

Symposium: Rhythm & Event

10.00 – 19.30, Saturday 29 October 2011

King's Anatomy Theatre & Museum, 6th Floor, King's Building
King's College London, Strand Campus, London, WC2R 2LS

PLENARY SPEAKERS

Dr Matthew Fuller (Goldsmiths College) & Dr Andrew Goffey (Middlesex University)
Dr Angus Carlyle (London College of Communication, CRiSAP)
Dr Jussi Parikka (Winchester School of Art/ University of Southampton)

PLENARY ABSTRACTS

Matthew Fuller & Andrew Goffey

Sort, Work and Recurse: the stratagematic rhythmns of grey media events

Grey media events emerge from and disappear into the imperceptible rhythms of background noise. They are written into work systems, social networks, and the failures and workarounds of such. A grey event is the indeterminate switching from one kind of setting to another, a loop being initiated, nothing noticable happening, a faint stirring amongst the pages of a manual no-one ever reads, an cloudy unease generated by managerial brainstorm and corporate overcompensation for collapses that are impending or imagined. Grey media events are secreted by the rhythmic throbs of experience undergone by the abstract infrastructures of the present day.

The stratagematic approach of Evil Media is to draw out means to make these formations of rhythm and event tractable and amenable to manipulation and we present stratagems for sorting, recursion and workflow.

Matthew Fuller is author of various books including 'Media Ecologies, materialist energies in art and technoculture', (MIT) 'Behind the Blip, essays on the culture of software' and 'Elephant & Castle'. (both Autonomedia) With Usman Haque, he is co-author of 'Urban Versioning System v1.0' (ALNY) and with Andrew Goffey, co-author of the forthcoming 'Evil Media'. (MIT) Editor of 'Software Studies, a lexicon', (MIT) and co-editor of the new Software Studies series from MIT Press and of the journal Computational Culture, he is involved in a number of projects in art, media and software and works at the Centre for Cultural Studies, Goldsmiths, University of London. <http://www.spc.org/fuller/>

Andrew Goffey is an academic, writer and translator. He is the author (with Matthew Fuller) of Evil Media (MIT), the editor (with Eric Alliez) of The Guattari Effect (Continuum) and the translator of Isabelle Stengers and Philippe Pignarre's Capitalist Sorcery (Palgrave). He is currently working on a monograph on the micropolitics of

software culture and is editing a collection of essays on Alfred North Whitehead and recent developments in metaphysics. His translation of Felix Guattari's *Schizoanalytic Cartographies* will be published by Continuum next year. He is a co-editor of the journal *Computational Culture* and he works in the Media Department at Middlesex University, where, amongst other things, he runs a cross-disciplinary Masters programme in creative technology.

Angus Carlyle

Scales of Rhythm

The presentation emerges out of a research project that focuses on the experiences of the last farming family who still live at the end of the runway at Narita International Airport in Japan, erstwhile neighbours long since departed, their land transformed into steel and concrete. This organic farm, its fertility assured by the weathering of volcanic ash thrown out by Mount Fuji, provides a point at which to test the scales of rhythm: the heating and cooling of the seasons, the shifting topographies of flight, the cycles of sowing and harvest, the bending and stretching of the body at work. The presentation will draw out the ways in which different registers of sound can make these different scales of rhythm audible while acknowledging that there are other rhythms whose resonance resists any easy representation.

Angus Carlyle is interested in 'landscape'. He edited the book "Autumn Leaves: Sound and Environment in Artistic Practice" and compiled the Quartz Award-winning album to accompany it. With Irene Revell, he curated the "Sound Escapes" show at Space in London in 2009. He works with Cathy Lane at CRiSAP at the University of the Arts London.

Jussi Parikka

The Aesthetico-Technical Rhythm

Despite the insistence on the objective materiality as a grounding for technical media culture, a key realization that framed also technical media was that of rhythm – or more widely vibrations, waves, rhythms, and patterns. From the 19th century discoveries concerning Hertzian waves and Fourier transformations, Helmholtz and Nikola Tesla to mid 20th century research into brains and brain waves mapped and modulated through EEG (W.Grey Walter and the British Cybernetics), and onto contemporary digital culture of algo-rhythms (Miyazaki 2011), this talk maps a short genealogy of rhythmic technical media. The talk focuses especially on the epistemological mapping of sound words by the Institute for Algorhythmics (Berlin), and argues for an aesthetic-technical connection to think through the sonification of non-sensuous digital worlds. Referring to Wendy Chun's (2011) ideas concerning the invisibility-visibility pairing in digital culture, the talk addresses not code, but rhythm as the constituting element for technical media.

Jussi Parikka is Reader in Media & Design at Winchester School of Art (University of Southampton) and Adjunct Professor in Digital Culture Theory (University of Turku, Finland). His writings have addressed accidents and the dark sides of network culture (Digital Contagions, 2007 and the co-edited volume The Spam Book, 2009), biopolitics of media culture (Insect Media, 2010, the co-edited special issue of Fibreculture “Unnatural Ecologies”, 2011 and the edited digital book Medianatures, 2011) and media archaeology (the co-edited volume Media Archaeology, 2011 and the forthcoming book What is Media Archaeology?, 2012). Website and blog: <http://jussiparikka.net>