

The art in the society of control  
28, 29 November 2017  
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The becoming-information of the art used to be a recurrent theme in the last century (especially in conceptualism). The democratization of the computers, the emergence of the Internet and the emergence of digital arts seem to confirm this becoming. Nevertheless, the « society of control », as Deleuze called it, following Burroughs, would also rely on the information. More specifically, in his conference on the act of creation, Deleuze identifies information to control ("Information is exactly the control system"<sup>1</sup>). Does not this becoming information of art risk subsuming art in the logic of control?

However, the branch of conceptualism that theorists like Simon Marchan Fiz, have called "ideological conceptualism", in which we can locate, for instance, the Latin-American conceptualism, was seeking to build an artistic practice of emancipation through the communication. As Alex Alberro says: "From the beginning, however, there was a significant divergence between Latin American Conceptualism and their more post-structural counterparts in North America and Europe. Whereas the latter posited that language performed the fundamental role in the construction of the artwork (...), Latin American Conceptualism, by contrast, predicated that extra-linguistic, all-encompassing mythical structures of ideology played that role. Underpinning this view was a social and political movement that sought to counter the dominant hegemonic practices by appealing to anti-colonial and anti-imperialist feeling. It advocated a unique Latin American cultural perspective that would break with the bourgeois humanism that characterized post-war European and North American Modernism. (...) It is in this context that an art practice emerged in Latin America that not only discarded the old model of the concrete artistic work as the object of interaction between the artist and the public, but also dissolved the privileged function of the mediatory object and replaced it by the disembodied forces of mass-media communication. In other words, a basic shift took place as the central position of a material work of art was placed by an abstract system of information, circulation and distribution produced by different media."<sup>2</sup>

We may ask whether the conceptualist artists were right, using communication to get political objectives. Was there use of communication a critical use?

And, nowadays, has the art, mostly considered post-conceptualist, conserved and actualised this use of critics of communication, or does it simply use these new technologies?

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<sup>1</sup> Gilles Deleuze, "Qu'est-ce que l'acte de création ? », dans *Deux régimes de fous*, Paris, Minuit, 2003 p.363

<sup>2</sup> Alberro Alex, "A Media Art: Conceptualisme in Latin America in the 1960s" dans Newman, Michel et Bird, Jon (éditeurs), *Rewriting Conceptual Art*, Londres, Réaction books, 1999, p. 140

How does art today deal with the question of subjectivity in the society of control which revolves around what Deleuze calls "the dividual"? The power is no longer opposed to the mass-individual couple that it would seek to discipline, but it recodes individuals into individuals by offering them a multiplicity of deployment paths (see the example of the motorway at Deleuze: "I will say , For example, from a highway, that there you do not lock people, but by making highways, you multiply means of control."<sup>3</sup>)

On the other hand, in our era of communicative-computerized capitalism, the state has been decentred as the main body of power and government. How does this decentralization change the relationship between art and power and especially between art, the state and government?

Finally, what about the so-called scientific communication? Does it escape the logic of control through the force of the ideas it conveys? Or is it the body and discursive arrangement of its own which is repeated infinitely in conformity with a sort of media doxa? Does not the multiplication of the conferences that we live today resemble the multiplication of the highways of which Deleuze speaks? Does art, by working the conference as a plastic material, by performing it, open up new possibilities for scientific communication?

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Proposals for contributions (max. 300 words) must be sent before June 30, 2017 to the following addresses: [elesanchezvelandia@gmail.com](mailto:elesanchezvelandia@gmail.com) and [anais.delambre@gmail.com](mailto:anais.delambre@gmail.com)

The proceedings of the colloquium will be published in the journal of the Centre de Recherches, Tetrade ([www.tetrade.fr](http://www.tetrade.fr))

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<sup>3</sup> Deleuze, "Qu'est-ce que l'acte de création ? », *op. cit.*