

# **MAPPING THE IRREVERSE**

## **BOOK OF ABSTRACTS**

**JUANA BERMEJO-VEGA** • (University of Granada)

### **ASTROTURFED HATE IN MASS MEDIA IS CAUSING IRREPARABLE HARM TO QUEER RIGHTS**

The cultivation of hate is a mechanism of stochastic terror: where acts of public violence are individually unpredictable, but statistically predictable. In this talk, we review how sustained astro-turfing of politically-motivated queerphobic hate is causing irreparable damage to queer communities. In countries such as the US, UK, Spain and Mexico, queer rights such as the right for self-determination of gender and access to gender-affirming treatments for trans people are being subjects of attacks by political campaigns and mass media. This is inflicting irreparable damage to decades of efforts by human rights organisations and poses a life threat to members of such communities. Losing administrative security and access to the health system is directly linked to higher risk of suicide in trans communities. The sustained cultivation of fear and hate against trans people leads to higher rates of hate violence and harassment towards an oppressed group, which can culminate in deaths. In this talk, we will present a historical contextualization of how queerphobic hate has increased in recent years. We will present ongoing research results quantifying and characterising the growth of queerphobic campaigns in the social network Twitter in Spain. We will describe quantitative tools such as t-hoarding, a data-hoarding framework, and graph theoretic methods that we use in our analysis.

**ERËMIRA ÇITAKU** • (University of Prishtina)

### **THINKING DOUBLE I : IRREVERSIBILITY AND IMPROVISATION**

There is an unexplainable bond between improvisation and irreversibility. Their common denominator is moment and creative production of new stages. If we venture through the whole history of music we can see that improvisation is not the perfect form of expression as composition because it betrays the rules of rigour but however it opens the doors of creative productive expressions. Within the framework of my recent work and earlier works I will try to manifest practically these interconnections of to contingent nodes that of improvisation and irreversibility.

**ANGELA DETANICO AND RAFAEL LAIN** • (Contemporary Art, Paris)

### **THROUGH THE BROKEN GLASS: UNPLAYING CHESS OR PLAYING SSEHC**

Could the attempt to revert an event be considered as an act of creation rather than restoration? Starting from the case of Marcel Duchamp's Large Glass, accidentally shattered then restored piece by piece by the artist, to the helpless fate of Humpty Dumpty, who fell from a wall and all the king's horses and all the king's men couldn't put together again, we'll move to explore the creative possibilities of (ir)reversibility by playing backwards a chess problem proposed by Lewis Carroll in Through the Looking-Glass to see with Alice what we can find there.

**SANDRO GORGONE** • (University of Messina)

### **THE REDEMPTION OF TIME: NIETZSCHE, BENJAMIN AND THE POST-HUMAN**

Starting from an interpretation of Nietzsche's doctrine of eternal return, the paper aims to focus on the relationship between irreversibility and redemption of time, especially from the messianic perspective of Benjamin's Theses on the Philosophy of History. The concept of redemption, in both Nietzsche and Benjamin, as a recovery of the past, is opposed to the typical idea of post-humanism, of an empowerment of the human that is able to make the effects of time on the biological body and psyche of man reversible, tending towards the realisation of the myth of eternal youth. The proposed theoretical path will make use of some film quotations, especially from famous films by Stanley Kubrick.

**YELENA GURYANOVA** • (Institute for Quantum Optics and Quantum Information, Vienna)

**RETROCAUSALITY AND RETRODICTION: LOOKING BACK TO GO FORWARDS.**

Are we receiving signals from the future without realising? Retrocausality is the idea that an effect comes before its cause – a definite order or events, but not the usual sequence we are used to thinking about. In the first part of this talk, we will look at frameworks in physics that allow for theoretical possibilities in which the future affects the past, nevertheless without signalling backwards in time — backwards in time influence without backwards in time signalling. Somewhat surprisingly, it has been suggested that *indefinite* causal orders could also arise in nature. For some processes it is fundamentally impossible to ascribe the order “A caused B” or “B caused A”. Instead, it is the case that A and B both caused and influenced each other. Are these indefinite causal order processes retrocausal? Are they secretly sending signals to the past, or do they obey some other exotic physical principles? In the second part of the talk we will discuss recent advances made within the framework of retrodiction, where it turns out that many results in physics can be re-derived by making predictions about the past, rather than the future. Here, we will see how the replacement of irreversibility with irretrodictability, can shed new light on old problems and that looking backwards can, in fact, help us understand physics going forwards.

**NINO KAPUN** • (University of Graz)

**THE TRAGEDY OF FEMALE RESISTANCE IN POLITICS**

In the tragedy of Sophocles and in the traditional interpretations of the play, Antigone – daughter of Oedipus and sister of Ismene – stands for the conflict between the principles of kinship and the sovereign state (Hegel) as well as the symbolic curse of her father (Lacan). As a historical figure, we need to detach Antigone from these traditional discourses and listen to what she has to say about political resistance (Irigaray). The Exodos, the last act in Greek tragedies, represents the catastrophe – a irreversible plot – of Antigone’s death as well as redemption – a reversible act – of her political contingency. A redemption that can only come through the words of Ismene, therefore she must speak to us! Sophocles’ play depicts female resistance, a tragedy that – if we look to Iran and Ukraine – still lives on in today’s politics.

**LABINOT KELMENDI** • (University of Prishtina)

**UNFRAMING TIME, UNFRAMING ART, CHRONOTOPICAL FRAMING**

In descriptive/vernacular reading irreversibility is defined as the negation of reversible as the tangential process that cannot be realised in its perfect state (Denbrigh). From this definition, we can extract a close relationship that irreversibility has with the ‘arrow of time’ or ‘arrow of time’ has with irreversibility. This relationship is because irreversibility is ‘manifested’ through a set of moments that through Heidegger-an discursive lens it is signified with a very instructive concept called Augenblick. Performance art is manifested within the irreversible mode and its manifestation could not be reversed – its aura is irreversible because each performance has a new experience and therefore marks a new state. Performance Art and Irreversibility could not be found in heterotopias (Foucault) but only in new variations of Chronotopia that presupposes embedding and immersing space and time of aesthetical manifestation, its character is not archivist nor museal but more as a framing a recorded lived history of an artistic manifestation.

**IODANIS KERENIDIS** • (CNRS, Paris)

**IRREVERSIBILITY AS A MATTER OF TIME**

Irreversibility is somehow always entangled with the notion of time, as in irreversible is something that cannot “go back in time to the state it was before”. We will take a small tour following Karen Barad who starts from quantum mechanics, in particular Bohr’s complementarity to talk about the

consequences of thinking of time as a result of material intra-actions and how it affects notions of agency and lead to a new ethico-epistemo-ontology. We will also try to provide examples of ir/reversibility when it comes to information and computational complexity. Is something ir/reversible when it will take time more than the age of the universe to revert it to its previous state or to distinguish its new state from its previous one? What happens to quantum systems when they are observed and how do we do away with the paradox of measurement? Is anything irreversible after all? Last, can art disentangle such notions by offering new ways of seeing?

**MAXIMILIAN LOCK** • (Technical University of Vienna)

### **IRREVERSIBILITY IN QUANTUM MECHANICS: MEASUREMENT AND EQUILIBRIUM**

There are two kinds of irreversibility in quantum mechanics, both which are only partly understood, and active areas of research. On the one hand, there are quantum measurements, where the fuzzy and indeterminate world of quantum superpositions instantly and irreversibly “jumps” into a well-defined state. On the other hand, there is the question of how the irreversibility of the macroscopic world, best encapsulated in the classical theory of thermodynamics, can arise from the quantum one. I will discuss both of these kinds of irreversibility, along with recent work examining the possibility that the latter kind may lead to the former kind.

**LAURIN MACKOWITZ** • (University of Graz)

### **REPAIR, EXCESS AND RESTART: METAPHORS FOR PRECARIOUS SITUATIONS**

Language tames uncertainties presented by irreversibility through metaphors that replace abstract, strange, or uncharted dimensions of experience with images familiar and already known. In that sense the Jewish principle *Tiqqun Olam* meaning “the repair of the world” compares the correction of social problems or discord metaphorically with the repair of a broken vessel. This metaphor suggests that ethical actions can undo a primordial separation and make whole what has become incomplete. George Bataille opposes this principle and its underlying assumption that reversal to wholeness is possible, and instead proposes to grasp “the generative principle of life” with the metaphor of excess, which is comparable to the eruptive exhaustion of the sun and its energy. By referring to Hannah Arendt’s concept of natality this talk will link these two contradictory metaphors to show how the correction of social, economic, and ecological regression requires a restart.

**LINDSEY NICHOLSON** • (University of Innsbruck)

### **ALTERNATE GLACIALITIES**

Nature is replete with cycles, and glaciers which have waxed and waned over geological time in response to changes in Earth’s energy receipts, are no exception. Yet these cycles are non-symmetrical; glacier decline does not mirror glacier growth in pacing or process, and the glaciers alter their own landscape over time, giving rise to a hysteresis rather than a reversible oscillation. Right now, we are driving glaciers from our planet. Many of today’s glaciers would not be able to form under present day conditions, and so even with no further climate changes their continued decline if at last partly locked in. Meanwhile the sleeping giants of the Greenland and Antarctic icesheets are stirring; thresholds are crossed and runaway ice loss could be the outcome. Using these examples of glacier change we will explore irreversible aspects of natural systems, and how these are viewed in geosciences.

**MARKUS PENZ** • (Basic Research Community)

### **THE PARADOX OF IRREVERSIBILITY IN CLASSICAL PHYSICS AND BEYOND**

The laws of classical mechanics apparently stand in stark opposition to any notion of irreversibility since they allow only time-symmetric dynamics. We will investigate the influence of imperfect control over a system in a computer experiment and demonstrate how actually the concept of distance in a signification space is responsible for irreversibility. These signification spaces appear radically different, depending on whether they are constructed in classical physics, within other scientific

branches, or according to daily-life experiences. The question of (ir)reversibility thus depends strongly on the respective conceptual basis.

**DEBRA BENITA SHAW** • (University of East London)

**THE POSTHUMAN IRREVERSE**

Global elites are already imagining a world in which advanced capitalism provides for transcending the body and becoming something other than human. At the same time, changes in the way that science writes the world and the emergence of New Materialist philosophies which challenge the separation between humans, animals and other objects offer new paradigms for interrogating ontological hierarchies. Building on her existing research into the way that assumptions about bodies form, and are formed by, the built environment and the technologies which structure our lifeworlds, Shaw will explore the implications of thinking differently about the relationship between space, time and inhabitation. Have we reached a point where we can no longer claim the human as a distinct category of being? If so, how can we exploit emerging uncertainties about what counts as human to claim an irreversible posthumanity as the basis for radical politics?

**YILDIZ SILIER** • (Bogazici University)

**DIALECTICAL IRREVERSIBILITY AND POLITICAL AGENCY**

I will focus on the different mechanisms that lead to the emergence of political agency by giving examples from two films: *Fight Club* and *Sorry to Bother You*. In both, there is a tension between alienated consciousness and consciousness of alienation, which is resolved in Nietzschean and Marxist ways respectively. The former is a case of politics of resentment, and the latter reflects politics of indignation. Based on this difference, I will explore how a standpoint which liberates the individual could be detrimental when applied by a social group, and vice versa. The philosophers I will mainly draw on are Nietzsche, Marx, Frederic Lordon and Mark Fisher.

**SU-MEI TSE** • (Visual Artist, Berlin/Luxembourg)

**ABOUT THE (IRREVERSIBLE) COURSE OF THINGS AND THE POWER OF SILENCE**

“We carry within us traces of lived experience, imprints of encounters, images, joys, desires, references, wounds, suffering, silences... These immaterial intimacies and the way in which we choose to let them surface and understand them constitute the basic fabric of all human relations.” (Written fragment by Sofia E. Bouratis on Su-Mei Tse’s work). For the workshop, the artist will present some works, notes and references to share her interest in the poetry of vulnerability, impermanence and the path through the creative process.

**CARLA ZACCAGNINI** • (The Royal Danish Academy of Fine Arts)

**EL PRESENTE, MAÑANA' (THE PRESENT, TOMORROW)**

The piece explores non linear narratives and the ways in which different temporalities influence each other. How our understanding of the present and hopes for the future reconfigure the past, how certain figures are re-enacted in different moments of history, how a non-linear perspective can allow us to create other narratives. The lectures focus on the relationship between modern Brazil and its colonial past through the archetypal figures of the martyr and the traitor in the formation of history.