

Mystical Pragmatism: Philo-fiction and invention

Anne-Francoise Schmid and Tony Yanick

FCUL

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What are **integrative objects**? They are not directly apprehensible, so we cannot decide immediately if an object is or is not integrative. It is not a question on ontology, but a methodological quest. These objects are a device to understand new ones, which are no more synthesizable. They are objects, but the principle of their unity is lost. It is not a question of uncertainty, it is more fundamental, about the status of our knowledge, philosophical, scientific or artistic.

Anne Francois Schmid and Tony Yanick ask us to explore with them the non-philosophical vision of fiction for a Philo-Fiction Workshop: On Integrative Objects. We set out to gain traction on their concept of philo-fiction, participating collectively on the practices that engage with this specialized posture of research and the common understanding of “integrative objects” (Schmid). The integrative object puts the link between architectonic, fiction and point of externality. The concepts of “myth” and “philo-fiction” will be explored to make visible what they call “platforms” of the scientific creation condition. Rather than a methodology, philo-fiction is an operative practice, its operators: fiction, the generic and the future.

Operators neutralize, to expand and implement the generic knowledge with respect to the disciplines “processed”. Fiction combines the object (O) with knowledge (C) with knowledge (O x C in C), the generic breaks down concepts and disciplinary proposals in terms of relatively independent disciplines, future generic reintroduced in the disciplines creating a break in them from the real.

In philosophy, fiction and invention are not the same. Invention is a question of modifications in the structure 2/3 (empirical-a priori/transcendental). For classical philosophy, invention was a question of life or death for a new philosophy, and fiction were not necessary, but a local device. Invention is linked with the system itself. Fiction is not simply the story, but as mentioned above, it is an operator distinct of those of the philosophical perspective or worldview, as well as a method of setting assumptions. There is philosophy, which gives rise to endless stories, but we can construct a fiction that is a kind of new rigor; “a committed philosophy of philosophy”. Fiction mobilizes knowledge other than that which was made about its use. Any realization of philo-fictional work is subordinated to a point of exteriority, exterior to the limits of the philosophy; an experimental mode of fiction that changes the practice of philosophy:

- 1) It deciphers the concept of philosophy: There is of the empirical, there is of a priori, there is of the transcendental, their links are undone and allow it of new, not predictable. Philosophy becomes a multiple object, without synthesis
- 2) It invents generic posture where the writing is not in philosophies but with philosophical ingredients
- 3) Philosophy tends so to be immersed in a fictional universe

No critics, no corrections as devices of invention of new philosophies. The collective intimacy is a condition to reconstruct the multiplicity of philosophies as an object of research. Each philosophy can be a dimension of this space, each philosophy can be an occasion to deconstruct another. This is no possible in the unique space of a particular philosophy.

Collective intimacy gives in the same time the relationship between a philosopher and his knowledge of the other philosophies. We create a new philosophy when we make passages, we have a posture about philosophies. The relation of a philosopher and the philosophy is also complex, it is knowledge, but it is in the same time the postures about this knowledge. Thus, collective intimacy gives another meaning of the multiplicity of philosophies. It is an equivalent of “mannerism” in art.

Anne and Tony have a working book (in editing phase) on pedagogy and collective intimacy as well and much of the readings and practices will come from this.

On Anne-Francoise Schmid

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Member of the editorial committee of the interdisciplinary scientific journal *Natures, Sciences, Sociétés* (EDP Sciences), of *Philosophia Scientiae* (Poincaré Archives, Kimé éditions), and of *Russell. The Journal of the Bertrand Russell Research Center* (McMaster University, Ontario, Canada)

Honorary associated professor of INSA de Lyon, associated to the Chair of Theory and Methods of Innovative Design, MinesParisTech, and to Poincaré's Archives (Laboratoire de Philosophie et d'Histoire des Sciences – Archives Henri Poincaré », UMR 7117, Université de Lorraine). Specialist of Poincaré's philosophy, editor of Bertrand Russell and Louis Couturat. Philosopher among the scientist's (EPFL, INSA, MinesParisTech, INRA), she is co-founder of the generic epistemology. Currently, she is writing with Muriel-Mambrini-Doudet "A Manual for the future sciences". In parallel, with non-standard philosophy, she is searching a style to write with the philosophies without depending on one of them in particular, a generic mode of writing.

Jean-Marie Legay & Anne-Françoise Schmid, *Philosophie de l'interdisciplinarité. Correspondance (1999-2004) sur la recherche scientifique, la modélisation et les objets complexes*, Paris, Pétra, 2004.

Bertrand Russell, 2001, *Correspondance sur la philosophie, la logique et la politique avec Louis Couturat (1897-1913)*, edition Anne-Françoise Schmid, Paris, Kimé, 735 pages.

Tony Yanick is a Philosopher, media-theorist, computer engineer, multimedia artist, and musician from the United States. He holds a Master of Science in computer engineering with a concentration on mobile robotics and artificial intelligence, as well as an interdisciplinary Master of Arts in philosophy and world literature. He has spoken on philosophy, film, media, and technology internationally. He has had work installed in galleries in Germany (Working City), Prague (Artificial Cinema at Tranzit Gallery), Austria (Working City at Destination Vienna 2015), Istanbul (Chronic Cinema), New York City (The Fixers: Naudia Loftis), Cleveland (Working City & The Fixers: Naudia Loftis). Currently, he is working with internationally acclaimed filmmaker Robert Banks Jr. towards the completion of his very first feature-length film, *Paper Shadows*. *The Fixers: Naudia Loftis*, is a documentary piece commissioned during the Republican National Convention that received National attention during its showing. Art critic, Lori Waxman, has recently reviewed his work stating, "Yanick had the eerie prescience to make films about [the melancholy produced by the upsetting event of Trumps election] ahead of time."

In addition to these events, Tony was the former production editor of the transdisciplinary journal and publishing platform &&& (tripleampersand.org), as well as the production editor for the *Deleuze Audio/Visual Journal* (Deleuze A/V) since 2013. He was the head in development of a platform for collaborative research and digital pedagogy, where Tony was the conveyer of The New Centre for Research & Practice and former co-organizer for its first three years of operation. He is currently working on a new platform that focusing attention to transversal research creation and publication using the film-essay or video-essay as the generic form of collections to share and revision along with a collaborative community.

Currently, he is working towards experimenting in the development of a methodology of science-fictional practices, expanding beyond its literary form (including speculative philosophy, "philo-fiction", and design fiction), investigating the generic capacities of temporal displacement/disturbance and anachronistic temporalities. This is an attempt to create revive the optical, liberal, and aural unconscious aided by projections of fictions — the role of myth and fictioning therefore transgresses its aesthetic component to engage in a real political role — collective libinization of politics through capture of collective desire and deployment of affect. This study attempts to assess the myth-making

and fiction power that calls upon operational futurity as an articulation of the sensible (the making and manipulation of synthetic—optical and sonic—images that may have a real transformative traction on the world (i.e. through world-building capacities of design fiction and speculative artistic practices). Lastly, this would also include manipulations of the archive (both fictional and real, past/potential/futural) as a form of constituting knowledge production, describing possible worlds as fictions of possible futures, designing scenarios of abduction, engaging proleptic and prospective mnemonics of anticipation and contingency, re-enactment and revisionary archeologies.