



SPECIAL THANKS TO
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INTRODUCTION
THIS PROJECT INVOLVED A SURVEY OF RECENT LITERATURE CONCERNING "THE COMMONS" & "COMMONING" WITH AN EMPHASIS ON HOW THEY ARE RESPONDED TO BY, BUT MORE IMPORTANTLY, ENGENDER AESTHETIC FORMS. THIS WILL SERVE AS PART OF THE THEORETICAL UNDERPINNING FOR A YET-TO-BE-REALIZED DIGITAL PROJECT THAT WILL EXIST AS A HUB FOR THE DISCUSSION AND CIRCULATION OF RESOURCES RELATED TO AND TECHNIQUES OF COMMONING

Michael Hardt and Antonio Negri define the commons as " (2). They also identify as common, and perhaps more significantly, " (Commonwealth 2).

One of the first writers to use the term "commoning," Peter Linebaugh argues that, "to speak of the commons as if it were a natural resource is misleading at best and dangerous at worst - " instead, urging us to, "keep the word as a verb, an activity, rather than as a noun, a substantive" (279). Silvia Federici echoes this when she suggests that, "if commoning has any meaning, it must be the production of ourselves as a common subject," that is - to (which atomizes individuals and obscures its own reproduction)

Art Institutions like CASCO have taken up the notion of the commons as an issue that necessitates organizational reconfiguration and overhaul. The exhibition, We Are the Time Machines: Time and Tools for Commoning drew from the organization's past project "Composing the Commons" and included artworks, research, and moments that reflect on organizational and artistic strategies for commoning. The artworks and texts, as well as the space itself, was reconfigured to "practice the commons, rather than only reflect on it." While necessarily ephemeral in the context of an exhibition, it provides an example of the ways in which artistic organizations can

This poster, like the commons, is organized in a way that Deleuze and Guattari call the "rhizome." Rhizomes are a model of thought that is connectible from any point, " (, A Thousand Plateaus). Likewise, the commons works against hierarchies and atomized modes of being and thought.

IN CONCLUSION
Commoning is an aesthetic practice insofar as it concerns a redistribution of the sensible in a way that can embed kernels of alternative social futures in the present - that is, it sees a future of the commons as immanent to the present and mediated through a reconfiguration of the senses. This may take shape as an encounter with objects, plants, animals, or other non-human actants, or it may take shape as an undoing of the art institution's mediation of encounters between people, among other things. It is always contingent and ephemeral, sustaining temporary bonds that intensify our already non-sovereign relations to one another and our material world, holding us in suspension and holding the sustaining of this suspension as a horizon for a possible social world.

The struggle against the privatization (by businesses and/or the State), or seizure of the commons is the link that weaves former class struggles into the present:
It is not a "third way" but

Thus, as Silvia Federici notes, "the concept of 'the commons' has been gaining popularity among the radical left, internationally and in the U.S., appearing as " (1). The renewed interest in the commons has been influential as it presents a new theoretical, socio-economic, relational, and aesthetic paradigm, that traverses various fields and disciplines.

"A commonist aesthetics thus needs to fundamentally reckon with strangeness and unknowability - the "absolute contingency" should be a "xenopolitics", reckoning with the unknowability of this frangible, fissiparous subject-object relation as it traverses the materiality of the natural and the social. A rationality premised on sensuous non-knowledge, on an embodied approach to contingency as historical reality, describes both the political ecology and the political aesthetics we should take as our task to acknowledge in the practices where it exists and develop it where it doesn't." "All Shall Be Unicorns About Commons, Aesthetics and Time" 2014

John Paul Ricco suggests that the problem of the common is in determining " through his reading of Jean-Luc Nancy's use of the contour or the outline, which traces "the form of being-toward in being-together without identifying the traits of the toward-what or the toward-whom, without identifying or verifying the 'toward what end' of being-in common." His solution is a - providing a non-teleological account of how the commons can take shape in both political and formal (aesthetic) terms.

FUTURE DIRECTIONS
Future research in commoning should be directed toward answering:
- What are the material requirements for the construction of a "commons-based economy enabling us to resist dependence on wage labor and subordination to capitalist relations?" (Federici)
- What would be the "transformational structure" of living in common? What are the affective and emotional dimensions of living in common, and how would we know it when we felt it? (Lauren Berlant)
- How can commoning undo or extend beyond humanist epistemologies? (New Materialisms like Jane Bennett)

"Private structures (corporations) concentrate their decision making and power of exclusion in the hands of one subject (the owner) or within a hierarchy (the CEO). Similarly, public structures (bureaucracies) concentrate power at the top of a sovereign hierarchy. Both archetypes are inserted into a fundamental structure: the rule of a subject (an individual, a company, the government) over an object (a private good, an organization, a territory). Such pretended opposition between two domains that share the same structure is the result of modern Cartesian reductionist, quantitative, and individualistic thought." (First Thoughts for a Phenomenology of the Commons)

In light of its undoing of notions of property relations, . This has been taken up by new materialist, speculative realist, and object-oriented ontological theories, though much writing is yet to be done on these matters in frameworks that explicitly name commoning.

"But in the moment of right/s the commons is already gone in the movement to and of the common that surrounds it and its enclosure. What's left is politics but even the politics of the commons, of the resistance to enclosure, can only be a politics of ends, a rectitude aimed at the regulatory end of the common." The Undercommons

Practices of commoning cannot be political insofar as politics can "only be a politics of ends," that is, . Stavros Stavrides suggests that "any form of protective enclosure of commoning communities (or of communities-as-commons), no matter how necessary for the protection of fragile or threatened sharing relations, has to be temporary: " (2).

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