very least the dominant epistemological model of the coming century, is alienate our discussion of media as a materiality in favor of an entirely inappropriate categorical matrix evaluated by either efficiency (very), accuracy (rarely) or as art (only by accident). This is much better (and more compassionate) than the image of an overstuffed brain rendering it's host stupid enough to believe what media tells him. It also gives us a set of terms for a critique of media that aligns with a History of Medium in a much more information rich way. One might say it is an ethic for the active use of media that is as something other than as a consumer, rather as a kind of ecology or political economy of relational subsets that inform media which are never content to transgress with fact. McLuhan got it backwards. The Medium isn't the message. It absolutely never is the message. It cannot be the message, ever. It is always a symptom, never the cause. The stereotype of the reporter that lives in fear of becoming the story is merely expressing anxiety about the misappropriation of becoming, of being alienated for the constant apologetic subtext that informs all journalism, and not having a stylistic device with which to assimilate the phenomenon. Heidegger on existentialism><This is the inverse of the distinction between media and art: that of description/projection and being/becoming (x axis).

It might go to say that being precedes becoming as a description in a sequence (y axis)

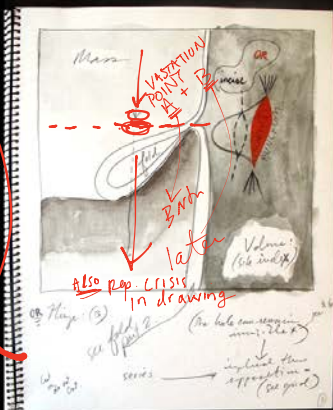
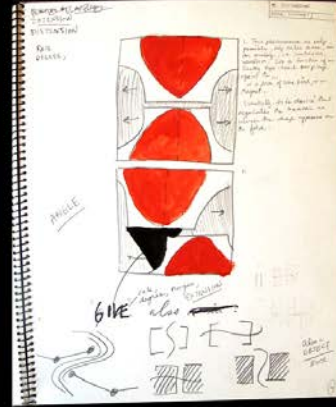
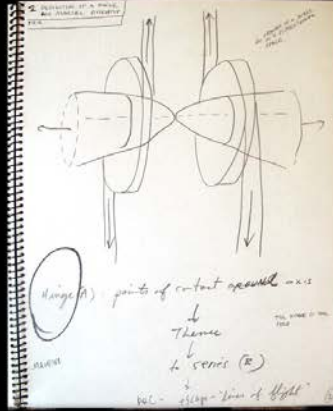


This can happen very fast, in an instant, or very slow, in a lifetime. In the case of Blowout/Red Notebook it happens instantaneously.
MICROCRISIS

<INSERT RED NOTEBOOK EDIT>
<Consider link to the Abyssal Plain>
SUDDEN INFLUENCE MOMENT

* UN-FIXING the TRANSCENDENTAL SUBJECT *

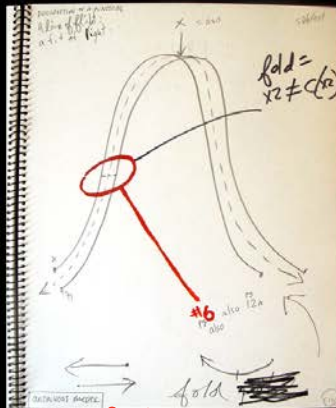
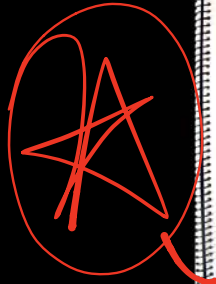
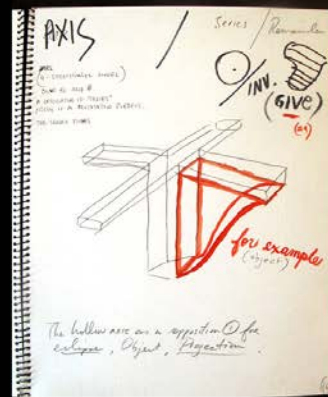
PUNCTUM (DESCRIPTIVE)



CHILDHOOD

Sometimes when things are falling apart they may actually be falling into place.

DEMI-URGE



PHASE

See page 17



SYTHESIS...

Masks it's own transition (amnesia)

...Jumps from one state to another BUT does not result in an "artifact" of knowing. more a consistent form of uncertainty or obedience or EPIDEISIS...It is an aesthetic (Dewey) experience. One that does not result in knowledge (one that does not manufacture a refrain or territory)

It's usefulness is in experimentation....it does no result in the creation of vocabulary or language. (except by accident)

NOTES

- On Taxonomy 0 an 1: The surveillance environment
- On Synthesis 1 and 2: The double blind: Rhetorical Artifacts that do not cross the Abyssal Plane. (Sophistry)
- Guattari: The Benjaminian Aura or Barthes Punctum arise equally from this genre of singularizing Ritornelloization.
- Ritornello : translated in Mille Plateaus as the REFRAIN: is in itself a an approach to what in "State" Philosophy (see: Mourning Sickness, Hegel and the French Revolution) can be considered TAXONOMY

- SYNTHESIS CREATES THE AFFECT* of a TRANSCENDENTAL SUBJECT.

* - ILLUSION?
- IMAGE?

CONTROL is the FIXING OF THAT TRANSCENDENTAL SUBJECT

BUT WHAT IS A "TRANSCENDENTAL SUBJECT"? (Pg. 26) (This CONTROL is often confused with Pedagogy, which sucks.)

THE ART



PART

EXPANDED IDEA OF EPIDEISIS



NOT INQUIRY

VALUE 2 : EXHIBITION VALUE
Knowledge Captial

ORGANIZATION
15%

"The manner in which human sense perception is organized, the medium in which it is accomplished, is determined not only by nature but by historical circumstances as well." -WB

CONTEXT
15%

(Uniqueness inseparable from fabric of tradition)

HISTORY
15%

"The unique existence of the wok of art determined the history to which it was subject throughout time and space." -WB

AFFECT
15%

Value after the ARTIFACT****
- TAXONOMICAL SUBJECT

VALUE 1 : CULT VALUE
Social or Cultural Capital (Bataille?)

NOTE:
This model does not conform to developmental stages but rather to a Materialist Praxis

See: Path Dependence in Education : " the path dependent definition of a discipline that allocates it's use value in rhetorical rather than <pragmatic> terms. ((Terms of what <Adorno> calls cultural praxis but this is simply what Guattari terms an existential affect along the lines of what Emerson was attempting to describe when he claimed there was no question a man could pose for which he could not find an answer.))

TIME TRAVEL
15%

Nonlinear History
S.T.O.I.C.

[Link Einstein and Piaget](#)

[Link DOC](#)

SEE PAGE 10

SCHOLASTICISM 25



KARL MARX:

THE QUESTION WHETHER HUMAN THOUGHT ACHIEVES OBJECTIVE TRUTH IS NOT A QUESTION OF THEORY BUT A PRACTICAL QUESTION. DISPUTE OVER THE ACTUALITY OR NON-ACTUALITY OF ANY THINKING THAT ISOLATES ITSELF FROM PRAXIS IS A PURELY SCHOLASTIC QUESTION.



ECOLOGY

PEDA GOGY

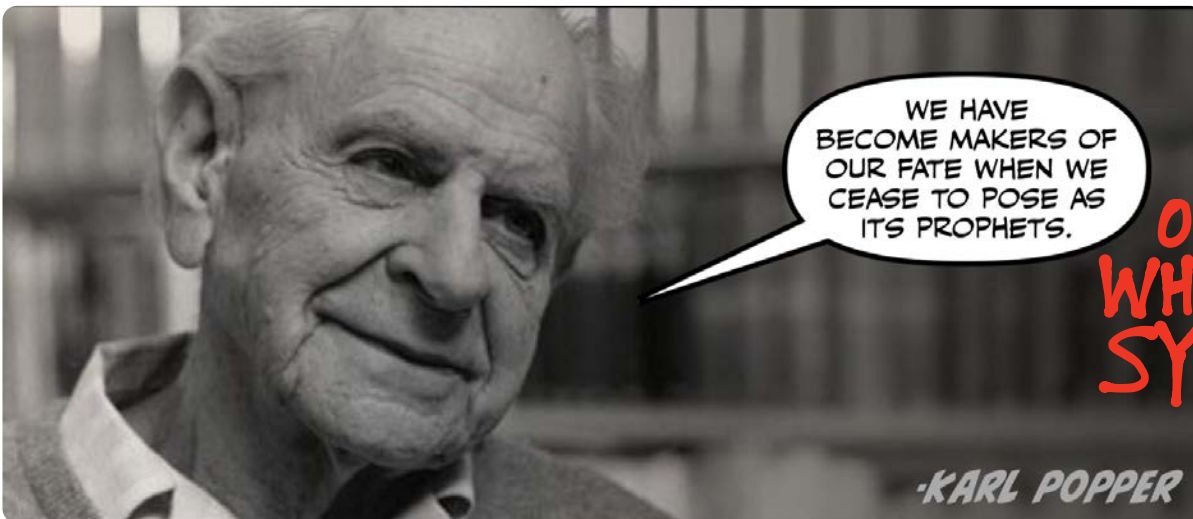
"SCHOLASTIC":

- Friere's **BANKING MODEL**
- **ACQUISITION** Generally

SEE PG. 14

PRAXIS AS A FORM OF INDUCTIVE REGULATION

(A BODY WITHOUT ORGANS)



WE HAVE BECOME MAKERS OF OUR FATE WHEN WE CEASE TO POSE AS ITS PROPHETS.

-KARL POPPER

See Swedenborg on Vastation and Prophecy. Compare to PHASE and INTERVAL

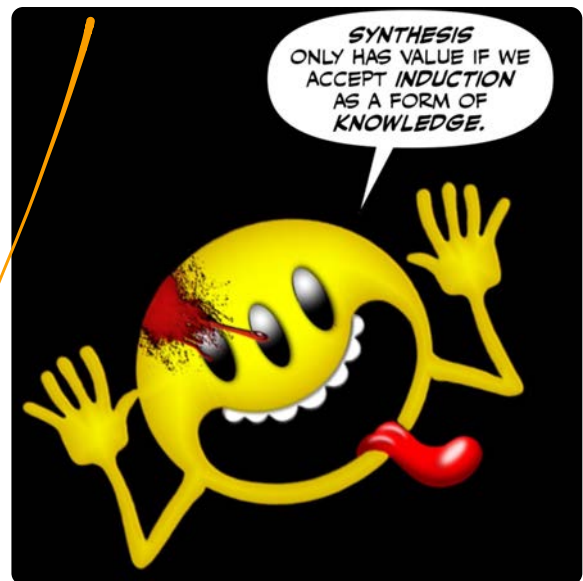
OK: BUT WHAT ABOUT SYNTHESIS?

WHAT IS THE TRANCENDENTAL SUBJECT?



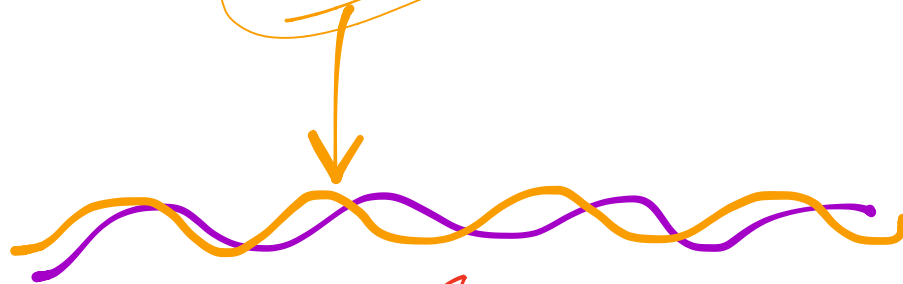
SYNTHESIS VALUE =
A FORM OF PEDAGOGY

(Otherwise, POPPER)



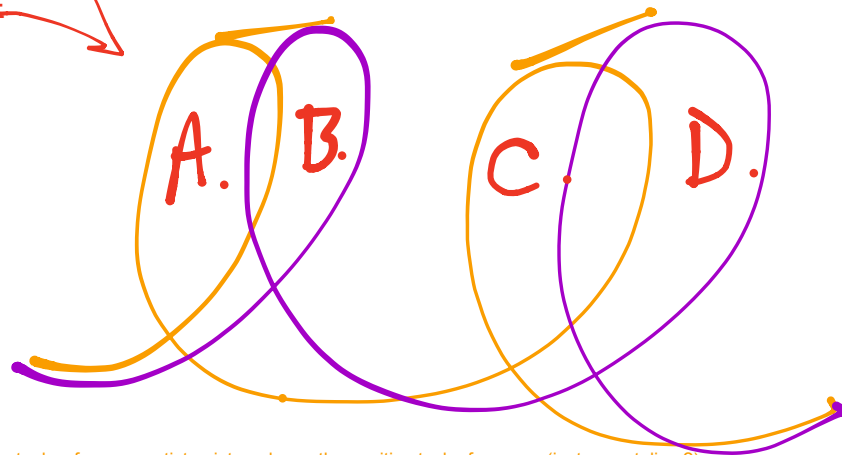
Phase

See page 25



SOUND

LANGUAGE



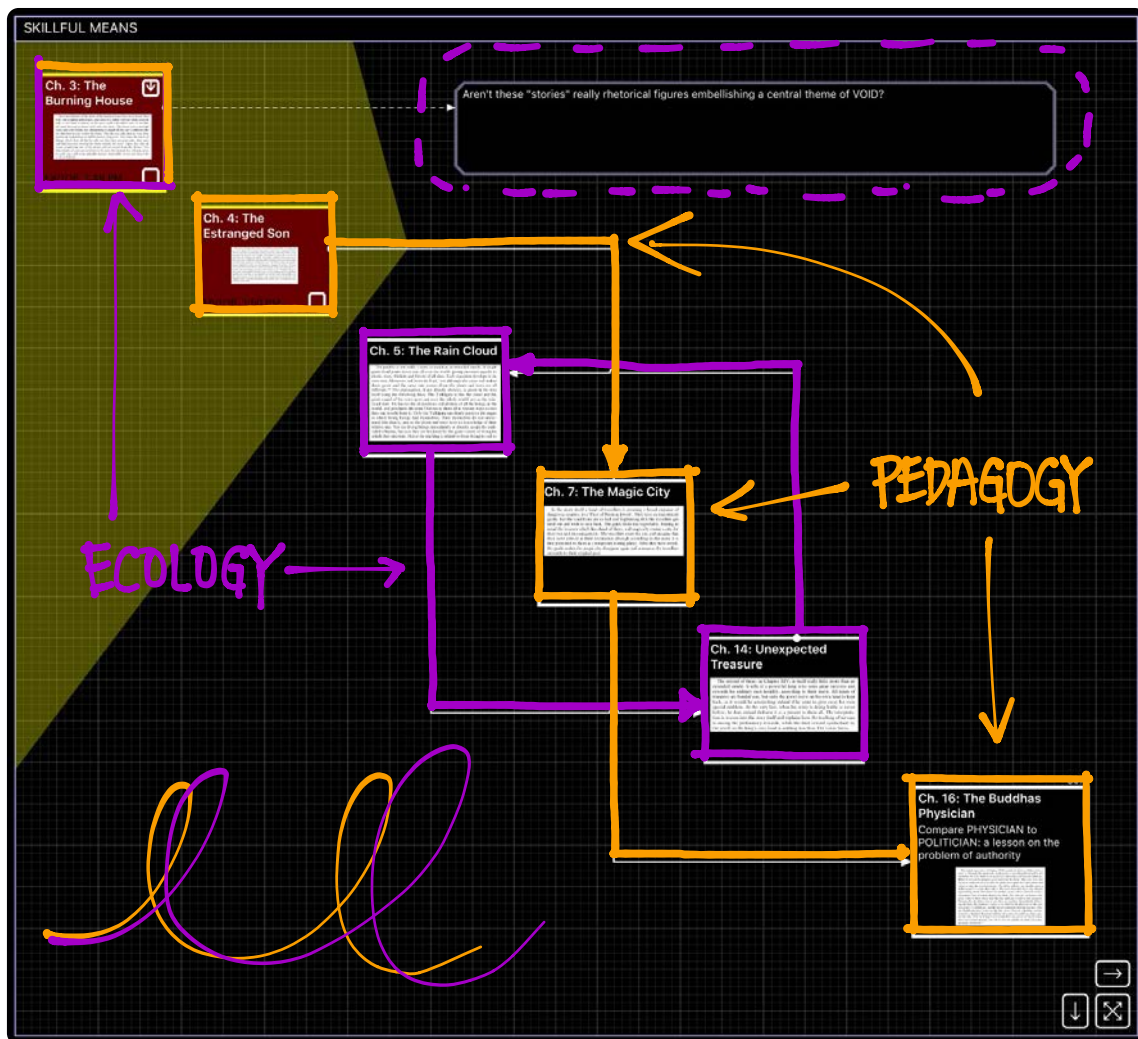
technology as metaphor for pragmatist epistemology : the positive task of erasure (instrumentalism?)

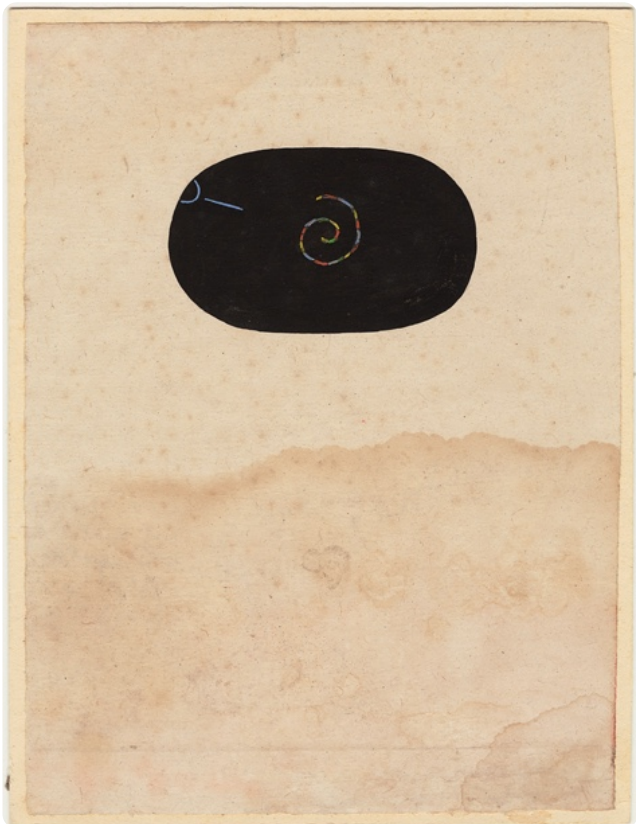
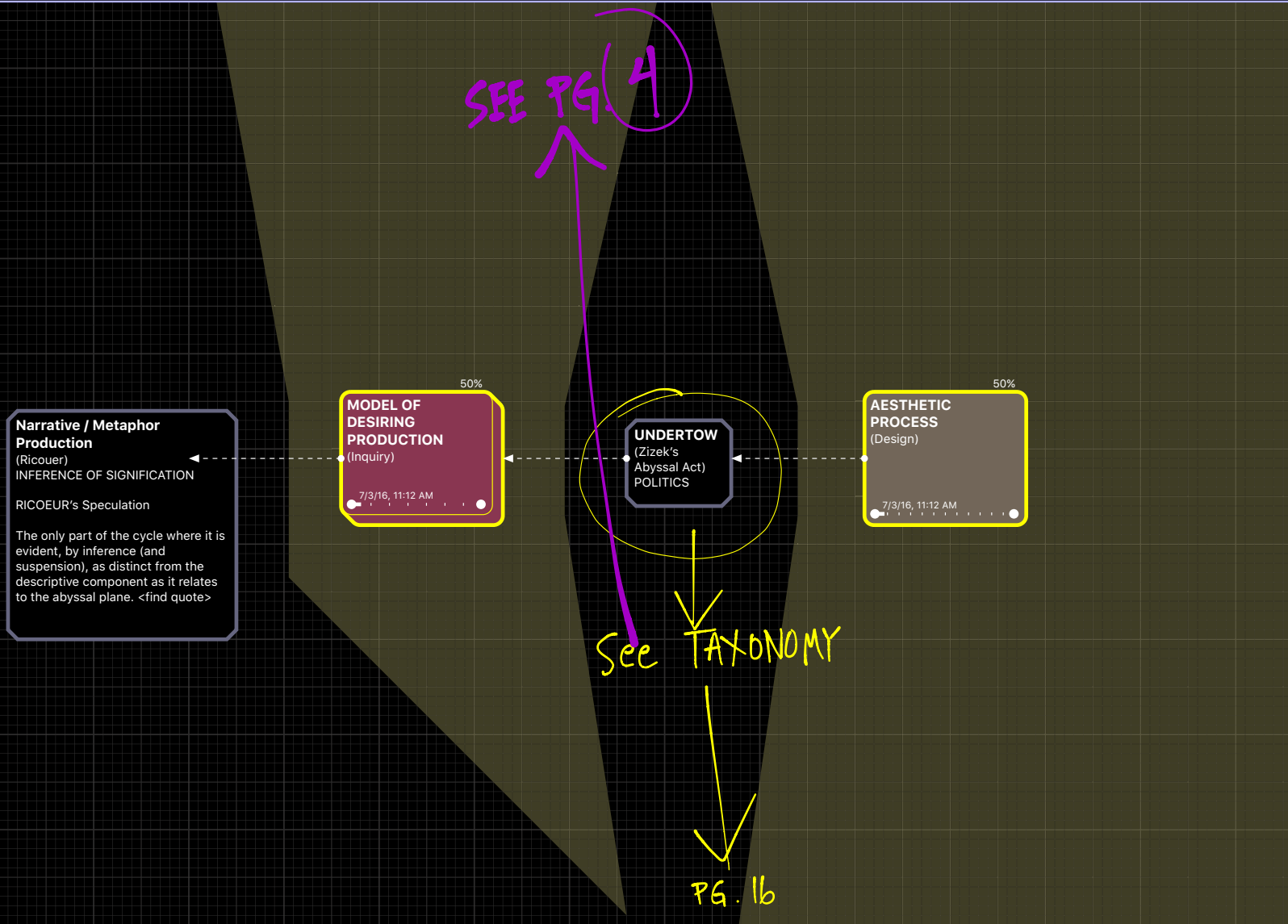
- A. Provocation
- B. Erasure1
- C. Provocation2
- D. Erasure 2

DESCRIPTIVE SEGMENT
IN A PHASE SHIFT

See: PUNCTUM
Pg 22

BUDDHA'S SECRET POCKET





A phase is already a description of an event.)))))

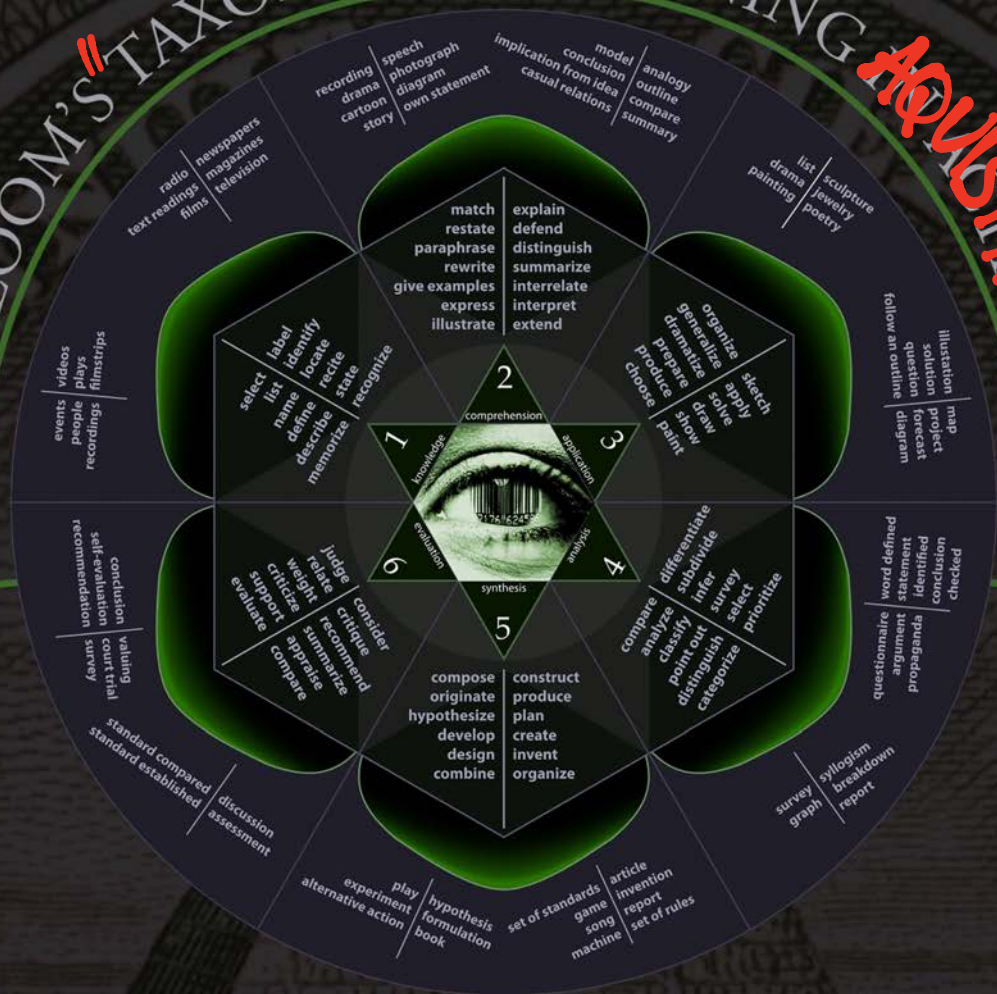
SOUND

LANGUAGE





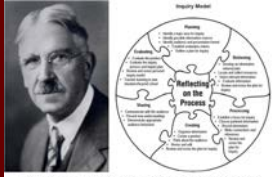
BLOOM'S TAXONOMY OF LEARNING ACQUISITION



COGNITIVE AFFECTIVE PSYCHOMOTOR

13%

PROPOSALS1 (Dewey 2)



John Dewey, Inquiry-Based Learning, and Democratic Education

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