

# Invention, fiction, creation

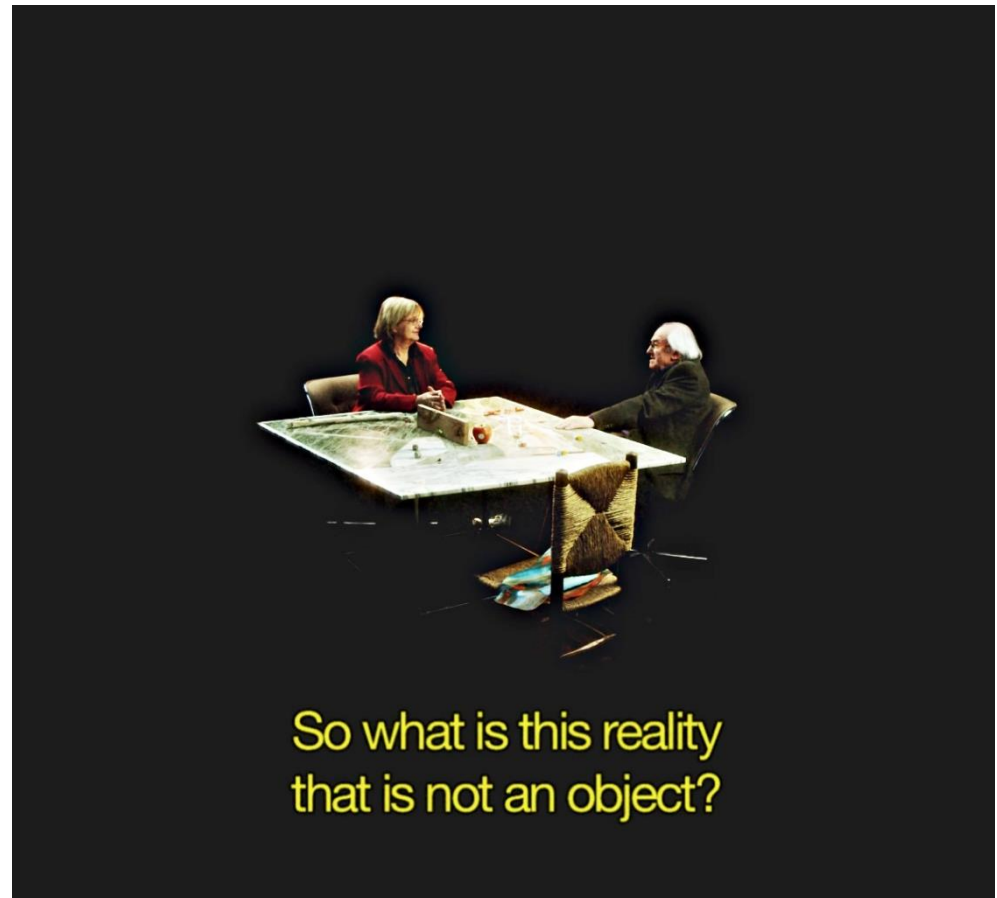
The background features a dark grid with a central focus of concentric circles in shades of purple and red. A horizontal light streak with a rainbow gradient passes through the center. On the right side, there are white icons representing a folder, an hourglass, and two document pages.

Anne-Françoise Schmid

U-Create, Helsinki, 29/10/2019

# Background

- I am a philosopher among scientists (EPFL, INSA, INRA, MinesParistech) and a philosopher among artists (video *Letre avec Benoît Maire et Raphaël Pfeiffer*, Robin Mackay, Tony Yanick, Alice Lucy Rekab, Ivan Liovik Ebel, Gallien Déjean)
- And a philosopher with a new style, with philosophies, not in a philosophy
- <https://vimeo.com/124386817>



- All the people mentioned are the ones I worked with. This presentation can be seen as the simulation of a dialogue with  $n$  voices
- “Destination must be understood here as a wandering in and between the spaces traditionally available to humans, Earth, World and Universe with their approach and overflow. Together they compose the five voices, the "ways" too, of a single "motet" which is their true teleology ”
- (François Laruelle, *Tétralogos. Un opéra de philosophies*, Paris, Cerf, 2019, p. 126)

## Contemporaries



- 1) Invention: one discipline or two
- 2) Fiction is distinguished from the invention by the assumption of a point of externality and a new opening of space. It prepares for variations of multiple disciplines and engages in a more generic process.
- 3) Creation, a quasi-divine affair, touches more closely the forms of reality. Creation is indifferent to disciplines while making use of them.

# What do these distinctions do ?

- Open spaces and places to go beyond the world as it is given
- Our method assumes to understand concepts as partially unknown, they are not definitively given.
- We will propose from this series, there is an X (invention), it is possible to make the X (fiction), the real = X of a public work (creation), the construction of a common = X between philosophies, arts and sciences.

# 1) Invention

- The invention is in Bach a superposition of voices. Another term is counterpoint.
- We can transpose this to philosophy.
- Philosophy can be understood as a superposition of the layer of conceptual and that of the empirical
- Their link is what is called the transcendental=X, invisible

# The peculiarities of philosophies

Philosophy is known only by philosophies, and philosophies can be recognized as such only if one supposes "philosophy."

This peculiarity structures the work of philosophy, because philosophers seek to break this circularity (Descartes, Russell, Derrida ...).

This gives all its place to the invention which works on continuities (to inhabit) and on othernesses (to simulate another world)

# Differences with other fields

- While artists are those who see their works "coming," and scientists coordinate heterogeneity by assuming a Real, philosophers must take into account that philosophy is always there. There is in philosophical work a particular relation to tradition.



# Invention and philosophy as an open object

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Being a disciple does not contribute to the construction of the philosophies. To de-fix is to be able to inhabit a philosophy while imagining extensions, to inhabit "the" philosophy and "the" philosophies all at once. Invention supposes the multiplicity of right of philosophies

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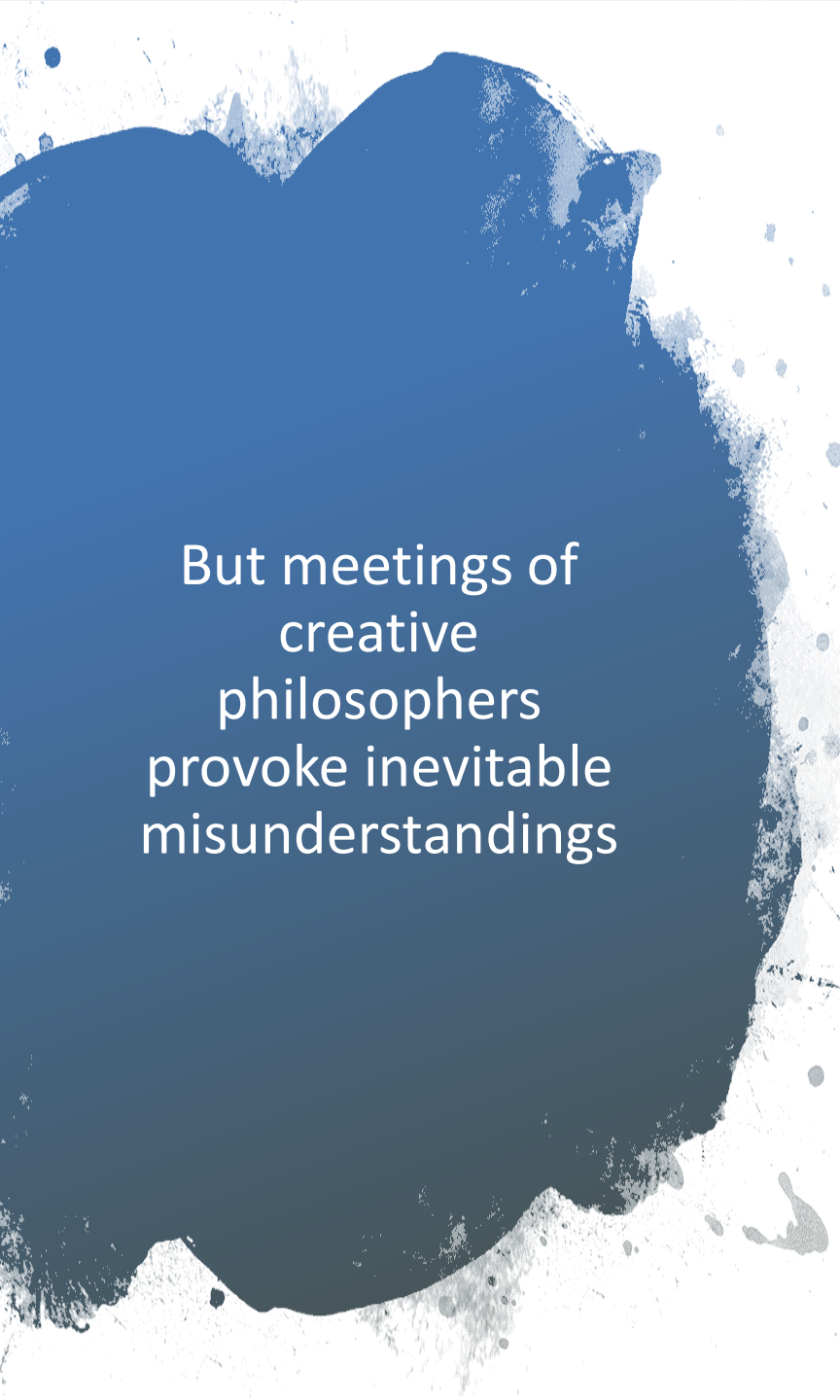
Make philosophy an "open object", not closed on itself. Umberto Eco saw Mozart's sonatas as closed objects, the Klavierstücke Stockhausen as open objects, each pianist can choose the order of themes at his convenience and reconstruct the work, which still retains an author

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The philosopher can superpose concepts and concerts (acoustic visual hypotypes) of different philosophies to receive another philosophy: This is the moment of invention, just a passage where the philosopher is not yet in the new and yet is no longer in the old

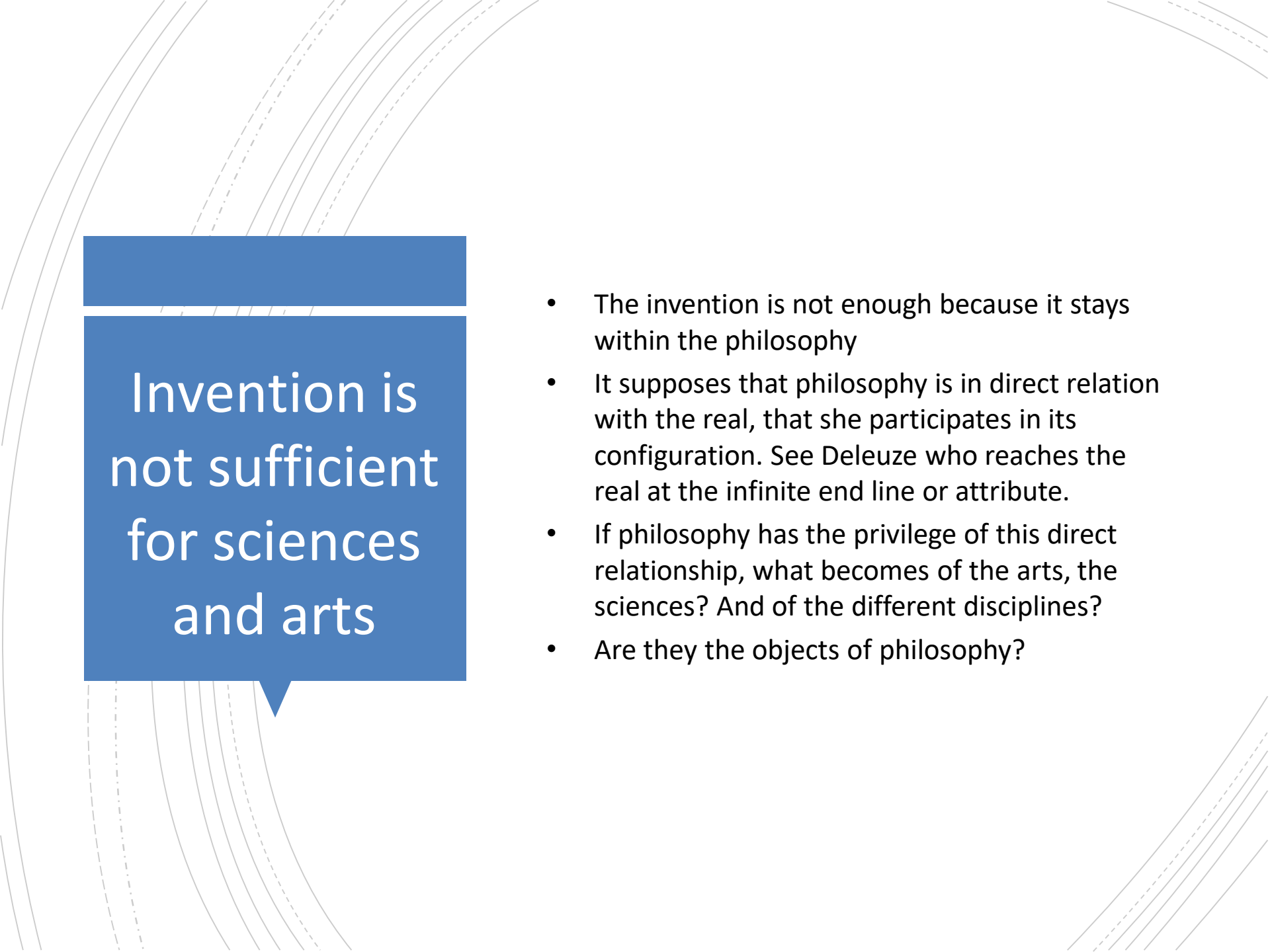
# Forms of invention in philosophy

- By its forms of expression (Spinoza): scholia
  - By the factory of his imaginary worlds (Leibniz)
  - By the invention of a new principle (Russell and G. E. Moore)
  - By its forms of manifestation (Michel Henry, Patrice Guillaud)
  - His forms of appeal (Jean-Luc Marion)
  - By his reflection on the posture of the philosopher (Gibert Ryle)
  - By the continuation of lines and attributes (Gilles Deleuze)
  - Imagination is not manifested in philosophy by narration, to which philosophy resists, despite some autobiographies
  - By building a verticality (Emmanuel Levinas, François Laruelle)
  - The introduction of "wild" in the philosophy of the environment (Yvette Granata, Bogna Konior)
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- Philosophy is a device that deals with concepts as "X" and not as given elements
  - In a new philosophy, previously given elements are translated into "X"



But meetings of  
creative  
philosophers  
provoke inevitable  
misunderstandings

- - In 1647, Descartes encounters Pascal in Paris
- - In 1676, Leibniz comes to Spinoza in Amsterdam
- - On March 22nd, 1911, Bergson and Russell have lunch together, during his conferences in Paris
- Nothing has filtered from these meetings, and I make the assumption that it is not a historical deficiency, but a significant philosophical peculiarity
- It is after the fact that the history of philosophy reorganizes the possibility of comparisons and the construction of imaginary encounters



Invention is  
not sufficient  
for sciences  
and arts

- The invention is not enough because it stays within the philosophy
- It supposes that philosophy is in direct relation with the real, that she participates in its configuration. See Deleuze who reaches the real at the infinite end line or attribute.
- If philosophy has the privilege of this direct relationship, what becomes of the arts, the sciences? And of the different disciplines?
- Are they the objects of philosophy?

# The problem: the « of »

- There is no philosophy of sciences
- There is no philosophies of arts
- The « of » is not the good way
- But:
- There are philosophies
- There are arts
- There are sciences, etc.

# Hypothesis Laruelle: the real is independent of the philosophy



Real =X Generic human



Philosophies, sciences, arts, technologies are the work of the subjects in the world



In ethics:



to confuse human and subjects is catastrophic in ethics: it is a cause of genocide



In aesthetics:



redistribution of disciplines between them, democracy of disciplines, there is no longer enough of one discipline on the other

Real is  
indifferent  
to  
philosophy

Human is the one who is able to be a philosopher, to be an artist, to be a scientist, etc.

There is the Real and there is philosophy, there is science, there is technique, and so on.

# Transition to fiction

classical self-modeling of philosophy is not enough,

another discipline is needed to make the theory. Laruelle chooses quantum, which no longer deals with objects but with states and operators



## 2) Fiction

- Fiction here is not a narration
- But a bridge from a point of real to another point
- Fiction can be multi-disciplinary
- It engages in a generic like space
- We can use fiction as operator
- The formula of fiction is  $C \times K/K$ , where C and K can be extracted from diverse disciplines
- C: Concept K: knowledge K/K avoids reversibility between concept and knowledge



# Traduction en langage C-K

C	K
Term symbol: condensation around a theme: Text World Universe Factum Machine Other Difference	Organization of islands of knowledge:  Univocal lines between philosophies Zig-zag theory Multiplicity of right of philosophies Superpositions and recoveries Generic space

# The fiction: « yes » and « no », «with » and « without »

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The "yes" and the "no" no longer oppose the classic way. The yes is a kind of recovery, not its extension

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The "without" allows a new extension technique, which allows the partial "fusion" and "entanglement" of philosophy and other disciplines

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There are also more elaborate, less spontaneous, more structural uses, closer to extension than to suppression.

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"Philosophy of the No", "Non-Philosophy"

# « With »

- We can enrich a work with the encounter of a fragment of another discipline
- Where a discipline is an operator for another:
- Art for philosophy
- Philosophy for art
- Science for philosophy, etc...
- « for » and not « of »

# Whithout

- Take an object= $X$
- Search his properties
- Supprime by hypothesis one of the more important
- So you need new knowledge to reconstruct the excluded property
- It is current in philosophy of mathematics, in technology, in non-standard philosophy

# Underdetermination



in the interdisciplinary work that is the rule now in scientific practice, we are working with heterogeneous fragments of sciences without the criteria of rigor of each discipline



Consistency is ensured by an under-determining discipline, which does not appear in its positive functions



# Fictions as experimental texts

- Experimental texts for the analysis of an object=X, adding dimensions
- Openess of spaces
- We used in a project ANR fictions to understand GMO fish to respect all disciplines regarding its impact

# A fiction in a interdisciplinarity research center

- In an interdisciplinary research center, a fiction can bring together heterogeneities. For example, as president of a great biology research center (INRA, Jouy-en-Josas), Muriel Mambrini-Doudet built the fiction of a research center in predictive biology.
- Predictive biology is not given, it has multiple possible interpretations, but it can integrate different forms of research.



# Fiction and concrete situation at Ivan Liovik Ebel

- $X' = X + A$  ;  $Y' = Y + B$



This work revolves around a parallel shift, whose point of departure is a small storage room next to the exhibition space.

The viewer can move back and forth between the two rooms and discover an identical surface, down to the tiniest details, in the process, experiencing the same space in two different times and places.

### 3) Creation

- Creation is first the God's affair
- In Russian religion and philosophy, the hesychasm (Pavel Florenski, Alexeï Losev):
- Repeating the name of Jesus, Jesus is here
- The name of God is God, but God is not the name
- It supposes a forcing of the language
- (mathematical idea of Paul J. Cohen, 1963, used in Badiou, in Laruelle and in Hachuel C/K Theory)

# Creation has a strength of reality

- In music the creation of a piece is its first public performance
- The metaphor is no longer an image or a shortened comparison, but the suggestion of a new reality, with ontological implication
- Metaphor is a sketch which can simulate multiple new objects

# Intermediate spaces

If fiction opens spaces, the creation supposes intermediate spaces (Ivan Liovich Ebel) for its reception, micro and macro spaces. In these spaces are played abductions, and retroductions (Tony Yanick) where both lines of invention are played and the construction of a form of rationality.

This can lead to the emergence of a new figure: a "philosopher-artist" who is neither a philosopher nor artist separately, an "engineer-artist" who is neither an engineer nor an artist separately, a "designer-artist" who is neither designer nor artist separately.



# The metaphor becomes real

"... the philosophy of music does not interest us if philosophy is not this on-music itself, the philosophy of conceptual paintings does not interest us if it is not itself an image suspended in the silence of a picture or a painting, and the philosophy of architecture does not interest us if it is not an architecture of non-sound materials of conceptual origin"  
*(Tétralogos, un opéra de philosophies, Paris, Cerf, février 2019, 131).*



## Creation as recognition of a work according to Benoît Maire

- «These paintings (Mantegna, Cezane, Ryman) are attached to a painter, they have a title and exist in the painted corpus of a painter. But here, we want to say that these three painters are only the operators of paintings that arrive of themselves from certain conditions posed by the artists. The paintings arrive, and the three painters recognize them as paintings. They recognize them first, and that's what authorizes them to be the author”
- *Labyrinth 19*

# Assumptions for creation

- Language is never used in isolation, idem for color, for sound, for equations, etc...
- Interdisciplinarity is not only a consensus on the meaning of words
- The common = X requires an implanted axiom
- Art, science, philosophies should not only be seen as languages, but also understood as operators or as 'objects'
- We can use each of our disciplinary knowledge as an operator on another
- We can construct matrices combining properties of this diverse disciplines to invent new postures

# The conversion of language by another discipline at Laruelle

- The FL project therefore requires a transformation of the language that underpins and composes it, what FL calls in his *Tetralogos, an opera of philosophies* a
- "Conversion" of the intricate relationships of concept and art (of music) as disturbing as a religious conversion, a quantum mutation of the relations of meaning and understanding of the signifier, somehow a quantum teleportation of language by the imaginary world in another agreement intended to break its linguistic sufficiency "
- (132).



# Conversion of language 2 )

- This conversion is enabled by over- and under-determination by quantum. Rather than a speech or a language, we have a tele-forcing, or tele-phorcing of this speech which puts it in relation with the quantum real. It is no longer a simple language, it is intricate with the lived-without-life of the subjects. Rather than a linear sequence, we have an interpretable scene in painting, music, architecture, of which "the director and music as architect of a work that is, like any work, the repetition of a fragment of A world capable of producing unexpected or quantum universe effects "(133).

John Gerrard:  
danse,  
image,landshap  
informatic,  
military strategy,  
all in one  
Oxford 2012

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Using another disciplines



## The perspectograph and its inversion

We know the perspectographs of Dürer or Cigoli. They allow to put in perspective on a screen an object of some or other form.



The School of Mines proposes to reverse it. The image on the screen becomes a generic sketch for the production of many objects thanks to constraints

# Proposition: A New Mannerism

- The question of virtuality of colors, sounds, intuitions is indifferent to the disciplines
- it's not the language that leads us to the creations anymore, but the creations that add new dimensions to the language
- language is in the middle of creations, it does not superimpose on the creations
- New dimensions and verticality
- from one point of discipline to another, and this in all disciplines, it is possible to create new flows
- This is not a relativism, there is the Real = X

# Linea Serpentinata

Mannerism assumes that we can no longer superimpose elements as separate bricks, whether in science (biology is not the superposition of physics and chemistry).

in art: art is not the superposition of the material, the color and the drawing), but that one is invented a "linea serpentinata" to take again an idea of Michel Angelo, of a "element" to the other.

In philosophy, the thesis of linea serpentinata was taken up by Félix Ravaisson, then François Laruelle.

Freud: It is impossible to know if Moses is rising with anger or is feeling hopeless in front of the Jews worshiping the golden calf (1515)



# This Mannerism creates the common =X

Fluxes of immanences  
(philosophies), of  
heterogeneities (sciences), of  
fictions in mouvements (design),  
of mouvements in various  
dimensions (painting, carving)  
with or without frames

Abduction from practice to  
theory (Tony Yanick), from  
carving to collective intimacy  
(Alice Lucy Rekab), from science  
to pragmatist epistemology  
(Joevenn Neo).

Anne-Françoise Schmid &  
Muriel Mambrini-Doudet,  
*Epistémologie générique.*  
*Manuel pour les sciences*  
*futures*, Paris, Kimé, november  
2019.

# Thank you for your attention

Laëtizia Badaut Haussmann, Béatrice Balcou, Eva Barto, Maxime Boidy, Sophie Bonnet-Pourpet, Bruno Botella, Ian Burn, Andrea Büttner, Philippe Decrauzat, Guy Debord, Atelier Gamil, Jacqueline de Jong, Buster Keaton, Benoît Maire, Enzo Mari, Pierre Paulin, Jean-Luc Moulène, Daniel Pommereulle, Clément Rodzielski, Cinzia Ruggeri, Jean-Michel Sanejouand, Anne-Françoise Schmid, Michael E. Smith

KUNSTVEREIN  
LANGENHAGEN

26.4.  
16.6.19

ART.132-75

- Hanovre with Gallien Déjean




# Thank you

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Near London, with Alice Lucy  
Rekab



A close-up, profile view of a woman with short blonde hair, wearing a red zip-up jacket. She is looking intently at a light blue, crumpled paper object she is holding with both hands. The background is a textured, patterned surface, possibly a rug or floor. The lighting is soft and natural.

**We must build dimensions to understand it.**



Alice Rekab, *Intrication in the Park* (2018) Video Still.



# Last books october and november 2019

- Maryse Dennes, John O'Maoilearca, Anne-Françoise Schmid, *La Philosophie non-standard de François Laruelle*, Paris, Cerisy/Classiques Garnier, octobre 2019.
- *La invencion filosofica en el silencio del fururo*, traduccion Ana Bolena Parra, Cali, Universidad del Valle, Programa Editorial, octubre 2019.
- Anne-Françoise Schmid & Muriel Mambrini-Doudet, *Épistémologie générique. Manuel pour les sciences futures*, Paris, Kimé, november 2019

# Papers on the topic with other authors

## 1)

- Anne-Françoise Schmid & François Laruelle, « A mood for Philosophy – Dialogue », *Labyrinth*, Vol. 19, 2(2017), p. 14-21.
- Benoît Maire & Anne-Françoise Schmid, « Le sens-sans-signe : Pour une éthique de la création », *Labyrinth*, Vol. 19, 2(2017), p. 132-139.
- Anne-Françoise Schmid & Muriel Mambrini-Doudet, “Une épistémologie esthétique non-standard pour les sciences contemporaines », in : 2018, Maryse Dennes et Lioudmila Gogotishvili, *Dialogue Franco-russe autour de l'œuvre de François Laruelle et de sa réception en Russie*, Bordeaux, Maison des sciences de l'homme d'Aquitaine, mai 2018.

## Papers on the topic with other authors 2)

- Anne-Françoise Schmid & Armand Hatchuel, “On generic Epistemology”, *Angelaki, Journal of the Theoretical Humanities*, vol.19, n° 2, 2014, pp. 131-144.
- Anne-Françoise Schmid & Mambrini-Doudet Muriel, « L’identité scientifique en régime interdisciplinaire (Losev et Laruelle) », Congrès pour le 120<sup>ème</sup> anniversaire de la naissance de Alexei Federovitch Losev, Moscou, éditions de la maison Losev, 2013, volume 2, p. 265-281.

# Papers on the topic with other authors

## 3)

- Anne-Françoise Schmid, Muriel Mambrini-Doudet, Léo Coutellec, Enrique Sanchez-Albarracin, Avner Perez, « Convoquer les disciplines au banquet des interdisciplines. De l' « intime collectif » à l'intimité collective comme dimension de l'épistémologie générique », in : *Interdisciplinarités entre Natures et Sociétés* - Bernard Hubert et Nicole Mathieu (dir.), Berne, Peter Lang, 2016, pp. 143-166.
- Léo Coutellec & Anne-Françoise Schmid, 2014, « Modélisation, simulation, expérience de pensée ; la création d'un espace épistémologique. Regards à partir des œuvres de Vernadsky et de Poincaré », in : Franck Varenne, Marc Silberstein, Sébastien Dutreuil, Philippe Huhneman eds., *Modéliser et simuler. Epistémologies et pratiques de la modélisation et de la simulation, tome 2*, Paris, Editions Matériologiques, p. 21-48. ISBN 978-2-919694-72-3.