



The European Graduate School
EST. 1994

April 1 – April 12, 2017

SPRING SESSION

MALTA VALLETTA

Geert Lovink
Hubertus von Amelunxen
Christopher Fynsk
Anthony McCall
Robert Brewer Young
Gilles Colliard

The European Graduate School, established in the Swiss mountains in 1994, offered its first seminars in Valletta in April 2016. A full seminar session (six seminars) will take place in October 2017 in Valletta. This spring the EGS is extending an invitation to the public (artists and academics not currently enrolled at the EGS) to participate in four seminars (April 1 – 12, 2017). Details below.

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Seminars in Valletta, Malta, Fort St. Elmo

April 1 – 12

3 – 7 pm

SPRING SESSION

VALLETTA, MALTA

A public concert with Gilles Colliard will take place at the St. James Cavalier Cultural Center on Tuesday, April 11, 3.30pm, Studio B

The EGS is pleased to announce the following public evening lectures at Fort St. Elmo, 8 pm.

April 3rd
Geert Lovink
(Amsterdam)

April 6th
Hubertus von Amelunxen
(Berlin)

April 8th
Christopher Fynsk
(Pittsburgh/New York)

April 9th
Stefan Sorgner
(Rome)

April 11th
Anthony McCall
(New York)

For students that do not require credits, the attendance fee is 150 EUR per seminar (12 hours). For three seminars, the fee is 350 EUR and for the complete series of four seminars, the fee is 450 EUR.

Once students have registered, a temporary e-mail address (egs.edu) will be assigned to enable access to the Google classrooms established for the seminars (with reading materials).

Enrollment in each seminar is limited to 25 students.

The closing deadline for seminar enrollment is March 24, 2017.

For registration please write to Sarah Hannis: admissions@egs.edu

For general inquiries please write to Nemanja Mitrovic: nemanja.mitrovic@egs.edu
For more information about EGS faculty please see: <http://egs.edu/faculty>

Seminar with Geert Lovink, Amsterdam (4.5 ECTS credits)

Division of Philosophy, Art and Critical Thought

Spring Session / April 1–3, 2017

CURRENT CRITICAL INTERNET CULTURE

This seminar consists of three (four-hour) sessions in which I will cover a number of aspects of critical internet culture. We will discuss developments, concepts, theories and authors, look at documentaries and, of course, websites and apps. What is the social media ideology today and why is it so powerful? In the first session we look at internet criticism after 2008 and get an overview of the contemporary literature from Nicolas Carr's *The Shallows*, Bernard Stiegler, Peter Sloterdijk and Sherry Turkle and fast-forward to the platform (capitalism) analysis of Benjamin Bratton and Nick Srnicek. Day two is dedicated to the critique of social media: Evgene Morozov, Douglas Rushkoff and *Unlike Us*/Robert Gehl, and we look into internet revenue models and blockchain/bitcoin critiques. On the third day we discuss digital publishing strategies, offline libraries and search engine aesthetics.

READING LIST

Geert Lovink, *Social Media Abyss*, Polity Press, Cambridge, 2016.

Geert Lovink, "Before Building the Avant-Garde of the Commons", in: *Open! Platform for Art, Culture & the Public Domain*, November 1, 2016.

<http://www.onlineopen.org/before-building-the-avant-garde-of-the-commons>

Geert Lovink, "On Social Media Ideology", in: *e-flux*, no. 75, September 2016.

<http://www.e-flux.com/journal/75/67166/on-the-social-media-ideology/>

Geert Lovink and Yuk Hui, "Digital Objects and Metadata Schemes", in: *e-flux*, no. 78, December, 2016.

<http://www.e-flux.com/journal/78/82706/digital-objects-and-metadata-schemes/>

Seminar with Hubertus von Amelunxen, Berlin/Saas-Fee (4.5 ECTS credits)

Division of Philosophy, Art and Critical Thought

Spring Session / April 4–6, 2017

PHOTOGRAPHY – IMAGE OF THE BECOMING

Before the invention of photography in the first third of the 19th century, questions about the origins of language and scripture were discussed in literature and philosophy. Is scripture the image of

the spoken word and would language one day be replaced by the image? After the invention of photography the technical image was quickly conceived as a truth never previously attained as a medium of communication. The synchronicity of the event and its signature would be compared only to music, where the sound resonates its origin.

The seminar will think loudly about the relations between photography, the event and the sound, historically going back to the origins of photography in light of today's misconceptions of "post-fact", "post-truth" and other post-isms. We'll draw a circle of significations, remain with the fundamental texts on photography and share a close reading of some of them, in the presence of photography.

READING LIST

Walter Benjamin, "A Short History of Photography", Amazon Digital Services LLC, 2011.

Walter Benjamin, *The Work of Art in the Age of Its Technical Reproducibility*, The Belknap Press, Cambridge and London, 2008.

Roland Barthes, *Camera Lucida*, Hill and Wang, New York, 1981.

Roland Barthes, "The Third Meaning", in: *Image, Music, Text*, Fontana Press, London, 1977, pp. 52-68.

Susan Sontag, *On Photography*, Rosetta Books LLC, New York, 2005.

Susan Sontag, *Regarding the Pain of Others*, Picador, New York, 2003.

Judith Butler, *Frames of War. When Is Life Grievable?*, Verso, New York, 2009.

Vilèm Flusser, *Towards a Philosophy of Photography*, Reaktion Books, London, 2000.

Seminar with Christopher Fynsk, Pittsburgh/New York (4.5 ECTS credits)
Division of Philosophy, Art and Critical Thought
Spring Session / April 7–9, 2017

HANDCRAFT – THE QUESTION OF THE HAND, THE QUESTION OF CRAFT

This seminar is conceived as a form of »accompaniment« to the work of Robert Young (specifically, his handicraft as a luthier, and the musical events he is involved in curating in Malta). It will accompany in a philosophical mode by asking about the nature of work with the hand.

Heidegger described the work of thought as involving the hand. Is it properly described as handicraft? What is the relation between the practice of thought and the art involved in crafting a musical instrument, or performance with that instru-

ment? Can we describe a thought in handicraft? Can handicraft teach us something about thought? We will consider Heidegger's scattered remarks about the hand, considering *What is Called Thinking?* and selections from his essays on language and „The Anaximander Fragment.“ We will also consider his remarks on the relation between handicraft and art in „The Origin of the Work of Art.“

READING LIST

Martin Heidegger, *What Is Called Thinking?*, Harper & Row, New York, 1968.

Martin Heidegger, *On the Way To Language*, Harper & Row, New York, 1971.

Martin Heidegger, "The Origin of the Work of Art", in: *Off the Beaten Track*, Cambridge University Press, Cambridge, 2002, pp. 1-56.

Martin Heidegger, "The Anaximander Fragment", in: *Off the Beaten Track*, Cambridge University Press, Cambridge, 2002, pp. 242-281.

Seminar with Robert Brewer Young (London, Montfa), Anthony McCall (New York), Gilles Colliard (Toulouse, Barcelona) (4.5 ECTS credits)
Division of Philosophy, Art and Critical Thought
Spring Session / April 10–12, 2017

MUSIC–DRAWING – MATHEMATICS

The seminar will begin with a screening of a number of performance works by Anthony McCall: "Landscape for Fire", "Five-Minute Drawing" and "Crossing the Elbe", followed by a live showing of the first of the solid light films "Line Describing a Cone", where the students can experience a work that is at the same time a film, a drawing, a sculpture, and a performance. McCall will then use these films, as well as his own

larger body of work, to discuss the inter-sections between sculpture, cinema, drawing, performance and projection. He will propose that "temporal structure" is the key idea that connects these categories.

Robert Young will take up the Euclidean themes present in McCall's work and use drawing as a tool to explore axiomatic systems, infinity, irrationality, temporality and music. Participants will be furnished with compass and dividers and be introduced to drafting the simple forms found in nature (and Euclid) that are used to construct all early Islamic and Renaissance architecture. Participants will be led through drawing a viola and a close reading and geometric construction of Euclid's Fifth Postulate. This will expose the limits of axiomatic systems and open the horizon to a Nietzschean perspectivism (»More eyes, different eyes!«) on composition and philosophical practice. Violinist and composer Gilles Colliard will be playing and unpacking musical excerpts during the seminar that allow us to directly encounter the harmonic, proportional systems we explore through drawing.

We will finish with a public performance of solo repertoire for violin and simultaneous live drawing in architectural spaces that encompass the themes of the seminar.

READING LIST

The 13 Books of Euclid's Elements, Cambridge University Press, Cambridge, 1908.

François Denis, *The geometric principles of string instrument-making in Brescia*, online source

<http://infoluthier.free.fr/francois%20denis/resources/Articolo.Denis.pdf>

Anthony McCall, *Notebooks and Conversations*, Farnham Lund Humphries, 2015.

Anthony McCall, "Line Describing a Cone and Related Films", in: *October*, vol. 103 (Winter, 2003), pp. 42-62.

