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The artist as 'superconductor' is an attractive idea and brings with it some literary associations of 'unique' placing and 'super-sensibility'.

This *could* be understood to be distinctive vis-à-vis global cultural urgencies and exigencies, whereby the artist puts to work in Foucault's sense a certain "re-negotiation of power, and the exploration of possibilities of existence that transgress or modify power relationships and identities".

It could be understood in the sense of 'conducting' like electricity or transporting electrons, a certain social agency on behalf of a 'collective commons'.

However insofar as notions of superconductivity may also speak to a certain 'liquidising' of specificities of 'structure' and a diffusion of 'productive singularity' within which to constitute artistic labour as transformative agency, then the 'power' of the superconductor is at best precarious and at worse evacuated of the 'charge' such 'productive singularity' might be understood to generate.

This paper will seek to explore these arguments with the conference participants.

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