

We could live as particles of the sun

A cosmist theory workshop by Cristina Moraru.



Monday 25 & Tuesday 26 June 2018

6.30 - 8.30 PM

Arthur Cravan Foundation

via Aleardi 11, Milano

Workshop program:

Monday 25, 6.30 - 8.30 PM: Presentation of the cosmism philosophy; configuration of working teams that will explore the cosmist theory according to their similarities in thinking about art and cosmos, and their preferred medium of work (drawing, sketching, writing, etc.)

Tuesday 26, 6.30 - 8.30 PM: Projection of two works of art related to this cosmic theme: *The Communist Revolution Was Caused by the Sun*, 2015, made by Anton Vidokle and *The Factory of the Sun*, 2015, made by Hito Steyerl. Interpretation of the presented works according to a given methodology. Conclusions. From 8.30 PM: aperitif and dinner.

Free entrance. Reservation suggested. The workshop will be in English.

To participate please contact mail@cosecosmiche.org

Statement

The earth is not a prison. Although, in our times, people appear caught up in their everyday life, depending fervently on their social environment and its structure, on their political principles, their cultural beliefs and their economic stratagems, while nurturing a cosmic anxiety, a fear of the unknown, a disquietude concerning anything beyond their regulated sphere. Human beings have a fascination for the cosmos that never seems to diminish. The Cosmos may offer an answer to any concern about life, time or death, it could reveal the absolute truth, help us escape our human condition and allow us to remediate the biggest flaw in our design: our mortality (Anton Vidokle).

In this context, what is identified as a necessity is the idea that art should overtake technology in order to improve life, because art, unlike technology, cannot become obsolete. Art can be restored, while technology is replaceable. An art object is cared for, increasing in value over time, while a technological object is replaced and devalues in time. Thus, summing up the thought paradigm of Russian Cosmist philosopher

Nikolai Fedorov, art can incorporate and extend technological means in order to achieve humanity's compelling and fundamental need for immortality. We should trust in art's capacity to improve life, rather than in industries, promising a better life through technological means, given that an artwork in a museum can become an extension of the human body - towards technically produced immortality (Boris Groys).

Thus, art can do anything: it can extend our life, reinvent our bodies, resurrect us from death, it can make us immortal, self-sustainable and it can offer us the possibility of exploring the entire universe. This is the paradigm of thinking which motivated my project - consisting in a workshop intended to analyze the possibility of restructuring the culture, the society, the politics and ideology, in every aspect of human life, in order to achieve the somehow 'senseless' purpose of attaining immortality.

Description of the 'senseless project'

The theme of the workshop revolves around the cosmist idea that death is not natural, is just an error in a certain life process that it can be overcome through scientific research in all the fields of knowledge, including art. Cosmist philosophy identifies the need to search, using all our technological means and methods of investigation in all our fields of scientific research – including art, for ways to make our bodies evolve and adapt to life in outer space. How can we live without oxygen and become self-sufficient like some types of plankton that can derive sufficient energy from sunlight without the need to consume anything else (Anton Vidokle and Hito Steyerl).

In other words, we should renounce our human condition; we should abjure our devotion to the physical body and learn to live like a plant or an object. Nikolai Fedorov takes this idea even further and envisions a world in which we would disavow our existence as subjects and choose to be objects – not technological objects that are used and devalued through time, but art objects, which are cared for and are not replaceable: objects that can be restored – animated, but are immortal objects.

Other concepts discussed are: the production of time (Antonio Negri), the cosmic circulation of energy, the blood rejuvenation community (Alexander Bogdanov), the telepathic sphere of reason (Vladimir Vernadsky), the superintelligence and the post-humanism.

Methodology of work:

The workshop will analyze the writings of the cosmist philosopher Nikolai Fedorov, with an insert from a contemporary philosopher who was concerned about this problematic: Boris Groys. The practical part of the workshop will consist in dividing the participants by teams, according to their similarities in thinking about art and cosmos, and then interpreting, by using a given methodology, two works of art related to this cosmic theme: *The Communist Revolution Was Caused by the Sun*, 2015, made by Anton Vidokle and *The Factory of the Sun*, 2015, made by Hito Steyerl. The methodology will implement a complex apparatus of interpretation relating to a structural field of hybrid theories applied in the process of analyzing the contemporary artistic phenomenon.

This hybrid theories will appropriate different concepts which belongs to other disciplines, connected to the studies of the contemporary artistic productions, and could generate new directions of studies which could articulate new theories. And by this, it will complete the intention of the cosmist philosophy, which wanted to involve a wide range of disciplines its research, considering that in its interdisciplinarity it will find methods

to provide solution for any given problems, including human death. **This interdisciplinary approach will also open the possibility of participating in this workshop to individuals with different scientific backgrounds.**

Results:

The results will consist in an edited publication with the outcome of the workshop. Each participant will have to write about their approach on cosmist theory and their conclusions after the workshop. I will provide an editorial introduction, contextualizing the themes proposed by the participants. The publication will be supported by the Center for Aesthetics and Artistic Research, from the George Enescu National University of Arts (Iași, Romania).

Cristina Moraru (1987) is an art theoretician, curator and editor from Iași, Romania. She has a PhD in Philosophy and Social-Political Sciences at the “Al. I. Cuza” University, Iași, Romania and she is teaching at “George Enescu” National University of the Arts (UNAGE) Iași. She is the editor of the volumes published by the Research Center of UNAGE and (co)editor of the academic journal *Studies in Visual Arts and Communication*. She is a founding member of The Centre for Contemporary Photography (C_F_C) Iași, and she participated in international studies programs at the The National Center of Competence in Research (NCCR) Iconic Criticism, University of Basel, at the Collaborative Research Center “Affective Societies”, Freie Universität Berlin, at the Salzburg International Summer Academy of Fine Arts, at the East European Performing Arts Platform (EEPAP) Lublin, and other independent institutions. She published articles in academic journals and participated in conferences organized by national and international universities.

SENSELESS RESIDENCY 2017-2018, curated by Cose Cosmiche. The Arthur Cravan Foundation announces a residency programme and provides a place for developing and working on projects deemed to be “senseless”: beyond the good common sense, standards, norms and normalizations (conscious or unconscious) of the artistic and intellectual production of the time... of this time.

The Arthur Cravan Foundation, inspired by the Dadaist performer A. Cravan, is dedicated to supporting, producing, and promoting projects and ideas deemed to be “unrealizable,” “non-conventional” and “No Future”.

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Image: Anton Vidokle, Film still from *The Communist Revolution Was Caused By the Sun*, 2015.