

European Connections

Bandy Lee and
Lorna Collins (eds)

Making Sense

Merging Theory and Practice



Peter Lang

This book is a collection of essays and creative expressions, written and produced in response to the second Making Sense colloquium, which was held in 2010 at the Centre Pompidou and the Institut Télécom in Paris. The contributions to the volume represent the ongoing aim of Making Sense: providing a voice that is at once theoretical and practical, scholarly and inclusive, a bridge between modes of thinking and modes of doing, especially within the contemporary context. The book draws together thinkers and practitioners engaged in the worlds of art, aesthetic philosophy and contemporary theory, to form an interface between artistic creation, theoretical debate and academic scholarship. Critical essays sit alongside images and articles that present shorter bursts of ideas and generate a sense of the installations and performances in which they originated. Several chapters focus on the French philosopher Bernard Stiegler, the keynote speaker at the second Making Sense colloquium, whose contributions to this volume outline his own interpretation of Making Sense.

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Making Sense

European Connections

edited by
Peter Collier

Volume 34



PETER LANG

Oxford • Bern • Berlin • Bruxelles • Frankfurt am Main • New York • Wien

Bandy Lee (Yale University) and
Lorna Collins (University of Cambridge) (eds)

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BANDY LEE

Prologue

Making Sense as a movement formed when Lorna Collins and I came together, as theorist and practitioner, to address a fundamental problem that we see in all modes of contemporary inquiry. We might define this problem as the divide between theory and practice, and between practice and actual need. We no longer ‘make sense’ – other than to ourselves, that is to say, to our own circles. A consequence of this is that practitioners consider theory to be irrelevant to practice, and clients or patrons consider practice to be unconcerned with their needs or desires. We see this in almost every field, from the art world to healthcare delivery. We have ceased to talk to each other, let alone work together to solve our common problems. Now the need has become urgent: from individual alienation to intergroup conflicts to environmental devastation, many preventable problems of the world seem beyond our reach. We find ourselves in a world where potentials are lost not because great ideas and talented abilities are lacking, but because different perspectives are rarely brought together for a common understanding and effective application.

We feel that the time is ripe for a collaborative, creative conversation among thinkers and doers who are concerned with the status of our intellectual, cultural, practical, and emotional existence. The goal is to address this contemporary condition from the very level of civilization. As integration occurs, and we as a single human race gain in integrity, many of our current shortcomings – that is, unconcerned consumption, greed, corruption, and use of intimidation – will give way to cooperation, contribution, and a sense of unity and community. We seek to demonstrate and live this by revealing what can organically happen as we bring ourselves together in dialogue. In our modest beginnings, we start by bringing our *whole* selves, our good ‘sense’ as well as our ‘senses’, to engage one another at a natural and human level. As far as this kind of centering can guard against the distortions that accompany fragmentation, we hope together

to become a catalyst for a vibrant and growing movement. As a forum for this, we established a series of open colloquia. Each year, we gather with the specific intent to break down barriers between disciplines and to allow for 'exchange, conversation, (co-)creation, and discovery' – which has become our motto.

Our hope is that Making Sense as a movement will become a loose but expanding collective of scholars and practitioners who gather to create a vital, international forum that crosses between modes of thinking and doing. 'Making sense', as we have conceived it, denotes an act of reflection that engages both the senses and the intellect, becomes accessible, and embraces a range of different perspectives and practices in the contemporary context. So far, our annual event has drawn together those from all around the world who are willing to bring forward and share their scholarship and practice. This exchange happens in the form of oral presentations, round-table discussions, video, exhibitions, and performance, over the course of one or two days, sometimes with multiple surrounding days of auxiliary activities. It is an experiment of what might transpire as we bring our generative, creative selves together in an economy of *contribution*, rather than the self-serving, and hence ultimately depleting, kind that consumerism has fostered and caused to result, collectively, in dearth. We hope to forge a community that, over time, develops a common language and builds on a dynamic thought process that can join the acts of reflection and creation in a collaborative and *transdisciplinary* manner.

Our exchange continues throughout the year, in our individual dialogues as well as in print, which is what we have gathered for this volume. The chapters collected here, in response and as a supplement to the papers and performances presented at the second colloquium, held at the Centre Pompidou in 2010, represent an evolution of the 'sense' we are trying to make. The first colloquium, which took place at the University of Cambridge in 2009, produced two companion volumes: *Making Sense: For an Effective Aesthetics* (2011) and *Making Sense: For an Aesthetic Practice* (2011), which separately represented rigorous theoretical and practical perspectives. This volume, as a sequel to those inaugural works, brings together and merges both the theoretical and the practical perspectives of 'making sense' for the first time. Art is a major theme because it represents

humanity's first known recorded efforts at inquiry and interpretation (the Paleolithic rock paintings from over 50,000 years ago). It is also the highest form of human expression, and we can draw from it a more inclusive approach to inquiry that embraces creativity and promotes life. From this starting point, we hope that our scholarship and practice will extend into the far reaches of all the arts and sciences.

The French philosopher and keynote speaker for our Centre Pompidou event, Bernard Stiegler, rightly points out that 'disenchantment' ails our time. This concept relates to the 'discontents' of civilization Sigmund Freud highlighted and has many echoes from the past: Karl Marx's notion of 'alienation'; Max Weber's idea of 'disenchantment'; and Emile Durkheim's study of 'anomie'. It is a predicament that has only augmented with time and with our increasingly disembodied engagement with the world: mind-body dualism with the Scientific Age, mechanism with the Industrial Age, and now 'virtual' reality with the Cyber Age. Each stage of evolution has brought with it not only impressive advances, but also perilous setbacks: loss of vital enchantment with the world, a capacity to render extinct our whole species and planet, and a technological armamentarium to foster dependence and dominate like never before. Stiegler proposes that the source of harm can also become the source of its solution, and suggests a different practice of technics to create a new sense of 'technology'. As an antidote to contemporary disenchantment, it gives concrete form to Irvin Yalom's existential methods of 'participation' as therapy, and implements Clifford Geertz's notion of how human nature (including phylogeny, as studies of neuroplasticity and epigenetic influences corroborate) is shaped by culture itself.

This underscores the importance of bringing 'sense' back into theory (by linking it back to practice), and bringing the 'senses' back into practice (by connecting it once again to human experience). The former is important because, no matter how one theorizes about a practice, the theory cannot come close to understanding the practice without actually doing it: the human *being* changes with the *doing*, and this change is inaccessible to one who only imagines the experience from the outside. Without practice, and the cultivation of regular practice, one can easily fall into mistaking the thinking for the doing, which makes one susceptible to a kind of collective

solipsism that seems to characterise many a field that could otherwise be of great use and importance. Practice without perspective or awareness, on the other hand, also causes a loss of grounding. We see in our own day that 'productivity' for its own sake, without regard to the human experience or need, can be just as destructive. There is a level of health that comes with wholeness, and allows all human endeavour, including inquiry, to take on a lucid, well-informed, and integrative direction. It is a wholeness that should not be taken apart, as it will always be greater than the sum of its parts.

It is hence our hope that the experiment we embark on together will be a useful exercise in revealing possibilities. We have no hierarchy or rule other than that the participant remain open and leave behind the conditionings of their world. These conditionings, through rigid scientific methodologies and dogmatic economic beliefs, have come to contribute to humanity's alienation and destructive tendencies. Through full participation, and through the honing of our 'sense' and our 'senses', we hope that a well-centered synthesis and grounding in the human experience can serve as a small step toward a therapeutic application of our gifts.

LORNA COLLINS

Introduction

Making Sense: Merging Theory and Practice continues the series of publications that respond to the annual colloquia organized by the growing group of artists, philosophers, social scientists and thinkers that create the collective of Making Sense. One of the key points of Making Sense is to find new ways to frame and develop discourse, and create a common language that expresses how we can make sense of the world today, through the creation and reception of contemporary art, and provide a voice that is at once theoretical and practical, accessible, and inclusive.

This book responds in particular to the second colloquium we organized, which was held at the Centre Pompidou and L'Institut Télécom in Paris in October 2010. The plenary speaker at this event was Bernard Stiegler, who spoke about aesthetics, technology and his understanding of the amateur (which we can see from his contributions to this book). We wish to disseminate Stiegler's scholarship alongside raw and innovative artistic expressions, merging theory and practice, in the chapters which follow. Here we present critical essays, alongside images and articles that present shorter bursts of ideas and generate a sense of the installations and performances involved in the colloquia. The chapters are written in French and English. This book is bilingual because we seek to source *sense* and meaning between languages.

Chapters are grouped into themes. The first theme is 'Stiegler Dialogues'. Here we have three interviews with Bernard Stiegler. Stiegler's work in this book brings forward his own interpretation of Making Sense, which provides a poignant piece of contemporary scholarship. It takes the form of an interview with French artist Eric Foucault (with whom Stiegler spoke during the second colloquium), in which Stiegler and Foucault discuss the theme of defining the artist as an amateur, set in relation to Stiegler's

understanding of the economy of contribution, which he brings forward as a praxis with the political group *Ars Industrialis*. This interview brings forward a sense of the interplay that Stiegler and Foucault had when they spoke together at our colloquium. The format of including the transcript of an interview as source material for *Making Sense* in this book is fitting because it demonstrates one method we use for experimenting with sense-making, which is interaction and conversation. We can witness sense being made and unfolded in the interaction between Stiegler and Foucault, which then builds into our own understanding of how the artwork is informative for the world.

This book builds from this important new work by Stiegler by including critical comment on it. We maintain the trans-disciplinary approach that defines the first book and our ongoing colloquia, again producing new kinds of creative scholarship that uses and engages with art as a critical motor. With subjects and writers ranging from critical theory and comment on Stiegler, to pockets of expressive literature that evoke forces generated during the aesthetic encounter or the process of creating an artwork, to essays that consider and apply the ethical and communitarian implications of these force, this book provides a fitting sequel to the first edition to *Making Sense*.

This book, like the colloquium, acknowledges that not all scholarship is done in a didactic manner. It includes visual illustrations of artistic collaborations and philosophical underpinnings of aesthetic praxis. It goes further to demonstrate the artist as Stieglerian *amateur*, and the craft that they practice the quintessential *techné*.

The second theme in this book is 'Theoretical Responses', which present three chapters of theory influenced by Stiegler, which responds to the ongoing practice of *Making Sense*, thus providing a merging of theory and practice. Lorna Collins' chapter responds to what is perceived as the *misery* of the present or the *disenchantment* of the world, by exploring different ways of defining a concept that is a key tool in Stiegler's vocabulary and critical armoury, the *pharmakon*. This term is a dual-sided concept that can indicate simultaneously two things of opposite value or worth: as such it can simultaneously mean both a poison and a remedy. The point of Collins' chapter is to source a remedial application of this concept. This involves

defining, through Stiegler, the originary technicity of the human, drawing out an artistic appropriation of the *pharmakon*, through the artistic values of *techne*, to source a curative situation that can heal, re-enchant and positively moderate the misery of the present. Such remedy is sourced from the performance-installation by Hierophantes (Yves-Marie L'Hour and Benoît Meudic) which took place at the second Making Sense colloquium in 2010. This chapter aims to theoretically draw out and define some of Stiegler's key concepts in order to build an understanding of how art practice can provide a means of Making Sense and the realization of these concepts, thus merging theory and practice to enact the methodology provided by this volume.

The second article in this section is Pierre-Antoine Chardel's 'L'Œuvre d'art comme lieu d'un questionnement éthico-politique'. In this article Chardel explains how the artwork has a sociopolitical function by its location as the place of an ethico-political questioning. He describes how the artwork has the means of expressing and giving form to the crises and moments of rupture that define the present, as well as to the ideals and progressive utopias that respond to these, and which are susceptible to being challenged by violences that lead to the self-destruction of the totality of sense. In response to this aesthetics brings forward a resistance to the oppression of consensus and merchandization, because it forms a gap between self and self, and between self and other, and because of the way that it provides a manner of being in the world that involves an irreducible alterity. This rebirth of alterity elaborates a pertinently democratic society.

Florian Forestier's article brings us 'La Phénoménologie de Marc Richir comme phénoménologie du "sens se faisant"'. Forestier responds to the project of sense-making through the phenomenology of Marc Richir in order to reflect upon the philosophy of Bernard Stiegler. Forestier's phenomenology, through these thinkers, begins from a return to the things themselves and the senses, defying deconstruction to propose a constructive philosophy about the question of sense. This directly sets phenomenology in relation to deconstruction as a theoretical way of thinking about what sense is. The human experience, through Stiegler and Richir, and the capacity of man to 'make sense' and not only be exposed to sense as a 'question', corresponds to the reinscription of an original latency in an elaborate structure.

Forestier considers sense making itself, its place in temporality and as the transcendental conditions or horizons of the future and the past. From Richir one can qualify the contemporary crisis and interruption of sense that is described by Bernard Stiegler (which we see laid out in Collins' chapter). Stiegler and Richir want to forge concepts that will formulate with the diagnostic of this crisis, but also to revive access to the latent experience or sense of contemporary thought to which we have, for a large part, lost access. Florian Forestier's article hopes to show how phenomenology offers the tools capable of contributing towards keeping this access open.

The next theme includes three chapters that present practical responses to Making Sense by describing, narrating and thinking through an art practice. Xéna Lee and Frank O'Cain's 'Painting as Craft, or the Painter as *Amateur of Techne*' presents a documentary and elucidation of the painting process. As such this chapter offers a proactive making sense of the creative act. Lee describes the process of painting, the thoughts the artist has, and the decisions they make with the materials they are using to create with. This is a *craft*, which Lee defines as a procedure that cultivates the self and consequently provides freedom.

She then thinks about craft in terms of the physical materials, mediums and their application to create a painting, focusing particularly on her own preferred medium, which is oil paint. This develops into a discussion on style, and the painterly problems of volume, space, light, colour and content, followed by thinking about how this process provides the painter with freedom, which is 'the true freedom of creativity'. According to Lee this freedom is sourced from craft, which demonstrates the painter as an amateur of *techne*. This then brings Lee's chapter back to Stiegler's aesthetic which runs through the whole book.

Kéline Gotman brings us '*Krono-Metre : site d'un opéra-théâtre récusant, non-lieu de la lecture, et esthétisation du sens*'. This chapter responds directly to the performance which Gotman and Steve Potter created at the second Making Sense colloquium in 2010. The point of the chapter is to retrace the process of elaboration, the aesthetic philosophies and technologies and the political stakes that were employed during this performance and from the discussions it prompted. This performance was on the one hand a play on language and improvisation, and also an academic-intellectual exegesis, all the time bringing forward hermeneutic questions such as what

can we know, and how can we know? How can musical-poetic performance create, through resonance and rhyme, a proper form of truth?

‘Krono-Metre: Catalogue Out of Time’, the original stimulus for this chapter, is based from Hesiod’s poem, the *Theogony*. It involves thinking about Chronos, and Time itself, and, in this performance, how one can make sense, and what it means to make sense, when one is thinking or speaking through words, tropes, images and narrations. The chapter then thinks about ‘practice as research’ or ‘research-based practice’ and the consequential deaesthetization of sense, determined by Performance Studies. This involves the method of theatre or dance and the game of sense, in all its complexities, as discovered and articulated during these arts. Gotman says that she seeks to conserve and celebrate the richness of the aesthetic as academic modes of making sense, where there are enormous zones of difference. In conclusion there is not academic reflections on sense, but myth and dream –as connections and disconnections between knowledge and doing, thinking and sensing, art and idea. Here sensing-thinking is a game, a performance or a scene with all the chimeras of affect, reflection and intensity.

The next chapter in this theme is Gabriele Sofia’s ‘The Spectator’s “Making Sense”: An Interdisciplinary Research between Theatre and Neurosciences’. This follows on very well from Gotman’s chapter because it analyses an aesthetic and perceptive reception of theatre, and the relationship that theatrical performance has with the spectator, through a systematic study of the spectator’s perception. Sofia uses cognitive neuroscience as a tool to research this activity, and then thinks about what this means for ‘making sense’. This chapter involves merging theory and practice by integrating elements of science and arts practice to bring forward a making sense of theatre that enables us to understand what is going on in our brains when we engage with this art form.

Sofia begins his quest through thinking about the theatre as a laboratory, and he considers what happens in our brain, when the reaction and movement of mirror neurons activate the motor cortex, as we watch a play or performance. He describes how the actors and spectators create a ‘shared action space’ between them, whilst the actor’s task is to make this space interesting and attractive, to guide the spectator’s attention and make the theatrical experience unique. Sofia then goes on to discuss how

the spectator is making sense of the theatrical experience in terms of a repeated neurological experience of 'motor resonance'. This is defined by the pre-conceptual and pre-linguistic shared action between the spectator and the actor.

The fourth theme is 'Social Applications'. This theme intends to demonstrate how an art practice affects and can generate a sense of community. The chapter by Margalit Berriet and Patricia Creveaux, from *Mémoire de l'Avenir*, is the first in this theme. It describes the ethos and actions of this organization, which demonstrate their methods of using art to make sense of the world, to connect people within this world, and to provide a means of communication between different cultures. As such art provides a diplomatic, ethical and pedagogical tool that demonstrates the social applications of Making Sense.

In this chapter we learn about this organization. *Mémoire de l'Avenir* calls itself 'apolitical' and 'aconfessional'; it was created in 2003 by the artist Margalit Berriet. It groups together contemporary artists from all around the world who work in a broad spectrum of mediums and disciplines. The organization has a programme of intercultural actions and an artistic and pedagogical vocation set towards the central themes of *difference* (i.e. the fact that we are all different. Maintaining this difference is a fundamental right.) and the discovery of the *Other* (i.e. thinking about the world and other people who are separate and different to yourself, and taking into account their individual rights and views). Its objective is to develop tools of sense and reflexion, as the reception and acceptance of the memory of this Other in terms of their difference. The methods of *Mémoire de l'Avenir* have resonance on the individual in society, in relation to the comprehension and the vision of the Other and of the world.

Using the anthropological viewpoint of Emmanuel Anati, the organization is interested in the symbol, which in their view offers a universal pallet of signs and references that are found across the world. The symbol composes an infinity of ways of expressing a unique message, like a matrix of our fantastic diversity. According to *Mémoire de l'Avenir*, symbols allow us to have the power to communicate successfully with people who come from different cultures. *Mémoire de l'Avenir* then use symbols to provide diplomatic tools in cultures with conflict.

The next chapter in this theme is a second by Pierre-Antoine Chardel, entitled 'Lever le voile de l'ignorance : du contrôle social aux pratiques des arts'. This chapter begins by using Stiegler's philosophy to provide a theoretical analysis of our contemporary situation, as it is run by what Deleuze calls 'societies of control'. Chardel says that the consequences of this form of power, as an instrument of social control, entails the capture of attention and proletarianization of consciousness. This basically means that it changes and controls the way we think. He then talks about Stiegler's notion of the organological dimension of our malaise, and the economy of affects which it sustains.

Chardel then moves from this steeply theoretical analysis to discuss what are art practices and modes of subjectivity in response to this diabolical situation. Here we can see how the project of this book, making sense through art, fits into the thesis of this chapter. Chardel goes on to examine how an art practice relates to and builds a community, which demonstrates its social application. Chardel says, through Félix Guattari, that art transforms the modes of production in life, involving the forces of work and desire, and using the methods and principles which transpose the human activities onto an ethical plan. In conclusion, Chardel states that alliances of certain artistic practices and new technologies could contribute to reinforce modes of individual and collective productions of subjectivity. The point of discussing the production of subjectivity is to find the means of cultivating conditions to formulate better ways of living together and building a community.

The final theme in this book includes four chapters that describe artworks created and shown at or as a result of the second Making Sense colloquium. Claudiane Ouellet-Plamondon created a sculpture for the 2010 colloquium made from different colours of encircled coils of electronic wire. She named this piece *La Planète rhizomique*. With the careful contortion of different colours and twisting shapes that composed this sculpture, Ouellet-Plamondon hoped to discuss the extension or meaning of the human in terms of Stiegler's notion of 'transindividuation', alongside engaging with the Deleuzian logic of the rhizome. The electronic wires symbolized contemporary communication, electric cables, and the technology that connects us all as humans. Their different colours referred to

different physical properties of the earth. As a result the wires' cascading cluster presented a reflection, from an environmental symbolism, which presents a philosophy about the exteriorization of human relations.

This involves interpreting making sense through connections of aesthetic as well as collective, social, electric and biologic fields, in order to understand the transformation of information in the brain, to establish communication between people through contemporary technologies. These regards are Stieglerian, and Ouellet-Plamondon spends a large part of her chapter discussing Stiegler's philosophy (and its origins in Simondon), using it to help make sense of the rhizomatic planetary elements she reads from her own sculpture. She also thinks about how her chosen medium makes this sculpture, and its art historical place in Modernist and Constructivist movements. The chapter concludes with the rhizome, as a logic of thinking which captures the constant and dynamic flux and interactivity of the brain and the contents in the brain. The rhizome thus concerns the process of the acquisition of knowledge, and the process of making sense. Ouellet-Plamondon traces this process in the brain through the electric wires in her sculpture.

The following chapter is an excerpt from a novel written by Florian Forestier, *Le Fil*. This work of fiction presents an impressionistic effort to make sense of sensations received and emotions felt in relation to an encounter with the world. As such it presents a poetic and artistic use of words that open a rhythmic and impassioned tone to this volume.

The next chapter in the book is Janice Perry's 'Making Sense of Making Sense', which is Perry's description of her web-based artwork and video that she made at the colloquium as artist-in-residence. In this article Perry responds to what happened at the colloquium, in terms of the academic scholarship provided by Bernard Stiegler, and also the ethos of the whole project of the colloquium as 'a collectively run entity striving to decentralize power and break the rules of traditionally structured conferences'. In particular, Perry's chapter, like her artworks at the colloquium, presents a collaborative practice which activates what Stiegler means when he talks about the amateur.

In her chapter Perry describes the artworks she created at the colloquium. One was an event created on Facebook where Perry invited people

to answer the question, 'What makes you feel powerful?' This project created an interactive space on the world wide web with the aim of addressing 'the myriad nuances and incarnations of power'. It connected people in cyberspace in a way that generated itself a transformative power and coherence from the connection and collaboration of each participant. Perry also describes the video she made at the colloquium, which comprised of clips of the location, setting and semiotics of this event. The video proceeds from shots of the area around the Centre Pompidou, alongside the efforts to make sense and source meaning from the different languages of the speakers (English and French), and the shamanic movement and dancing that concluded the colloquium. Perry then presents some photographs from her video to end the book with a graphic sense of how Making Sense evolved at the colloquium in 2010.

The final chapter in the book is by Prometheus, an international group of artists who exhibited in the Salle Piazza of the Centre Pompidou for the two-day duration of the colloquium in 2010. In the first part of this chapter they present a bold assertion with their mission statement, saying that they assemble as artists 'to speak truth to power'. This statement presents five points about the essential values that they believe art has, and what they wish to do from them, ultimately wishing to build a community to assemble like-minded artists and thinkers who want to ameliorate, stimulate and invigorate the current art world. This ambition directed the curation of Prometheus' exhibition at the colloquium.

The second part of Prometheus' chapter is a view of a film and discussion by Frank O'Cain, Rebekah Samkuel, and Cristina Bonilla, which was also presented at the colloquium. This emphasizes the sensual aspects of creating powerful art, which aligns it to the Making Sense ethos that seeps through this entire book. Third, in this chapter Xéna Lee presents 'The Story of Prometheus' in terms of how this group of New York artists came to be, how they propagate their artistic values and principles, and then how they consequently offer a timely and insightful making sense of the world. Finally Prometheus offers us 'A Human Manifesto'. This is a powerful and poetic list that reiterates in some detail the beliefs and standards that define and inspire Prometheus' practice. In many ways this manifesto offers us a conclusion to *Making Sense: Merging Theory and Practice* because of the

way that it offers us both a theoretical understanding of how the language of art makes sense of the world, through the form of such poetic written prose, and also the way that it specifically describes how the practice and process of making art provides this making sense.

PART I

Stiegler Dialogues

Shakespeare-to-Peer: Entretien avec Bernard Stiegler

Propos recueillis par Eric Foucault, à l'IRI, Paris,
le 21 juillet 2010

Bernard Stiegler a pour projet d'écrire un ouvrage qui s'intitulerait *Le Temps des amateurs*. Il ne s'est pas fixé d'échéance quant à sa publication et accumule des textes depuis plusieurs années. Il a commencé à rendre publiques certaines réflexions sur ce sujet, notamment au travers d'articles parus dans la presse ou de conférences données en diverses occasions. Il s'agira d'une publication personnelle, mais cette étude s'appuie sur la collaboration de personnalités telles que Catherine Perret ou Alain Giffard..., membres de l'association Ars Industrialis, dont Bernard Stiegler est le président.

NOTE DE LECTURE : Avec Ars Industrialis, Bernard Stiegler et ses camarades développent des outils numériques dans le cadre d'une économie de la contribution. Wikipédia a été un premier exemple de ce type d'outils qu'ils invitent à dépasser, mais continuent de défendre néanmoins. Cet entretien sera donc ponctué de notes de renvoi dont certaines s'appuient sur Wikipédia, d'autres sur le site d'Ars Industrialis <<http://www.arsindustrialis.org>>.

Les artistes sont des amateurs à plein temps

ERIC FOUCAULT : *Depuis un certain temps, vous accumulez du matériau sur la figure de l'amateur, qui nourrira votre future publication. Néanmoins, vous avez déjà le titre de cet ouvrage, Le Temps des amateurs. Pour quelle(s) raison(s) ?*