EDCP 571
Bruno Latour and the Postsecular Turn in STS
Lecture Notes
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1. **Key Concepts and Processes in STS**
   a. Figuration
      i. Inventing figures v. metaphors
         1. Actor-networks, apparitions, banksters, bricoleurs, chicksters, collectives, companion species, cyborgs, desiring machines, entanglements, gangsters, gods, goddesses, heroes/heroines, hipsters, hoodlums, hybrids, imbroglios, informants, monsters, native informants, pranksters, things, tinkerers, tricksters, tripsters
         2. Operant, Participant, Replicant, Existent, Emergent
         3. In 1999, through *A Critique of Postcolonial Reason*, Gayatri Chakravorty Spivak raised the "native informant" out of a "cluster" of "a blank… text of cultural identity," "benevolent cultural nativists" with "fully self-present voice-consciousness," and the "self-marginalizing or self-consolidating migrant or postcolonial." Alongside the actor-network, companion species, cyborg, desiring machine, entanglement, and monster, hybrid figures generated through critique, Spivak defines the native informant as "that mark of expulsion from the name of Man— a mark crossing out the impossibility of the ethical relation." Unabashedly with criticism and critique, she generates this figure to commit to "not only to narrative and counter-narrative but also to the rendering (im)possible of (an)other narrative." How the native informant, a "metropolitan hybrid," "displaces itself from impossible perspective to resistant networks as well as super-exploited objects is part of the story."
      ii. Mixes of cultures, machines, natures, and spirits
         1. Bricolage and Bricoleur
            a. Lévi-Strauss (1966, pp. 16-17): There still exists among ourselves an activity which on the technical plane gives us quite a good understanding of what a science we prefer to call 'prior' rather than 'primitive', could have been on the plane of speculation.
               i. This is what is commonly called 'bricolage' in French. In its old sense the verb 'bricoler' applied to ball games and billiards, to hunting, shooting and riding. It was however always used with reference to some extraneous movement: a ball rebounding, a dog straying or a horse swerving from its direct course to avoid an obstacle. And in our own time the 'bricoleur' is still someone who works with his hands and uses devious means compared to those of a craftsman.* The characteristic feature of mythical thought is that it expresses itself by means of a heterogeneous repertoire which, even if extensive, is nevertheless limited. It has to use this repertoire, however, whatever the task in hand because it has nothing else at its disposal. Mythical thought is therefore a

kind of intellectual 'bricolage' – which explains the relation which can be perceived between the two.

ii. Like 'bricolage' on the technical plane, mythical reflection can reach brilliant unforeseen results on the intellectual plane. Conversely, attention has often been drawn to the mytho-poetical nature of 'bricolage' on the plane of so-called 'raw' or 'naive' art…

iii. The analogy is worth pursuing since it helps us to see the real relations between the two types of scientific knowledge we have distinguished. The 'bricoleur' is adept at performing a large number of diverse tasks; but, unlike the engineer, he does not subordinate each of them to the availability of raw materials and tools conceived and procured for the purpose of the project.

iv. (p. 33): Rites and myths, on the other hand, like 'bricolage' (which these same societies only tolerate as a hobby or pastime), take to pieces and reconstruct sets of events (on a psychical, socio- historical or technical plane) and use them as so many indestructible pieces for structural patterns in which they serve alternatively as ends or means.

b. Lyotard (1984, p. 44): Technology is therefore a game pertaining not to the true, the just, or the beautiful, etc., but to efficiency: a technical "move" is "good" when it does better and/or expends less energy than another. This definition of technical competence is a late development. For a long time inventions came in fits and starts, the products of chance research, or research as much or more concerned with the arts (*technai*) than with knowledge: the Greeks of the Classical period, for example, established no close relationship between knowledge and technology. In the sixteenth and seventeenth centuries, the work of "perspectors" was still a matter of curiosity and artistic innovation. This was the case until the end of the eighteenth century. And it can be maintained that even today "wildcat" activities of technical invention, sometimes related to *bricolage*, still go on outside the imperatives of scientific argumentation.

iii. Hybridity
1. Ontological choreography v. ontological gerrymandering v. ontological appropriation
2. Inventing languages
   a. e.g., early- mid 20th century: Superorganic, psychosocial, extra-somatic, sociocultural, cyborg
   b. e.g., late 20th century: Centriphery, cosmopolitics, factish, faction, glocal, naturecultures, biotechnological, technobiological
   c. e.g., early 21st century: teenglish and proliferation of new compounds
   d. Verbification
3. Inventing figures v. metaphors
   i. Actor-networks, apparitions, banksters, bricoleurs, chicksters, collectives, companion species, cyborgs, desiring machines, entanglements, gangsters, gods, goddesses, heroes/heroines, hipsters, hoodlums, hybrids, imbroglios, informants, monsters, native informants, pranksters, things, tinkerers, tricksters, tripsters

        ii. Othering
           1. Cultural Other
           2. Alterity
           3. Abject
           4. The uncanny
    b. Inventing identities
        i. Fragmentations of selves and subjectivities
        ii. Biologies & multicultures
        iii. Multinaturalism & multiculturalism
        iv. Creole
        v. Diaspora
        vi. Métissage

4. Inventing literacies
    a. Multiliteracies
    b. New (media) literacies

5. Inventing methodologies
    a. Tracking, Mapping, Dimensioning & Framing
    b. Symmetry
    c. Apparatus and Dispositif
        i. See Foucault
        ii. See Agamben
    d. Assemblage
        i. See Deleuze & Guattari
        ii. See ANT
    e. Métissage
    f. Schizo-analysis
    g. Complexities
    h. Actor-Network Theory
    i. Coordination
        i. Beings, things, figures, interests, ideas, ideologies, elements, entities, etc.
        ii. Problem of boundaries
        iii. Problem of links and nodes

iv. Articulation (Form of Relationships)
    1. A way of "describing the continual severing, realignment, and recombination of discourses, social groups, political interests, and structures of power."
    2. A process of creating links and connections
    3. Hall (1986/1996, p. 141): An articulation is thus the form of the connection that can make a unity of two different elements, under certain conditions. It is a linkage which is not necessary, determined, absolute and essential for all time. You have to ask, under what circumstances can a connection be forged or made?

v. Proliferation and mass production and consumption

vi. Cultural disassembly- "Disassembly" — (deconstruction, reduction; mixing) of cultures, media, things, etc.; "place" (stability, stasis, inanimacy of locale) as an attenuated semantic; "mixing, commingling individuation" and "mobility" (animacy, flux, etc.) as amplified semantics; "identity," national/racial/ethnic, and fear of its loss creating fear-hate dichotomies.
    1. Sampling
    2. Re/mixing
    3. Riffing
    4. Mashing-up

        5. Ripping and Burning
        6. Re/covering
        7. Copying?
        8.
    vii. Cultural Fusion
    viii. Syncretism
    ix. Law of Participation
        1. Representations are governed by participations among humans and non-humans within hybrids or collectives, or by what anthropologists have called the *law of participation* (Levy-Bruhl, 1926/1979, pp. 69-104). Everything participates, not only through static connections, but through circulations of influences, powers, qualities, virtues, etc. We can be felt outside and at the same time remain where we are. Indeed, this is not to be understood as a share or a fraction of the whole of properties, nor as an organ in an organism.
        2. We need not affirm oppositions between one and the many— the individual is in the collective and the collective is in the individual. The verb "to be" has no ordinary correspondence to identity, and encompasses collective representation. Any good legislator dare not ignore the law of participation: if everyone and everything participates, then all ought to be represented.