

**Four Moments/Movements for an Expanded Art Practice**  
**(following Deleuze following Spinoza)**

1. **Collaboration.** Thinking art practice, an *expanded* art practice, as a multiplicity - as always more than one but as always, and also, n-1 (no leaders, no generals). An expanded art practice as rhizomatic involving heterogeneity and connectivity, composed solely of relations of movement and rest, of slowness and speed. An art practice as precisely a collectivity, an alliance - not based on identity (the identity of the artist, the identity of a certain 'politics') but on affinity and strategy. An art practice as always a work in progress, the building of an assemblage whose dimension changes as its composition alters - whose outline shifts and shimmers as it moves between milieus. Another name for this collaborative process might be friendship - when two or more combine together resulting in an increase in power, or simply the potential to act. This is a kind of ethics, an ethics of participation. And these participations will not always be with art, or even 'within' the practice, indeed they might precisely (and productively) be with an *outside* however this is theorised (which is to say that notions of an inside/outside of/to the practice are always negotiable and strategic).

2. **Ethics.** Understanding an expanded practice as ethical in Spinoza's sense: what *is* a body capable of? In this case not just individual bodies - or the body of the city (although both of these too) but also the art practice as a body, as a collectivity. What affects is this body capable of generating? And how might it lend itself to the production of affects – *becomings* - unknown and unavailable to the individual body (or, for that matter, to any given city-body)? This ethics necessarily involves a politics - inasmuch as affects (for example joy, produced by two compatible bodies conjoining, or sadness, the opposite) lead to an increase or decrease in a body's potential to act in the world. Ethics is the name for the art of organising specifically joyful, i.e. productive, encounters. Another name for this is experimentation (i.e. an expanded art practice).

3. **Politics.** An expanded practice confronts and engages with the politics of the city-body and the politics of the world-body (the geopolitical organisation of subjects - and of subjectivity). But equally important is the politics of the art practice itself. The practice as the production of different kinds of subjectivities - and thus of different kinds of actions - from within the collaboration. An expanded art practice then as doubled: a critique (even a *violent* critique) of a certain global order (capitalism) and thus of a certain kind of subjectivity (individualist). (This might well involve a deconstruction of certain hegemonic regimes of signification). And also an expanded art practice as the production of *prototype* subjectivities - an exploration of the processual creativity of subjectivity - from within the collective. Political action might be

understood here as the affirmation of other modes of being, other styles of life (an affirmation of the body's capacity to act and to experiment). We might call this affirmation a discovery: the revolutionary discovery of the plane of immanence (Hardt and Negri). And the city, a city, is, and always has been, precisely the site of this revolutionary activity, this revolutionary discovery. (An art practice here will always be the echo of previous art practices, a manifesto always the repetition of previous manifestos).

4. **Virtualities.** An expanded art practice locates itself at that 'seeping edge' between the virtual and the actual (Massumi). The virtual understood as those past moments *and* past movements (the histories, the memories) but also the future possibilities and potentialities (the moments and movements yet to come). The virtual is also the untimely, the immeasurable - the realm of the 'not-yet-actualised': a space of potentiality (precisely the realm of affect). Any and all materials might play a part in actualising these virtualities: maps, photographs, architectural plans - and any and all manipulations of these materials: drawing, painting - making and marking. And technological prosthesis too (the www) - a redefinition of the body (the collectivity) and of what a body can do. As such an expanded practice in its practice becomes a machine for creativity, a machine for the production of new archives, new kinds of thought, and new kinds of action. An expanded practice in this sense is both, and at the same time, a critique of the present and a call to the future. A part of the city in which it takes place and yet different to, apart from, that very city space.

Bio note:

Simon O'Sullivan is Lecturer in Art History/Visual Cultures at Goldsmiths College. He is currently completing work on a book entitled *Art Encounters Deleuze and Guattari: Thought Beyond Representation* (forthcoming from *Palgrave*). He is also a member of the art collective *ccred* (Collective CREative Dissent). The manifesto for expanded practice was written to accompany *ccred*'s Turin Biennale project 'Permanent Ignition' (see <http://www.ccred.org/>).