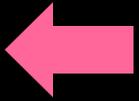
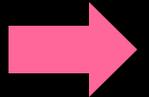


LOOKING BACK, LOOKING FORWARD



Lanier: Technical Culture and Digital Humanism
Murray & Pedercini on Games as Cultural Catalysts



Imaginative Living

MURRAY: GAMES AS PRODUCTIVE LIMITATIONS

“What do games offer in return for limiting the exploratory delights of play?”

1. An understanding of the self both as an agent and an object within a community of other intentional agents/objects (**reflection technology**)
2. The occasion to *TRY* to shift perspective from one's own point of view to the point of view of others, to imagine what someone else is thinking, and to attempt to see oneself from the point of view of the other (**empathy technology**)
3. A process of intentional, affective teaching and learning, which is the foundation of all human cultural development. (**education technology**)

IMAGINATION AS A METHOD

METHODOS, METHOD

1. Greek: “meta” (after) “hodos” (way or path)
“pursuit, a following after”; path of inquiry
2. Latin: “methodus”
a way of teaching or proceeding

THE “DISCIPLINE” OF IMAGINATION

Schiller, Shelley, Whitman, Hughes, Stevens, LeGuin, Suvin
ALL argue, in their own way, from their own contexts, that the imagination is not only a central human power, but an essential *METHOD* or technique, a “path” or means of apprehending or understanding the universe through experience, as well as transforming ourselves and our world.

PARTING MNEUMONICS

1. $I=CR_2$
2. "Sleep of Imagination"
3. Artworks as "Machines to Think With"

$$I = CR_2$$



Imagination is not only a power for creative practices (as in art, design, invention) but *successful critical apprehension of reality*.

Reality, to be understood and “known” – to the extent that we as humans can know it – **MUST BE ACTIVELY IMAGINED.**

GAYATRI SPIVAK

We must “train the imagination for epistemological performance,” this is the “**meta-vocational purpose**” of arts and humanities (also, meta-disciplinary)

TWAIN & WILLIAMS: DEVELOP IT OR “DIE”

“You can't depend on your eyes when your imagination is out of focus.”
-Mark Twain, *A Connecticut Yankee in King Arthur's Court*

"My heart rouses / thinking to bring you news / of something / that
concerns you / and concerns many men. Look at / what passes for the
new. / You will not find it there but in / despised poems. / It is difficult / to
get the news from poems / yet men die miserably every day / for lack /
of what is found there. Hear me out / for I too am concerned / and every
man / who wants to die at peace in his bed / besides. [...] If a man die /
it is because death / has first / possessed his imagination.

-William Carlos Williams, *Asphodel, that Greeny Flower*

Here “death” can be understood as the “sleep of imagination,” (in Goya’s sense in “the sleep of reason”), the inability to see reality anew, to be animated by the latent possibilities in your world and moved to reflection, change, and new understanding.

I.A. RICHARDS: “MACHINES TO THINK WITH”

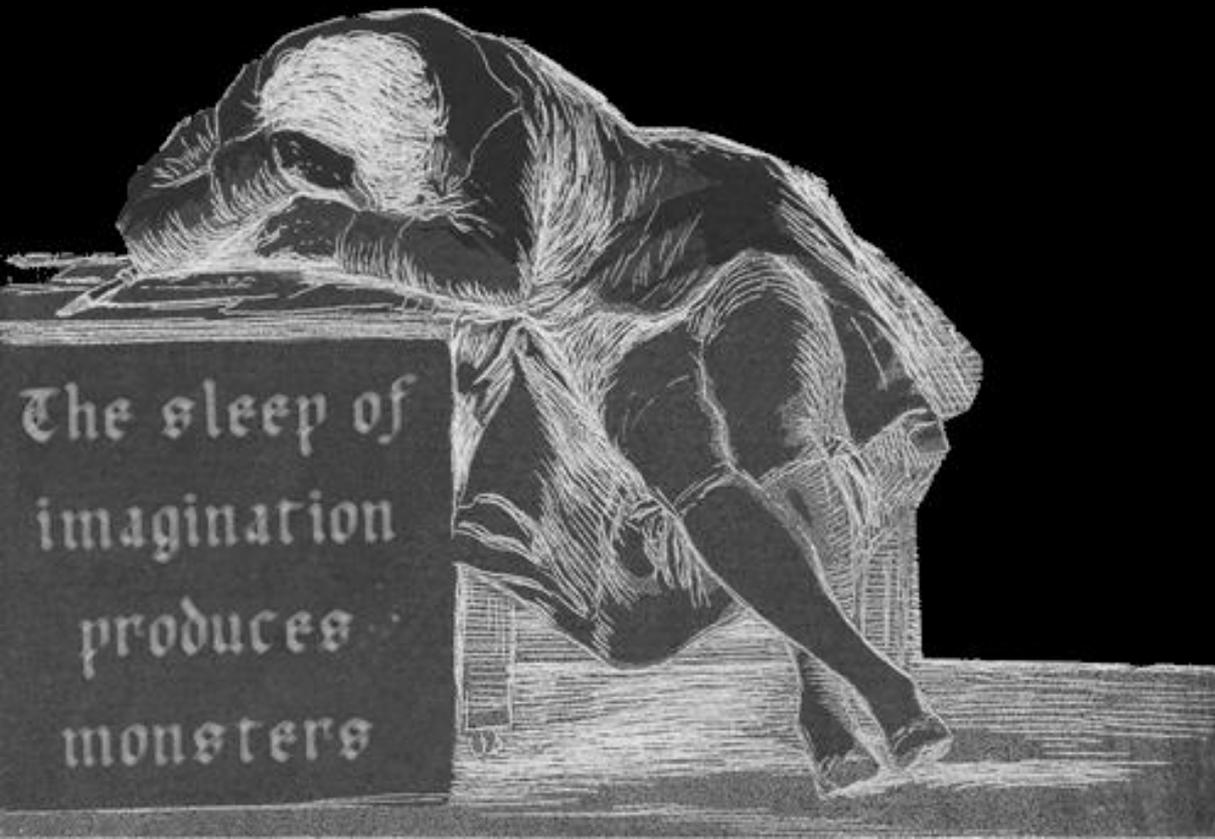
RETHINK THE CULTURAL STATUS OF ARTWORKS

In addition to escapist delights, momentary diversions, food for thought, inspiration, etc...

1. Baconian inspiration: they are **experiments**, analogs to those in the sciences but applied to the individual (you).
2. Schillerian focus: they are instruments for “educating sensibility,” or means of “**aesthetic education**”
3. Catalysts for “**aesthetic reasoning**,” which is a form of “training the imagination”
4. Access tools for “**aesthetic ideas**”: growing understanding and *experience* of ideas rather than defining them (rendering them inert concepts to be used)
5. Media in the sense of **mediation**: they are a *special form of mediation*, privileging reflection over info consumption and integrally acknowledging your individuality and humanity

PROJECT REFLECTIONS

HOW WAS THE PROCESS? NEW INSIGHTS?



Plato

Pico

Bacon

Hobbes

Rousseau

Schiller

M.Shelley

Whitman

Stevens

McLuhan/Lanier

LeGuin/Suvin

Murray/Pedercini

ART & LIFE

ARCHAIC TORSO OF APOLLO

Rainer Maria Rilke, *Neue Gedichte* (1907)

We cannot know his fabulous head
Wherein the apples of his eyes ripened,
yet his torso glows like a candelabra
in which his gaze, now covertly burning

holds and shines. How else could the curve
of the breast so blind you, or in the slight turn
of the loins, how could that smile slide
to the middle, where procreation starts?

Otherwise this stone would stand maimed, cut off
under the translucent plunge of the shoulders,
not shimmering like a tiger's pelt

Nor breaking out of all its borders
like a star: there is no place
that does not see you. You must change your life.



PETER SLOTERDIJK ON RILKE

“The statement *You must change your life!* can now be heard as the refrain of a language of getting in shape. It forms part of a new rhetorical genre: the coach discourse, their changing room lecture to a weakly performing team....

Give up your attachment to comfortable ways of living – show yourself in the gymnasium, prove that you are not indifferent to the difference between perfect and imperfect, demonstrate to us that achievement – excellence, arete, vertu – has not remained a foreign word to you, admit that you have motives for new endeavors! ... distrust the philistine in yourself who thinks you are just fine as you are! Hear the voice from the stone, do not resist the call to get in shape! Seize the chance to train with a god!”