

Art Movements
and the Discourse of
Acknowledgements
and Distinctions

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The *Discourse* of Acknowledgments and *Distinctions*: An Introduction

This is a work on the subject of critical theory. It incorporates the impact and role of visual art practice in cultural dispensation. The purpose of this introduction is to outline the methodology and provide some context.

The *discourse of acknowledgements and distinctions* introduces and makes extensive use of the following three key terms: *Hysteridence*, *Cerebrinity* and *Remembrance*. *Hysteridence* is the manner in which formative training even in diverse and separate communities has the same impact, is appropriated and disseminated in the same manner. *Cerebrinity* is the propensity for an individual to be freed by the knowledge he interacts with. In semiotics the 'sign' is comprised of not just a binary operation, it is also imbued with its own internal binary. *Cerebrinity* is the moment of understanding that the internal binary can be made compact or be illuminating. *Remembrance* is the recognition that symbolism in the physical structures of political leadership has communal, social, and historical significance. It is a conception of the city as a stage where we 'act' our significant roles in relationship with power structures.

This book is an installment in the oeuvre of the discourse of acknowledgements and distinctions. Two other books are planned on the discourse of acknowledgements and distinctions: "The Discourse of Acknowledgments and Distinctions" will be formal and longer and "Cerebrinity" will be a volume focused on the notion by the same name. The present book incorporates the above mentioned elements. It also argues that art participates and contributes to what is hysteridentical while engaging with what is moral.

The discourse in this installment expands on the notion of *hysteridence* as a facility that characterizes aspects of society. The discourse of critical theory has expanded on the semiotic significance of art, from Lyotard to psychoanalysts like *Jung*.

This work utilizes art to demonstrate the moral implications of the notion of *hysteridence*. Since *hysteridence* demonstrates the ambi-

guity of 'signs' in the context of modernity, it has implications for communities both in the lower and higher spectrum. The value of critical theory is that it examines the teleological implications of the didactic in the binary relationship between the symbolic power and the community.

Through art practice the inconsistencies in the binary relationship between the community and the symbolic power in the modern context can be discerned in the symbolic and the pragmatic structures.

The reason for incorporating psychoanalysis in this installment of the work is that it can demonstrate that hysteridence has existential connotations: 'being' has an independent relationship with 'signs', that through implicating towards the symbolic power also demonstrates that 'signs' in the social context and in the structures of modernity have the same moral implications.

Turner (1969) demonstrate how this binary has instituted *liminality* in the cultural dispensation as a condensation facility and imperative. He writes what he deems "communitas" in relation to the symbolic power. Turner's work is a quintessential example of the operation and presence of what is *hysteridentical* in the cultural dispensation. Writing from an anthropological perspective in the context of post-colonialism, he also postulates that societies that were colonized were and are influenced by western society in their traditions and rituals. He compares and equates the rituals and traditions of previously colonized communities with peripheral sociological communities in the western context. He characterizes both in the following manner:

"In their production we may catch glimpses of that unused evolutionary potential in mankind which has not yet been externalized and fixed in structure. Communitas breaks in through the interstices of structure, in liminality; at the edge of structure, in marginality; and from beneath structure, in inferiority. It is almost everywhere held to be sacred or 'holy', possibly because it transgresses or dissolves the norms that govern structured and institutionalized relationships and is accompanied by experiences of unprecedented potency. The processes of 'leveling' and

'stripping', to which Goffman has drawn our attention, often appear to flood their subjects with affect. Instinctual energies are surely liberated by these processes, but I am now inclined to think that communitas is not solely the product of biologically inherited drives released from cultural constraints. Rather it is the product of peculiar human faculties, which include rationality, volition and memory, and which develop with experience of life in society.' (Turner; 1969: 127-128)

Turner emphasizes the condensation or metaphoric operation of the location of the margin in relation to the symbolic power, and how the relevant social strata are cognizant of their relationship with the symbolic power as passive and peripheral. The discourse of acknowledgments and distinctions seeks to demonstrate that the didactic implications in Turner's work concretize the logic of logocentrism as that which is the sole and primary source of formative and didactic sources.

It also highlights the teleological implication of art in the cultural dispensation as that which transcends what is affective, that it rather inculcates a spirit of community and collectivism that is organic and imbued with metonymic operations and the deconstructionist notion of infinite referral. It also demonstrates that what is hysterical has psychological connotations that are contingent on all strata of the cultural dispensation to be cognizant of how they are impacted by logocentrism and the respective passive and dominant locations in the relationship between the community and the symbolic power.

The work in this installment also seeks to demonstrate the measure with which 'signs' in the context of modernity operate with the condensation facility of the 'signifier'. The Victor Turner reference demonstrates the measure with which the significance of signification holds precedents over the operation of 'signs'. This can be demonstrated in art practice where 'signs' have to be imbued with transformational propensity or their epistemic implications in order for what is moral and metaphoric to be morally questioned.

He explicates that the notion of the 'communitas' emanates organically within the community, and is symbolic of aspects of the

symbolic power that concretize the logic of 'absence' within the structure of the 'sign' of the community. When he talks about 'Instinctual energies' he is talking about what the discourse of acknowledgments and distinctions deems to be organic formative strategies that are influenced by the metonymic operation of 'signs'.

In the context of art practice these formative strategies are concretized for their metonymic implications, where their condensation aspects becomes 'transformed' and questioned for the psychological, cultural and sociological implications. Hysteridence also concretizes the metaphoric 'image' that emerges independent of the processes of the symbolic power to be that which concretizes the imperative role of art practice in the community and how the symbolic power cannot account for the fullest measure of presence.

That this 'image' is hysteridentical since it is 'defined' outside the context of symbolic power it is that which is loosely stratified or structured. In the context of art practice it can be characterized as 'positive' or positive in that it incorporates the didactic strategies of the symbolic power to differentiate 'itself' from 'itself' so that the artist can do the same. It can also be characterized as 'negative' since it emanates from the metaphoric 'absence' that characterizes community according to the processes of the symbolic power.

By incorporating art practice as a social aspect and demonstrating the role of signification the work can demonstrate the measure with which notions such as 'communitas' or 'liminality' are that which cannot be identified in the cultural dispensation. Since within the binary relationship between the community and the symbolic power critical theory has demonstrated that both are influenced and are contingent on the epistemic logic of the initium or what Foucault (1969) has designated as the enunciative field, where 'signs' can be accessed and utilized either for condensation or metonymic implications.

This installment in the discourse of acknowledgments and distinctions seeks to demonstrate the measure with which art primarily engages the metonymic in the operation of the 'sign'. It also seeks to demonstrate the measure with which the symbolic power operates primarily as the maternal aspect in the cultural dispensation. It will also demonstrate how psycho-analyses demonstrate the deconstructionist notion of infinite referral in the structural operations of 'signs'.

An Attempt at Critical Structures

The installment focuses on visual art practice for a number of reasons. One is to examine the 'nature' of 'signification' in the cultural dispensation, that location where the community and the symbolic power are contingent on the initium in order to access their relationship to 'signs'. Two: The work has incorporated psychoanalysis, this is consistent with the aspect of critical theory where the work examines the society through a normative lens. Three: The work has also incorporated the work of critical theory or cultural theory oeuvre with notions of figures like Lyotard, Baudrillard, Spivak and Derrida. Through the lens of writers like Hegarty, Morton, who have outlined and explicated critical theory for those who have a secondary access to it. Their works also concretize the goals of critical theory to make their concepts accessible to a larger and broader reading spectrum, where the intended academic goals and implicit symbolic presence of the work can be recognized.

Four: The work examines the goals and role of visual art practice in context of modernity, with interests in the context post colonialism or advanced capitalism. Examining the historic significance of art movements like Dadaism (<http://www.theart-story.org/movement-dada.htm>) and Resistance art of the Black Consciousness Movement (<http://www.contemporary-african-art.com/resistance-art.html>) (1968-1971) here in South Africa. Through the works of artists like Tristan Tzara, Hugo Ball and Marcel Duchamp. Through their production of works that utilize the cultural impact of the ready made or found object in their works, the movement discoursed the impact of conscription during the wars and the fallibility of identity in western society through the symbolism that the found object afforded.

Resistance art in South Africa through the works of artists like William Kentridge, Sue Williamson, Helen Sibidi and Willem Bester. Artists that are still relevant in the contemporary art scene in South Africa and around the world. The work will then be able to draw a comparison between art practice in the context of modernity with the intention of demonstrating that art is conscious of the 'absence' that informs the community. It is an 'absence' whose agency is informed by anarchism as a moral force than a reactionary violent strategy on the part of the community to demonstrate it is imbued with agency.

Both movements are consistent with the aspect in the methodology of a critical theory where it has to demonstrate how ‘being’ is conscious of his or her “emancipation” in the cultural dispensation, where one has the “epistemic tools necessary to make one free—to change the world and the structure of governing social relations in ways that increase one’s ability to live and develop freely” (Little: <http://understandingsociety.blogspot.co.za/2013/03/critical-theory-in-frankfurt-school.html>).

Through the discourse of acknowledgements and distinctions and its notion of hystericence the work has included and subsumed the limitations and freedom of language. Where deconstructionism calls for ‘invention’ of words, it is consistent with critical theory when it talks about the limitations of language instigating a measure of observing the world that attempts to be objective but is rather is subjective due to nature of objectivity being a “linguistic construction” that “privileges the objective label” (<http://www.qualres.org/HomeCrit-3518.html>).

Mbembe (2001) demonstrates how objectivity is privileged in the cultural dispensation and enables ‘being’ to be conscious of their emancipation or their implication towards the symbolic power. In his discourse he talks about the notion of “‘*displacement*’ is not only intended to signify dislocation, transit or the impossibility of any centrality other than one that is provisional” (2001:15) it is also the notion of hystericence seeks to inculcate that which concretizes subjectivity in the context of modernity.

The term hystericence is an interpretive facility that helps the discourse explicate that the cultural dispensation has been subjected to unifying ‘negative’ and ‘positive’ didactic or formative strategies that are relevant in affluent community to the same ethical extent non-affluent communities. That these ethics have economic, social, universal, psychological and existential implications.

Mbembe not only discourses the measure with which the question of origins in the context of modernity are not just tenuous and temporary, he also discourses their overt existential connotations. Through the facility of implication towards the symbolic power or the facility of the ‘initio’, ‘being’ has to be cognizant of the measure with which modernity is contingent on structures of signification than the operation of ‘signs’. Mbembe demonstrates that ‘being’ is conscious of the historical epoch in which he resides, this not only makes him or her conscious of the structures of signification, but he

also demonstrates how subjectivity necessitates 'alternative' formative strategies 'formulated' in the organic context of the community.

For the writer it becomes significant in the critical theory to incorporate his or her social experience. This has connotations for his or her linguistic limitations and guidelines; it also has connotations for recognizing the social context for reliance on the 'signifying' processes of 'signs' rather than the operation of the 'sign'. It may appear that this does not have any methodological or theoretical substance, since the critical theory espouses individual emancipation in the cultural dispensation, the writer can safely state that through his experience of the social intercourse through its overtly repetitive structure. His perception of the social context is consistent with critical theory where methods combine "observation and interviewing with approaches that foster conversation and reflection" (<http://www.qualres.org/HomeCrit-3518.html>).

In this installment this facility is provided by the facility of visual art to not only endure over a period of time or through historical epochs, also through art's propensity to instigate cultural discourse or moral discourse. The work seeks to able to demonstrate the didactic imperative in the cultural dispensation is rendered stable and concrete operating without the fluid epistemic connotations of the context prior the substitution into modernity.

The installment seeks to be also able to demonstrate the measure with which 'signs' able to emancipate themselves as critical theory states is necessary in order for a critical theory to be effective. The emphasis on the psychological impact and implication of hystericence the work seeks to demonstrate the significance of observation in the context of modernity. That observation concretizes the logic of the 'pure' or 'essentialist'. Through psycho-analyses is able to discourse and problematize the logic of the 'pure' or essentialist notion, where the epistemic has connotations for ontological.

The notion of hystericence seeks to demonstrate the measure the contingency of observation concretizes the epistemic implications of agency in 'being'. That through the social facility of the artist this epistemic contingency still has relevance to 'being' drives.

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