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ARTICLE

NODE: "ART AND SPECULATIVE FUTURES"

A manifesto for metallic avant-garde. Art as machinic phylum in Pieter Jansz. Saenredam, Marek Konieczny, Raphael Rogiński and Arslanbek Sultanbekov

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Abstract

In *Bergsonism*, Deleuze builds on Bergson's method of intuition advocating the decomposition of composites along divergent lines in order to identify the braided co-implication of (1) the virtual intensive multiplicities and (2) the actual extensive multiplicities. Both types of multiplicities constitute but two different dimensions of a single, self-differentiating difference, "élan vital as the movement of differentiation" (1988, p. 91). The concept of *machinic phylum* and the corresponding practice of metallurgy follows in *A Thousand Plateaus* as a radical mutation of Bergson via Simondon and Leroi-Gourhan, putting duration into things, and thus giving voice to matter and its inhering forces. Machinic phylum — encapsulated in metals and their conductive powers and as such weaponised by Turco-Mongol nomads — is confluent with the vision of the avant-garde. Forged by Marinetti, amongst others, the project of the avant-garde has promised to disorganise the human by fostering encounters with inhuman life. The formulation of machinic phylum/metallurgy echoes *Bergsonism* in its correlation of unformed energetic potentialities and their actual crystallisations into a "technological lineage" (Deleuze and Guattari, 2003, p. 406). The ensuing co-implication is — to borrow a phrase from *Difference and Repetition* — this "something in the world [that] forces us to think. This something is an object not of recognition but of a fundamental encounter" (Deleuze, 1994, p. 139).

The following paper uses the neo-avant-garde art-work of the Polish engineer-turned-artist Marek Konieczny; the music of the contemporary Polish-Jewish jazz guitarist Raphael Rogiński, and the desonant *kilkopuz* folk by the Nogai artist Arslanbek Sultanbekov, to forge a new transversal lineage that reveals art as technology, an affective weapon serving as a conductor of imperceptible forces. This aberrant trajectory will take us through Pieter Saenredam's

seventeenth-century architectural abstraction; a curious of logic of metallic exfoliation rendered in the body and on 36mm film; and, last but not least, sonic mutations generated by a prepared guitar as well as resonant strings made of horse tail hair. In doing so I would like to propose machinic phylum as a method in the emergent field of the Deleuzo-Guattarian *onto-aesthetics*. Art writing, art research, art philosophy — all thus become a metallurgic practice which resonates with Deleuze's pursuit of the affects of paint(ing) in *Francis Bacon: The Logic of Sensation*, fabulating a nomadic line across periods in art history and speculating about art futures

Keywords

machinic phylum, metallic avant-garde

Manifiesto por una vanguardia metálica. El arte como un filum maquinico en Pieter Jansz. Saenredam, Marek Konieczny, Raphael Rogiński y Arslanbek Sultanbekov

Resumen

En el bergsonismo, Deleuze toma como punto de partida el método de intuición de Bergson, que aboga por la descomposición de los compuestos en líneas divergentes para identificar la coimplicación entretejida de las multiplicidades virtuales intensivas y reales extensivas como dimensión de la simple diferencia autodiferenciadora, “el impulso vital como movimiento de la diferenciación” (1988, pág. 91). El concepto de filum maquinico y la correspondiente práctica de la metalurgia evolucionan en Capitalismo y esquizofrenia como mutación radical de Bergson por vía de Simondon y Leroi-Gourhan, dotando de duración a las cosas y dando voz, por tanto, a la materia y sus fuerzas inherentes. El filum maquinico encapsulado en metales y sus propiedades conductoras, empleado como arma por los nómadas turco-mongoles, confluye con el proyecto de la vanguardia tal y como fue forjado por Marinetti, que prometía desorganizar lo humano fomentando los encuentros con la vida inhumana. La formulación del filum maquinico/metalurgia se hace eco del bergsonismo en su correlación de las potencialidades energéticas informes y sus cristalizaciones concretas en un “linaje tecnológico” (Deleuze y Guattari, 2003, p. 406). La coimplicación subsiguiente es –tomando prestada una frase de Diferencia y repetición– este “algo en el mundo que fuerza a pensar. Este algo es el objeto de un encuentro fundamental, y no de un reconocimiento” (Deleuze, 1994, p. 139).

El siguiente artículo utiliza el trabajo artístico neovanguardista del ingeniero polaco devenido en artista Marek Konieczny, la música del guitarrista de jazz judío polaco contemporáneo Raphael Rogiński y la música popular disonante kłopotuz del artista nogayo Arslanbek Sultanbekov para forjar un nuevo linaje transversal que revela el arte como tecnología, como un arma afectiva que ejerce como conductor de fuerzas imperceptibles. Esta trayectoria aberrante nos llevará a través de la abstracción arquitectónica de Pieter Saenredam, una ontología de la exfoliación metálica pasando por el cuerpo y la película de 36 mm, con guitarra preparada y resonantes cuerdas de crin de cola de caballo. Al hacerlo, quisiera proponer el filum maquinico como método en el campo emergente de la ontoestética deleuze-guattariana. La escritura, la investigación y la filosofía del arte se convierten de este modo en una práctica metalúrgica que encuentra su eco en la búsqueda por parte de Deleuze de los afectos de la pintura en Francis Bacon: la Lógica de la sensación, fabulando una línea nómada a través de las épocas de la historia del arte.

Palabras clave

filum maquinico, vanguardia metálica

Art as untimely machine

As I understand it, the issue of future aesthetics needs to continue to be problematic so as to preserve its creative potential. It needs to renew itself perpetually by inserting cracks into the linear formulation of time. In other words, the question of art futures is irreducible to the reification of an anticipated, calculated or predicted future (Anthropogenic, Anthropocentric, Anthropocenic, Capitalocenic or otherwise) as a sure quantifiable *thing* set in stone, so to speak, or as all-encompassing *knowledge*, or *information*, extracted from an aerial drone vista. Instead, for art to attain its consistency as future, it might be usefully understood in terms of the Deleuzoguattarian “abstract machine” (Deleuze and Guattari, 2005, p. 510-514), i.e. a germinal, open-ended diagram of change conceived as a jagged “cutting edge” of a territorial assemblage. Such an art machine functions as an immanent yet anomalous and transversal process necessarily engaging strata (geological, geosocial, etc.) while remaining irreducible to them. The future aspect of art thus refers to its functioning as a *machine* in the Deleuzoguattarian sense: its (art-)work as “a set of cutting edges that insert themselves into the assemblage undergoing deterritorialisation, and draw variations and mutations of it” (*Ibid.*, 2005, p. 333).

Therefore, returning to the problem of Art and Speculative Futures, one might say that it is not so much a question of a turn toward material things, on the one hand, or a proliferation of multiple alternative and non-hegemonic micro-narratives, knowledges and identities, on the other. The chief question here is rather *how can art be untimely?* that is, to paraphrase Nietzsche, *how can an art-work work* “counter to time, and therefore [...] on our time and, let us hope, for the benefit of a time to come” (Nietzsche quoted in Deleuze and Guattari, 1994, p. 112). In response to this at once ethological, ethical and aesthetic question, this article draws a certain productive mutation of Deleuze, Guattari and their philosophical interlocutors through a series of transversal encounters with diverse art practices. In this way, my experiment seeks to affirm the Nietzschean “belief in the future” (Deleuze, 1994, p. 90) as crucial to formulating new art ontogeneses.

Art as change

For Deleuze and Guattari, *art*— as distinct from its institutional capture by *the arts*— is only ever a question of bringing about qualitative change, of creating freedom via an intensive passage through a limit. The thinkers (cf. Deleuze and Guattari, 2005; Deleuze, 2002) understand art as intensive multiplicity that progressively unravels and thus cannot be subsumed into the category of a transcendent Essence or Form. Art grows as an environment that harbours productive differences in kind and withers as a mere interaction of differences

in degree. Art (cf. Deleuze, 1994) occupies the Nietzschean future of the eternal return whereby only difference returns. What returns is as a repetition of the different, dissimilar and divergent. For Deleuze and Guattari (cf. 1984, 1994, 2005), art does not operate — does not happen — on the level of formal representation, but taps into a single ontological continuum of materials-forces that cuts across the traditional nature-culture, nature-technology, human-animal, inanimate-animate divide. Unlike in Kant, art is not excluded from the infinite, the latter neutralised and reduced to the static realm of the supra-sensible (Deleuze, 1994, p. 321), but taps into cosmic chaos “from which it extracts a chaoid sensation” that preserves and amplifies the vibrations of chaotic forces (Deleuze and Guattari, 1994, p. 206).

Art as mycelial bio-logic

Following Deleuze and Guattari, art can be conceived as a semi-porous membrane, an interface, a conductor and a musical resonance box. Art fosters connectivity between heterogeneous series. Such series are not networked digitally — in the sense of binary, dialectical connections between fixed entities — but through imperceptible catalysts (cf. Deleuze, 1994, p. 118-119). One might say that the thinkers offer a vision of art as intensive, non-digital neural rhizomatic connections that find their correlate in the biological phenomenon of *mycelia*, i.e. vast networks of fungal threads in the soil operating via intensive chemical reactions (cf. Wohlleben, 2016, p. 94-101; Mancuso and Viola, 2015, p. 136-8). As Wohlleben (2016, p. 95) points out, mycelial webs of underground fungal threads occupy a realm “in between animals and plants”. Both-and-neither animal and/or plant, fungal abstract machines enter a zone of indiscernibility between those categorial determinations.

A parallel mycelial bio-logic can be seen in Deleuze’s engagement with Spinoza. What Deleuze shows us in his Spinoza books is a radical reconfiguration of the body. The body is decoupled from the organism and instead endures as a precarious set of relations vibrating with inchoate potentialities. According to Deleuze, the body holds together as a composition of “speeds and slownesses between particles”, distinct yet inseparable from its “capacity for affecting and being affected” (1988, p. 123). Art too has a body in this sense. In fact, it might be conceived as — to borrow Anne Sauvagnargues’s apt formulation — “an affect of force” (2013, p. 37-46). Already in *Spinoza: Practical Philosophy*, the body is defined simply as “life [...] on a plane of immanence” (Deleuze, 1988, p. 123). In turn, *A Thousand Plateaus* approaches the single continuum of non-organic life from many directions. However, particularly relevant for the project of future aesthetics are two formulations. These two are *body without organs* (BwO) (cf. Deleuze and Guattari, 2005, p. 149-166) and *machinic phylum* (p. 395-415); the former conceptualised as an embryo or undifferentiated egg, whereas the latter is confluent with metallurgy

and panmetallism. It must be pointed out that the embryo is not formulated negatively as a blank slate but already implies multiple heterogeneous zones of potential as passages of varying levels of intensity. This metastable distribution already carries within it, or on it, mobile, elastic and reversible entities that Deleuze (1994, p. 78) calls “larval subjects”.

Art as ontogenetic technology

Through an astounding array of syntheses relating to time, unconscious psychic processes, space, matter, metal and art, Deleuze and Guattari offer an account of ontogenesis as a three-dimensional rhythmic multiplicity. Namely, according to the thinkers (1) relations between chaotic forces articulate (2) a heterogeneous, porous and resonant surface, or a field, as a matrix of emergence of intensities. The intensive passages in turn bringing about (3) emergent mobile subjectivations. The account of ontogenesis as machinic functioning or synthesis of a number of co-implicated yet distinct aspects is a refrain that reverberates across all of the Deleuzoguattarian oeuvre. Such vision of complex topological folding performs a mutation of Freud’s mappings of psychic functioning and at the same time complements the Kantian schemata of active faculties, the latter conception heavily critiqued by Deleuze and Guattari for its reactionary capture of potential and stratification of change.

The complex account of qualitative change as conceived by Deleuze and Guattari cannot in any simple sense be reduced to the notion of flows. One further implication of their formulation of metamorphosis is a profound reconfiguration of the concept of technology. Technology is not something uniquely human, man-made, and not something uniquely based on a binary-digital paradigm. Suffice it to invoke the mycelium here as an encapsulation of this alternative technological paradigm. Technology can be understood as a transversal process of emergence that produces larval subjectivities in a metastable environment. Such larval crystallisations are immanent to their milieu and constitute its after-effect. Thought, too, is an emergent phenomenon as it arises in the shock of encounter of a multiplicity. As Deleuze points out, “something in the world forces us to think. This something is an object not of recognition but of a fundamental encounter” (1994, p. 139).

Art as a human alliance

One might also wonder how the Deleuzoguattarian account of metamorphosis relates to the notion of the human. To be sure, the category of the human effects representational and symbolic capture of complex intensive changes in an environment, but at the same time this stratification feeds back into the real as a structuring force

aligned with the processes of axiomatisation of capital. On the other hand, Claire Colebrook (2015, p. 217-34) denounces the category of the post-human as the phantasy of going beyond and before the human. Such a phantasy, as the scholar points out, is essentially humanist and Anthropocentric. Instead, one might follow scholars such as Elizabeth Grosz (cf. Grosz, Roffe and Stark, 2015, p. 18-19), Erin Manning (cf. 2016, p. 233-4) and Brian Massumi (2014, p. 92-3) who use the concept of the *more-than-human*. Alternatively, one might employ the concept of *becoming other-than-human* (cf. Grosz, 2004, p. 63) or, better still, becoming anomalous human — *becoming ahuman*. What is at stake in the above formulations is a vision of an open-ended, non-teleological metamorphosis. Rather than arriving at any particular destination, *more-than-human* designates ongoing modulations of intensity immanent to a particular state of affairs but at the same time harbouring its virtual potential for change.

Art as machinic phylum

The Deleuzoguattarian formulation of machinic phylum — or, in other words, “a technological lineage” (2005, p. 406) — is particularly important as it engages the continuum of materials and forces, as postulated by the thinkers, without giving the ontological priority to the human. In their “Treatise on Nomadology” forming part of *A Thousand Plateaus*, Deleuze and Guattari (2005, p. 404-16) offer a vision of synthesis pertaining to matter. The Deleuzoguattarian vision of matter is encapsulated in material processes related to metals, such as the production weapons and their use by nomadic tribes on the vast expanses of the Great Steppe. As Deleuze and Guattari point out:

What metal and metallurgy bring to light is a life proper to matter, [...]. Metallurgy is the consciousness or thought of the matter-flow, and metal the correlate of this consciousness. As expressed in panmetallism, metal is coextensive to the whole of matter, and the whole of matter to metallurgy. Even the waters, the grasses and varieties of wood, the animals are populated by salts or mineral elements. [...] Metal is the conductor of all matter. The machinic phylum is metallurgical, or at least has a metallic head, as its itinerant probe-head or guidance device. (2005, p. 411)

This metallic synthesis is not so much a case of assigning agency to metals. Instead, it is a matter of the human and the metallic entering — or, better still, composing — a zone of indiscernibility. It is a matter of forging a field of becomings through mutual use, incubation, modulation and mutation.

One might ask *what is* this machinic phylum or rather *how does it function?*

Deleuze and Guattari (2005, p. 404-11) conceive this concept as a plane of matter- in-variation. Matter is understood as a field of

unformed energetic potentialities whose forces already engender singularities, e.g. the particular proportion — the specific relation — of ingredients in a metal. The particular configuration of singularities makes possible certain operations that constitute processes and events of deformation, such as melting. At the same time, the singularities and operations are inseparable from the metal's traits of expression or qualities such as hardness, colour, weight, etc. Extending this logic to art, we might say that the process of emergence of an art-work is inseparable from its material composition. One might also say — after Spinoza — that metals have a particular spatio-temporal configuration that relates to their affects, what they can do. For Deleuze and Guattari, metals and metallurgy encapsulate the workings of machinic phylum whereby matter-energy flows are conceived as inseparable from its singularities and traits of expression. Such a formulation runs counter to what Simondon identifies as the hylomorphic schema. The hylomorphic schema (2005, p. 408-11) refers to the essential discontinuity and opposition of Form and Matter whereby transcendent forms are opposed to devalued, passive matter. Matter in this schema becomes reduced to a passive and homogenous site of moulding or inscription of a fixed form imposed from without. Neither do Deleuze and Guattari (1994, p. 178) subscribe to the phenomenological schema of incarnation and embodiment expressed in its vision of spirit/mind and matter harmoniously clasped together in the flesh of the lived body. Instead, Deleuze and Guattari (2005, p. 409, 562) overcome the matter-form dualism by adopting Simondon's notion of modulation that has only the in-between. Machinic phylum opens up a vision of energetic materiality vibrating with potential,¹ a continuum of materials-forces encapsulated in the figure of the itinerant metallurgist. The smith — the artisan — intuitively and follows flows of energetic matter but at the same time endures as a bundle of relations that become more-than-human. In other words, in the process of forging weapons, the smith becomes a prosthesis that enters into composition with an outside, resonating with and amplifying its forces. The nomadic Scythian curved sabre invoked by Deleuze and Guattari (2005, p. 404-6) as an example of technological lineage might thus be considered an art-work that at once expresses and constructs the world, deforms and assembles it in such a way that the producer and the product enter a zone of indiscernibility. What is produced is not a determinate, single identifiable thing, but a process of becoming, a line of mutation and its affects that exceed the lived, empirical state of affairs. We no longer ask *what* is a sabre — what is an art-work in its essence — but what it can do, *which* are its nuances, thresholds, degrees of intensity, *how much* force and *how long* before it breaks. The curved sabre extends a mycelial sieve that maps the filaments of becoming.

Four experiments in future aesthetics. Art writing as an aesthetic composition of forces

The philosophical thought of Deleuze and Guattari destroys the false dualism and opposition between what is traditionally considered as “art theory” — art writing, art criticism, art history, art philosophy — and “art praxis”. As Erin Manning and Brian Massumi (2014, p. vii-viii) point out, both art and philosophy constitute a practice. Such a practice entails an encounter with an outside and a diagramming of its forces. The following case studies produce a machinic phylum. They attempt to forge a new, transversal lineage that reveals art as an ontogenetic technology. Art writing in itself constructs affective weapons capable of conducting imperceptible forces. Writing on art composes an art practice flush with the world, a composition that might be understood as what Isabelle Stengers (2005) terms “an ecology of practices”.

Experiment 1. 1636: Pieter Jansz. Saenredam— *Interior of the Church of St. Bavo in Haarlem*²

What Walter Liedtke (1982, p. 36) identifies in Saenredam's architectural paintings is a curious feature he terms “elastic planarity”. Saenredam's art-works operate like a membrane oscillating between the perspectival illusion of depth and surface flatness. In this way, his church interiors become tensile surfaces that deform the optical coding of space through perspective. *St. Bavo* creates the hallucinatory effect of a bas-relief that unravels a haptic space whereby the eye assumes the function of touch. The haptic effect is articulated as a close-range view that surveys space by touching, thus disorganising the fixed functions of the senses and creating a BwO. The large column is unmoored from linear time and punctual, homogenous and coded space. It is no longer a representation of the column, but a tubular, cylindrical metallic plane that effects a metamorphosis of the human; it is a threshold that effects intensive passage into a world-yet-to-come.

If Roland Barthes once saw Saenredam's work as a depopulated and objectless aesthetics of silence, this silence is a non-representational realm of whirling planar forces and their affects. To quote Barthes (1972, p. 3), for Saenredam “to paint so lovingly these meaningless surfaces, and to paint nothing else — that is already a ‘modern’ aesthetics of silence”. Portions of the painting, especially around the large gilded organ, depart from the perspectival illusion and instead launch a contorted, Mannerist, manual line that no longer delimits or outlines anything, but is emancipated as Worringer's nomadic line (cf. Deleuze and Guattari, 2005, p. 496-99) expressing art's own non-

1. The Deleuzoguattarian formulation of energetic materiality makes resonance with Karen Barad's “agential realism” attending to the ongoing differential and nonlinear process of “mattering” of matter, cf. Barad (2007, p. 145-53).

2. A reproduction of the painting is available at: <<https://www.rijksmuseum.nl/en/collection/SK-A-359>>.

organic and inhuman will. The manual — but not digital — character of the nomadic line is amplified by Saenredam's technique of gilding the organ. In this way, the artist becomes a metallurgist guided by the particular, singular properties of metal alloys.

Experiment 2. 1974-5: Marek Konieczny—*Orion's Sickle*³ and *Santa Conversatione*⁴

Marek Konieczny is an artist associated with the Polish neo-avant-garde of the 1970s. Originally an engineer specialising in the construction of pre-fabricated elements with a focus on curved spaces, in particular hyperbolic paraboloid roofs rendered in reinforced concrete. In 1974 Konieczny embarked on a practice called "Think Crazy", a strategy that the artist has followed to this day. Konieczny's art brings into relief art as a technology — an engineering of forces that are captured in expressive materials. Think Crazy encapsulates the Deleuzoguattarian understanding of metallurgy as a consciousness of matter-flow. Cast in this way, art becomes an interface between thought and things — an analogue modular synthesiser.

In 1975, Konieczny developed a series of short looped videos called "living images". *Santa Conversatione* features an encounter between gilded humanoid figures. The work engenders a disorganisation of the body. The body is here no longer defined, or individuated, by its prescribed function or form — head, breasts as form-signs — but by a degree of variation. Such a Spinozian vision of the body is defined by the potential for its non-teleological becoming-other which plays itself out on the three interconnected intensive dimensions: (1) the haptic vision which rewires the eye as the hand, (2) the flickering surface of the film and (3) the single frame of the film that acts as membrane enclosing the coupled and coupling relations of forces. Konieczny's surfaces produce a desire that occupies a plateau of undifferentiated, unformed and inchoate intensity; pure potentiality that is not measured by and resolved in sensual pleasure.

Konieczny's work expresses the idea of freedom wherein the lineages of the embryonic body — the pure potentiality of BwO — and the metal are intertwined, thus entering multiple, non-localised trans-gender connections, passing through various mobile stages, encountering provisional functions. The embryonic body and the metal do not engender the relations of control, mastery and dominance but the relations of reciprocal, yet asymmetrical determination; the relations of resonance induced by mutual use, prosthesis, incubation and catalysis. This can be seen in Konieczny's 1974 body art piece *Orion's Sickle* whereby the eponymous mythical, world-historical figure of a hunter designates an intensive passage. *Orion's Sickle* launches an affective weapon — an abstract, nomadic line that

creates a new organ inside the artist's thighs at the same time as the artist's sexual organs attain the phase of involution. The artist's organised — lived, gendered, situated — body enters a zone of creative atavism bustling with potential, extending a plateau of intensity. Through its metallic sensations, its metallic coldness, *Orion's Sickle* opens the quivering body to an untimely future. The work disorganises the body by suspending it in a metallic colloidal envelope, fabulating the possibility of a-sexual reproduction of forces through the affective powers of art.

Experiment 3+4. 2011-7: Arslanbek Sultanbekov's "*Kilkopuz*"⁵ and Raphael Rogiński — *Żywizna*⁶

Arslanbek Sultanbekov is a Nogay musician who uses the traditional Turkic shamanic bowed instrument called *kilkopuz* made from a single piece of wood, furnished with two strings made of horse's tail hair. Many Turkic legends refer to the *kopuz* as a transmutation of human and animal bodies and spirits (cf. Deligöz, 2014). Sultanbekov's performance brings into relief music's timbral quality that overflows the melodic, formal progression, forging a surface of modulation. The performance is a process that maps the forces of *kilkopuz*'s constituent materials via its tonal, vibratory and timbral intensities, thus creating a textured envelope through which music at once expresses and detunes the world.

The *kilkopuz* effect is further amplified by the Polish-Jewish guitarist Raphael Rogiński. In 2015, the musician embarked on a dialogue with selected compositions of John Coltrane. In the process, Coltrane's compositions were rendered indiscernible through the metallic effects of Rogiński's prepared guitar. In this singular experiment, the metallic BwO of the guitar has generated a sonorous field whose rippling intensities overflow the considerations of pitch. A parallel logic can be seen in Rogiński's recent collaboration with Genowefa Lenarcik — a Polish folk singer from the primeval forest in the Kurpie region in north-eastern Poland. The project is mobilised around the concept of *Żywizna* denoting "nature" in the Kurpie dialect. Kurpie has been geographically a secluded area and historically a refuge for outlaws, a sylvan border to state and class politics. The Rogiński-Lenarcik encounter reveals nature as ontogenetic technology that puts into contact metallic intensities and vocal vibrations. Such a vision of nature operates like a resounding network of forest echoes (cf. Lenarcik on the importance of echo for the Kurpie music in Lenarcik and Rogiński, 2016).

Rogiński links Kurpie's articulation of resistance to serfdom to the vibrations of the American delta blues. Most importantly, the artist (Rogiński, 2016) dissociates himself from the post-modernism that

3. Documentation of the piece is available at: <<https://zacheta.art.pl/public/upload/mediateka/pdf/559d28be804d7.pdf>>, p. 14-15.

4. The video piece is available at: <<https://zacheta.art.pl/kolekcja/katalog/konieczny-marek-santa-conversatione-2/galeria>>.

5. A 2011 *kilkopuz* performance by Sultanbekov's is available at: <<https://www.youtube.com/watch?v=c02jeT-g0zs>>.

6. A performance of the song "Cyrańska" from the *Żywizna* album is available at: <<https://www.youtube.com/watch?v=29XuTPoLnpw>>.

he sees as a play, remix and consumption of cultural capital. Instead, he advocates music as resistance, the latter framed in terms of the avant-garde. According to Rogiński (2016), “we create a tradition that is not yet defined, there are tracks, networks, the new human, the new attitude and new realities”. The artist does not see himself as an agent, but as a smith. He echoes Deleuze and Guattari for whom what is at stake in both music and metallurgy is “a continuous development of form” inseparable from “a continuous variation of matter” (2005, p. 411). Such continuous matter-force modulation gives rise to “a widened chromaticism [that] sustains both music and metallurgy” (*Ibid.*, p. 411).

Conclusion: art future as a new instinctive animal

The four untimely art-works discussed above open up an aesthetics of the future, drawing a line of technological variation engaging thought and matter. We might therefore conclude this proposal for the future of art by invoking Marinetti's *Technical Manifesto of Futurist Literature* from 1917:

Capture the breath, the sensibility, and the instincts of metals, stones, woods, and so on, [...] Be careful not to assign human sentiments to matter, but instead to divine its different governing impulses, its forces of compression, dilation, cohesion, disintegration, its heaps of molecules massed together or its electrons whirling like turbines. There is no point in creating a drama of matter that has been humanized. We want [...] a new instinctive animal whose guiding principle we will recognize when we have come to know the instincts of the various forces that compose it. (2009, p. 122)

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CV



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Radek Przedpelski has recently successfully defended his doctoral dissertation at Trinity College Dublin. His doctoral research, undertaken as part of the pioneering Digital Arts and Humanities programme, probed the problem of change and nonhuman mutations in the 1970s neo-avant-garde practices via the process-oriented philosophies of Deleuze/Guattari, Simondon, Spinoza and Bergson; the seventeenth-century Polish Baroque, and the anonymous prehistoric artists of the Great Steppe. In April 2016, together with Prof. Steve Wilmer from TCD's Drama Department, Radek organised a hugely successful conference at TCD on Deleuze/Guattari, multiplicities and art. He is also a freelance photographer and sound artist.

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