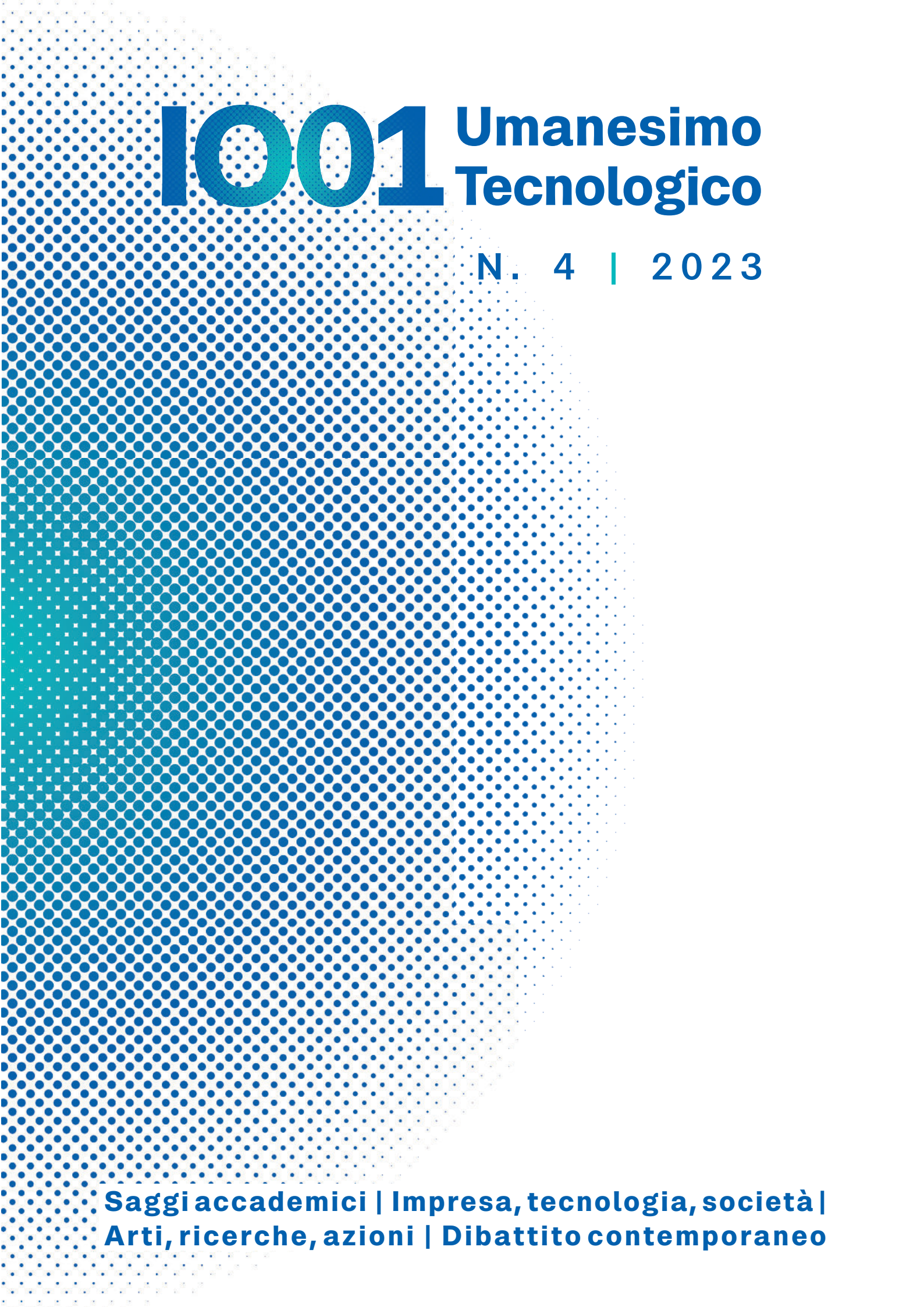




1001 Umanesimo Tecnologico

N. 4 | 2023

**Saggi accademici | Impresa, tecnologia, società |
Arti, ricerche, azioni | Dibattito contemporaneo**

N°4 | settembre 2023

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Per questo numero una menzione agli studenti Nicola Bertoli e Luca Frezzato per aver realizzato il *concept* dell'impaginato della *Rassegna*, presente nella Sezione 4 del periodico. Tale progetto è stato elaborato durante il corso triennale in Grafica, diploma accademico di I livello in Graphic design, corso di *Lettering II* tenuto dal docente Andrea Amato. Il *naming* della testata nasce da un'idea degli ex studenti: Guglielmo Albesano, Virna Antichi, Alessandro Masoudi, mentre frequentavano il Biennio Specialistico in Grafica e Comunicazione nell'a/a 2019-2020. Il *visual concept* del numero 0 del periodico è stato ideato dall'ex studente Alessandro Masoudi nell'a/a 2019-2020, il design grafico e l'impaginazione dalle ex studentesse Sara Baricelli, Giulia Bosetti, Elena Gandossi, Francesca Mucchetti (a/a 2020-2021).

Font: Sempione - Arzachel - Xanti typewriter VF - Littlebit Dotty / Square

Un particolare ringraziamento ad Andrea Amato per l'utilizzo del carattere *Sempione* e a Cast, Cooperativa Anonima Servizi Tipografici.

Alcune traduzioni e keywords sono state elaborate sperimentando l'utilizzo di ChatGPT. Periodico realizzato da Accademia di Belle Arti di Brescia SantaGiulia.

Direzione, Redazione e Amministrazione Edizioni

Studium S.r.l., Via Crescenzo, 25 - 00193 Roma - Fax. 06.6875456 - Tel. 06.6865846 - 06.6875456 - Sito Internet: www.edizionistudium.it Rivista in attesa di registrazione al Tribunale di Roma | Copyright 2023 © Edizioni Studium S.r.l. Direttore responsabile: Giuseppe Bertagna. Stampa: Mediagraf S.p.A., Noventa Padovana (PD). Ufficio Marketing: Edizioni Studium S.r.l., Via Crescenzo, 25 - 00193 Roma - Fax. 06.6875456 - Tel. 06.6865846 - 06.6875456 - email: gruppostudium@edizionistudium.it

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www.accademiasantagiulia.it

Via Tommaseo, 49, 25128 Brescia (Italy)

Ente Gestore Vincenzo Foppa Soc. Coop. Sociale ONLUS
ISSN 2785-2377

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FOR WHOM THE BELL TOLLS?

Object Oriented and Tiny Ontology in a performative practice of Sound Art

Guido Tattoni

ABSTRACT

This essay examines the main features of Object Oriented and Tiny Ontology, discussing their contextual references and applying them to a performative practice within the realm of Sound Art.

Keywords by ChatGPT

Object

Anthropocentrism

Object-Oriented Ontology

Units

Artifacts

Even within the field of performance studies alone, the term object can be found in many different meanings. For example, in the context of sound and musical disciplines, the word object can refer to the use of pre-recorded sounds, a defining feature of *musique concrète*. It can also relate to the way their meaning is rewritten into new narratives and to how these sound objects can become data once they are detached from their original sound source.

More generally, the concept of object has always inherently implied the one of subject. Performing arts have traditionally been anthropocentric, implicitly assuming that subjects—entities somehow superior to objects—were human beings, leaving everything else in the role of the object.

«Since their origins as an academic discipline, performance studies have been characterized

by an implicit anthropocentrism. Almost all work in the field of performance, with very few exceptions, assigns human beings the central roles of performer or audience».

However, performances featuring non-human elements are becoming increasingly common. Both in artistic practice and in the academic community, performers and scholars have attempted—or rather, are attempting—to expand the performative realm beyond the human domain.

As early as 2006, Nicholas Ridout discussed the inclusion of animals on stage, while Jon McKenzie explored the connections and relationships between human and non-human entities, such as organizations or devices like microchips and cameras. However, both ultimately failed in their attempts to detach the performative event from its anthropocentric dependence: while there are examples of works not made by us humans, there is not a single performative act that is not made for us humans.

Theories that seek to break away from the paradigm that reality exists only in relation to us humans who perceive it are present in many fields of study. In performance studies, an early structured development of critical thought against anthropocentrism can be found in Timothy Morton's writings. He begins his treatise with a sharp critique of the inadequacy of the two main theories that link humans and non-humans, declaring the need for a third line of thought that «is not a

compromise, but a new path between the two already existing ones».

What are these two main theories? They are two different shades of eco-criticism: one that considers Nature as a superior entity to be revered, and the other that instead is based on the concept of non-Nature and the absence of an imposed balance.

Morton suggests a third way by developing Object-Oriented Ontology (OOO), originally theorized by Graham Harman and later renewed by Ian Bogost. In its original formulation, OOO implies a system composed solely of objects, completely eliminating the notion of a subject. In such a system, everything is an object: people, animals, things, but also abstract concepts such as time or fear.

Object-Oriented Ontology is itself based on earlier theories (Bruno Latour's *Imbraglio* and John Law's *Mess*), but it offers a new perspective in which all objects exist in the same way. It is a flat ontology, meaning that there is no hierarchy among objects and no super-object, no overarching container that includes multiple objects together. This idea, often referred to as "the democracy of objects," forms the theoretical foundation of Levi Bryant's work. According to Bryant, a super-object serves only as a tool for human comprehension of complex phenomena, but it does not represent reality in any way. Instead, Bryant envisions a post-humanist ontology in which «humans are no longer the sovereigns of being, but rather exist among beings and in relation to other beings».

So, if everything is an object, how do objects relate to one another? Morton's answer is not among the most optimistic: "Objects encounter one another as closed systems that

can only partially translate each other." Due to this inevitably partial understanding, all objects naturally withdraw (withdraw), and no object can fully perceive, let alone comprehend, the entirety of another object.

Both Florêncio and Morton identify Ian Bogost as the main innovator of OOO. Borrowing many terms from computer science (Bogost is also a game designer) and drawing on the theories of Karen Barad and Bruno Latour, Bogost embraces the principles of Object-Oriented Ontology in his essay *Alien Phenomenology, Or What It's Like to Be a Thing* and pushes them further by questioning how objects relate to one another given their inherent act of withdrawal. His critique is based on challenging the two dominant preceding theories: Latour's actor-network model is contested mainly because actions are not included within the realm of objects, while Law's *Mess* is considered excessively chaotic and lacking structure.

Bogost proposes a *Tiny Ontology*: a theory of being that employs an alternative metaphor to represent existence. Instead of the classic two-dimensional plane where points are connected by lines, as in the actor-network model or *Flat Ontology*, *Tiny Ontology* collapses all existing objects into the unidimensional density of a single point, since being itself is an object like all others. In *Tiny Ontology*, objects are called units. A unit is simultaneously a unique and isolated entity, a part of a system, and a system itself. Units relate to and perceive each other through unit operations.

So, Bogost asks, how can we humans understand what happens in these operations between units? To answer this, he introduces the concept of pragmatic speculative realism and explains how, through this practice,

we can attempt to understand phenomena by placing ourselves in the perspective of another entity. In other words, it is about perceiving the world while acknowledging that the way units understand and make sense of each other cannot be explained through the laws of physics or scientific truth but rather through deduction and the acceptance that objective verification does not always exist, as unit operations may escape our definitions of intelligence and rationality. From this perspective, everything is alien to everything else.

An alien is not necessarily a living creature or a human being: it can be objects or any other entity. Alien units communicate and relate to each other through their senses (unit operations), in a way that other units cannot comprehend, including us humans and our scientific knowledge (which is nothing more than one of our own operations).

This experience completely escapes the mechanisms of understanding and is accessible to us only through the use of metaphors. Bogost suggests that the creation of artifacts can aid in the understanding of the operations of other units and encourages his fellow philosophers to engage in practical activities instead of merely debating theoretical and intangible concepts in writing.

It is precisely the execution of these practical activities and the creation of artifacts that Bogost calls Alien Phenomenology.

What kind of nature should these artifacts have? The further they stray from the traditional written form of an essay, the better. In fact, they may not be written texts at all but rather images, sounds, performances—anything that can effectively serve as a metaphor for existence or a part of it.

Another way to approach the understanding of unit operations that are alien to us is to study the material processes that enable devices to function: knowing the chemical reactions that occur in a film strip, for example, helps us understand how a camera perceives the world, or learning how a microprocessor interprets binary data can shed light on how it relates to other units, and perhaps even help us better comprehend a unit as mysterious as artificial intelligence.

This knowledge, combined with the use of metaphors comprehensible to humans, is one of the key elements of this new ethics of objects. An ethics in which no entity exists at the expense or disadvantage of others, and which harmoniously aligns with feminist, environmental, postcolonial theories, and animal studies.

The OOO and its subsequent developments are seen by Morton as a way to resolve the dilemma between existentialism and nihilism, and by Florêncio as a new possible direction for performance studies. Object-Oriented theories were initially received with great enthusiasm by the contemporary art scene, both by critics and artists, attracting a lot of attention. This widespread exposure has also highlighted the presence of two main lines of opposition to these theories, which we can divide into two broad categories: one more strictly philosophical and the other more anthropological.

The philosophical critique essentially challenges the solidity of OOO's arguments.

“OOO manages to systematize some of the most important concepts of contemporary ecology that previous theories have somehow failed to frame.”

More precisely, Object-Oriented Ontology is

considered a theory based on a partial and superficial interpretation of Kant's Critique of Pure Reason, making it not only something already stated but also often flawed by formal contradictions and therefore entirely unacceptable.

A more anthropological perspective, on the other hand, argues that it is simply incorrect to consider human beings on the same level as objects and animals. Proponents of this critique claim that the idea of objectifying human relationships stems from a loss of the ability to relate deeply and emotionally with other people, which in turn is a consequence of the growing technocracy that pervades our era.

These are understandable objections.

Regarding the first, I can only say that the debate is clearly lively, and there are evidently arguments for those who question the solidity of this theory. From my perspective as an artist and not a philosopher, I can only observe that OOO may have structural flaws and might need to be reconsidered in some of its more formal aspects. However, it undoubtedly deserves credit for one thing: OOO manages to systematize some of the most important concepts of contemporary ecology that previous theories have either failed to frame or—if they have—have done so in a way that is not accessible to those who are not philosophy scholars. Nowadays, the need to look at existence from a less anthropocentric perspective is undeniable, and OOO offers us—if not a new theory—at least a new lexicon that is more accessible and usable by those who practice art.

Regarding the second critique, I believe that considering OOO as a manifesto for dehumanizing humans by promoting mechanical and deterministic relationships is a

significant misunderstanding of its intentions. One of the most commonly used arguments by those who support this position—that “you cannot treat human beings the same way you treat fleas”—is not at all what OOO suggests. In stating that all objects are equal, the term equal clearly refers to an equal value of existence. Objects all exist in the same way, and there are no superior or inferior existences in a hierarchical sense. This equality does not apply to their relationships, but rather, the very foundation of OOO lies in this relational diversity, composed of the unit operations specific to each object, which do not allow for the full comprehension of other objects that are alien to them. This is why it makes no sense to attempt to define existence solely from a human perspective, as the mere act of doing so already alters the essence of the observed object, compromising our perception of its true being.

This is the withdrawal often discussed in Object-Oriented theory, which echoes the challenges related to determining the state of a particle in quantum physics. By extension, we can apply this attempt to perceive the world from the perspective of another being to human relationships, thereby encouraging inclusive behaviors.

At the end of his essay, Florêncio questions himself and the academic community in his field, asking what should be done next and which direction to take. Nearly ten years later, in 2023, considering the rapid spread of non-human entities to which characteristics of intelligence are often (wrongly) attributed, we might slightly reframe his question and address it to those who practice art rather than those who study it: What remains for artists now? For whom (or what) should we create art? Will we create art for objects? Are

we heading towards a future where art will be directed at non-human entities, and perhaps even created by non-human agents?

Challenging the machinic vision of Object-Oriented Ontology leads directly to answering these questions: adopting an object-oriented approach does not mean creating works meant for non-human consumption, nor does it mean excluding humans from artistic paradigms. Not that these extremes are unacceptable—on the contrary, it would be fascinating to see examples of such works and understand what kind of statement an artist working in this manner might want to convey. But the real issue is something else: the answer to these questions cannot be entrusted to a purely argumentative text. If we truly want to respond, the best solution we have is an act of carpentry—the creation of a metaphor, an artifact that itself becomes the answer.

Just as Florêncio brilliantly concludes his essay by abandoning academic writing in favor of what he defines as a written performance, I can do nothing but present two object-oriented works and let them answer for themselves.

re-FLOW applies a non-anthropocentric approach to all elements of the performance. All entities are equivalent and are not bound by hierarchical relationships: performers, sound, artificial intelligence, movement, the audience, lights, a LED wall. The elements perceive each other through their unit operations. The sound objects are not categorized hierarchically but are assigned to a sound matrix that allows each sound to be played together with any other at any time, in any order, at any volume.

Babele extends this concept even further,

blurring boundaries to the point where it is unclear who the performer actually is: the poet, the people reading the poetry, the artificial intelligence, the audience operating the installation, the listeners, or even the museum itself, whose architecture generates the long reverberation that blends all dialects together, creating that Babel which gives the work its title?

Guido Tattoni

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Note

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- [17] <https://artreview.com/summer-2015-opinion-jj-charlesworth/>
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- [20] Materiali visibili ai seguenti indirizzi: <https://guidotattoni.it/works/reflow/> | <https://vimeo.com/368212565> | <https://vimeo.com/377344617>

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