

# DAUGHTERS OF CHAOS *Practice Discipline A life*

8th International Deleuze Studies Conference Stockholm 2015

Daughters of Chaos: Practice, Discipline, A Life ... is the 8th international Deleuze Studies conference, held in Stockholm between 29 June - 1 July 2015. The event is a collaboration across the Swedish institutions of KTH (Royal Institute of Technology); Konstfack University College of Arts, Crafts and Design; Stockholm University; Södertörns Högskola; and the new Stockholm University of the Arts. The conference is further supported by a FORMAS Swedish Research Council conference grant. With this conference event we hope to explore productive transdisciplinary connections across a diversity of disciplines - including architecture, urbanism, education, gender studies, literature, philosophy, and theatre and performance arts - in order to discover transversal and experimental research practices and methodologies aimed toward sustainable futures. What all of these disciplines (and many others) share is a remarkable affinity with the philosophical thought of the late 20th Century French philosopher Gilles Deleuze and his collaborator Félix Guattari. Following Deleuze and Guattari's powerful geophilosophical argument, the conference places an emphasis on expanding definitions of what it means to find new, sustainable forms of active engagement with our local and global environments. 'Daughters of Chaos' are the names with which Deleuze and Guattari anoint the disciplines of science, philosophy, and art in their final collaborative book, *What is Philosophy?* By describing the disciplines as 'daughters', we see how the disciplines through their knowledge formations attempt to organize the wild profusion of things and relations that compose worlds at the scale of the local and the global. Chaos, a term that Deleuze and Guattari borrow from the ancient Greeks, suggests that the universe is an open system of ever emerging and novel relations, and that where a system of relations is understood to be far from equilibrium and subject to unpredictable change, here is where creativity emerges. From this point of view, disciplines are understood to be profoundly creative in the way they promise to engender new domains of knowledge. We place a further emphasis on the terms used in our conference subtitle, which are: practice, discipline, a life. Where a practice is improved through repetition and also by way of exploration, disciplines provide the means or context in which a practice is both supported as well as constrained. A life, where we place an emphasis on the indefinite article, so as not to point a finger at this or that specifically denominated life, is the most challenging of our terms. A life presents us with crucial environmental issues at the scale of the mental, the social and the habitat (whether natural or culturally constructed). Habitats, which are fundamental to the continuation of a life, as such, if we assume that the basic unit of survival is organism-plus-environment, also pertain to daily habits and practices, which return us again to the role of disciplines. At the same time, all of these terms need to be brought under interrogation, which is the opportunity that we hope this conference will allow us.

Frida Beckman, Camilla Damkjaer, Hélène Frichot, Catharina Gabrielsson, Hillevi Lenz Taguchi,  
Fredrika Spindler, WITH Lena Aronsson, Anna Efraimsson, Christine Eriksson, Amanda Fröler, , Francesco Masala, Helen Runting, Tove Salmgren, Johan Sehlberg, Miriam von Schantz, Bettina Schwalm, Åsa Sterjna.

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## We need to thank the many people who made this event possible:

### First to our Invaluable Interdisciplinary Assistants:

Lena Aronsson, Anna Efraimsson, Christine Eriksson, Amanda Fröler, Francesco Masala, Helen Runting, Tove Salmgren, Johan Sehlberg, Miriam von Schantz, Bettina Schwalm, Åsa Sterjna

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### Institutions

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Professor Ian Buchanan, Initiator of the Deleuze Studies Conference and Journal  
Naomi Farmer and Carol MacDonald, Edinburgh University Press  
Mihela Kralj, Rowman and Littlefield International

### Soundssttfeancakn

Konstfack Cafe Matmarkarna for the conference lunch and fika

Pom och Flora Conference Dinner Caterers

Miriam Van Schantz, Tove Salmgren, Anna Efraimsson, for curating the conference dinner event, the Blob

### Music

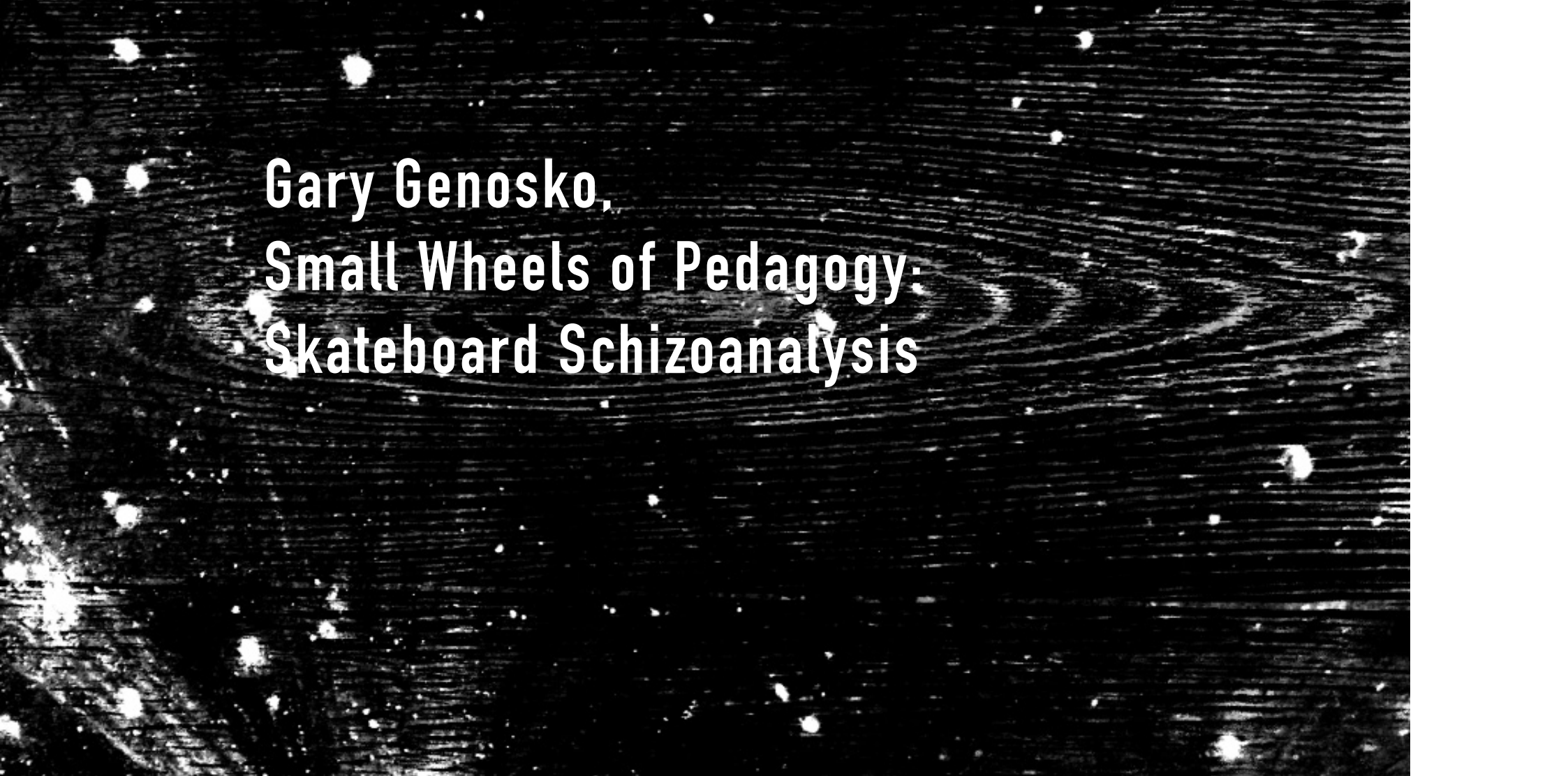
HMS Plays Saralunden

A black and white photograph of water with ripples and small white specks. The water is dark, and the ripples are light, creating a textured pattern. There are several small, bright white spots scattered across the surface, possibly representing particles or reflections. The overall effect is one of dynamic movement and complexity.

# Keynote Contributions

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# Gary Genosko, Small Wheels of Pedagogy: Skateboard Schizoanalysis

Throughout his career Guattari referred to the accomplishments of radical French teacher Célestin Freinet, whose work he discovered through his youthful outings with Fernand Oury, the brother of his longtime collaborator at La Borde, Jean Oury. The institutional pedagogy movement in France dovetailed with the institutional psychotherapy practiced at La Borde - paying critical attention to how institutions generate subjectivities - although the followers of Freinet and Oury were not often able to cooperate. Nevertheless, the mediations of subjectivation that Guattari would later refer to as the growing role of the machinic phylum were encountered in an original way with regard to the use of a printing press and other technologies by Freinet to build pedagogies around; in the same way the institution itself and its organizational diagram was foregrounded in la grille, the grid of rotating duties and personnel assignments at La Borde. Inspired by Freinet, Guattari adapted practices designed for schoolchildren in rural France in the 1920 and 30s (see *L'imprimerie à l'école*, <http://www.icem-pedagogie-freinet.org/archives/ie>) to the psychiatric clinic, developing the process over his career there from the mid-50s to the early 90s. In this paper I want to report on my fieldwork in a downtown Toronto alternative school that is built around the mediating technology of skateboards. I don't mean simply riding skateboards; I mean delivery of state-mandated curriculum from the ground up in construction, design, and marketing in the context of an immersion in youth street culture. Using Guattarian concepts, I want to provide in a preliminary way a contemporary schizoanalysis of the mediations, institutional constraints, transversal extra-academic challenges and successes, as well as the prospects for its students and teachers, of this small, one room, alt-high school. Skateboards are not only concrete machines, but abstract machines, too. What, then, would a skateboard schizoanalysis look like?

Gary Genosko received his BA in Philosophy at University of Toronto and his MA in Philosophy at University of Alberta. He received his MES at York University and completed his PhD in Social and Political Thought at York University. He held a Canada Research Chair from 2002 to 2012 in Technoculture Studies, and has received SSHRC funding for a number of projects since 2001, as well as participating in a McConnell Foundation grant for community service learning. His most recent books are *When Technocultures Collide* (WLUP 2013) and *Remodeling Communication* (UTP 2012), and he recently edited a special issue of the journal *Deleuze Studies* on 'Felix Guattari in the Age of Semiocapitalism' (2012). Recent articles by Dr. Genosko have appeared in *Cultural studies*, *Parallax*, *Cultural Politics*, *Ctheory*; and chapters in *The Cambridge Companion to Deleuze*, *Valences of Interdisciplinarity*, *The Guattari Effect*, and *Transforming McLuhan*. His previous books include *Felix Guattari: An Aberrant Introduction*, and *Felix Guattari: A Critical Introduction*. He has contributed many entries to the *Deleuze and Guattari Dictionary* (Bloomsbury).





# Lisa Mazzei, Voice without a Subject

In this paper, I will consider the question of what forms of expression and inquiry are possible as I think with Deleuze and Guattari's concept (1983), the Body without Organs (BWO), one they use to enact thinking without a subject. In so doing, I interrogate what it might mean to think voice in its many forms as not linked to an "I" that is the humanist subject. What does a rethinking of the "I" portend for a thinking of voice? Is there an "I" of the inquirer or artist or narrator that can be burdened with voice in the post-human or more than human? What kind of voice, what kind of human being can be thought once voice no longer has to be present, emanating from a unique, essentialist subject ("I") conscious to itself? In other words, if there is no subject in the humanist sense, what form does writing or thinking or creating take in a post-human world?

Lisa A. Mazzei is Associate Professor of Education Studies at the University of Oregon where she is also Affiliated Faculty in the Department of Philosophy. Her interest in Deleuze has produced a body of work that interrogates the possibility of research without a subject, and a consideration of how desire functions to produce the unexpected. She is the author, with Alecia Jackson of *Thinking with Theory in Qualitative Research* (2012), editor, with Alecia Jackson, of *Voice in Qualitative Inquiry* (2009), and author of *Inhabited Silence in Qualitative Research* (2007).





# Simon O'Sullivan, Fictioning (after Deleuze) Against Control: Nothing is True, Everything is Permitted

Our ability to resist control, or our submission to it, has to be assessed at the level of our every move. We need both creativity and a people. (Deleuze, 'Postscript on Control Societies')

In the short polemical essay 'Postscript on Control Societies' we find a Gilles Deleuze more sober, and at times pessimistic, than the one of *Capitalism and Schizophrenia*. The joy and affirmative tone of the collaborations with Felix Guattari gives way to a polemic that, if not a lament, certainly has something of the Frankfurt School diagnostic about it, especially in its attention to the increasingly technologically determined nature of society (and of its subjects) and to how such advances, although at first an apparent positive move away from previous, harsher, regimes, have brought their own more insidious and complex issues and problems.

But, despite this pessimism we also find in Deleuze's essay something else that does hark back especially to a book like *A Thousand Plateaus*: a call to look to what has been opened up by these 'new' developments - or, at least, to the possibilities of resistance that, for Deleuze, will always and everywhere accompany Control, understood as our latest form of capitalism. As he remarks towards the end of the Postscript - in a counterpoint to resignation and any melancholic paralysis: 'It's not a question of worrying or hoping for the best, but of finding new weapons'.

The question I will be addressing in my paper is what these new weapons might be - and whether, in fact, it might be more a question of weaponising certain practices that, on the face of it, appear less suited to any war against Control. More specifically I will be interested in how certain aspects of an expanded art practice - what I want to call its fictioning logics - might work against Control and, indeed, play a role in the more ethico-political function of the constitution of a people (or, what Deleuze calls subjectification).

Simon O'Sullivan is a Reader in Art Theory and Practice, Goldsmiths University, London, UK. His work in Deleuze scholarship extends across art theory into creative research practices in art, including his collaboration with David Burrows in *Plastique Fantastique* ([plastique-fantastique.org](http://plastique-fantastique.org)). He is the author of *Art Encounters Deleuze and Guattari: Thought Beyond Representation* (2005) and *On the Production of Subjectivity: Five Diagrams of the Finite-Infinite Relation* (2012), and editor, with Stephen Zepke, of both *Deleuze, Guattari and the Production of the New* (2008) and *Deleuze and Contemporary Art* (2010).





# Adrian Parr, Walking in the Dark

People lose themselves, their habits, stereotypes, and norms in imagination to the point where another person, animal, or for that matter living entity's story can become your own story. Imagination subverts closure, stirs forth a sense of shared experience, massages the unfamiliar amidst familiarity, and hereby sensitizes people to difference and differentiation. In this way the imagination constitutes a minoritarian use of language, memory, order, and affect. For this reason imagination is integral to political change, inspiring us to experiment with alternatives to what currently exists.

Adrian Parr is the Director of the Taft Research Center and Professor of Architecture and Sociology at the University of Cincinnati. She is a theorist, activist, and public intellectual working at the intersection of political philosophy, cultural criticism, environmentalism, and social theory. In 2011 she won the UC Rieveschl Award for scholarly and creative work. She has written extensively on environmental politics, memorialization, contemporary art and cultural practices. Recent publications include *The Wrath of Capital* (Columbia University Press, 2013), *Hijacking Sustainability* (MIT Press, 2009) and *New Directions in Sustainable Design* (Routledge, co-edited with Michael Zaretsky). She has published articles in *Theory, Culture, and Society*; *Childhood*; for *Al Jazeera*; and the *World Financial Review* to name a few. She serves on the editorial board of *The Disposable Life Series* and is a UNESCO water chair.






# Daniel W. Smith, Deleuze on Technology and Thought

Technologies are often seen to be "prosthetic" in that they are externalizations of the body, or of bodily organs (e.g., a hammer mimics my forearm and fist, clothing externalizes the skin, etc.). As Marshall McLuhan put it, technologies are "the extensions of man"; or in Bernard Steigler's words, "as a 'process of externalization,' technics is the pursuit of life by means other than life." In short, out technologies constitute a supra-body, an externalized body. Deleuze was not a philosopher of technology like Bernard Steigler, nor did he thematize the question of technology like Heidegger. Nonetheless, he was strongly influenced by the work of Simondon and Leroi-Gourhan—two of the most profound thinkers of technology in the twentieth-century—and the aim of this paper is to propose five concepts that can help us approach the question of technology as an "externalized body" in a Deleuzian vein: prosthesis, proto-technicity, exodarwinism, de-specialization, and totipotence.

Daniel W. Smith is a Professor in the Department of Philosophy at Purdue University. He is the translator of Gilles Deleuze's *Francis Bacon: The Logic of Sensation* and *Essays Critical and Clinical* (with Michael A. Greco), as well as Pierre Klossowski's *Nietzsche and the Vicious Circle* and Isabelle Stenger's *The Invention of Modern Science*. He has published widely on topics in contemporary philosophy. He is the editor, with Henry Somers-Hall, of the *Cambridge Companion to Deleuze*. His book *Essays on Deleuze* was published by Edinburgh University Press in 2012.





# Fredrika Spindler, Subjectivities and lines of flight: on friendship

"the unknown and slippery being if an indefinite 'Who?'" (Blanchot)

If friendship is at the very core of philosophy, constitutive of its definition as love or friendship of wisdom, Deleuze, in his own writings as well as in his collaboration with Guattari, has multiple times shown how the friend of wisdom is by no means a simple and clear-cut friend. Just as the purported wisdom had to be rethought in terms of that unknown that can only be thought in a violent encounter, the friend is also a rival, an opponent, a claimant. The question then must be under what conditions it is possible to rethink friendship - not only the friend of sophia, but the philosophical friendship in which one, or two, or many lose the I as much as the we; become the desubjectivated, depersonalized multiplicity that is another name of love, required by Deleuzian thought - and at what cost such a becoming can come to be.

Fredrika Spindler holds a PhD in philosophy in 1996 from Université de Montpellier, dissertation: Philosophie de la puissance et détermination de l'homme chez Spinoza et chez Nietzsche. She has published extensively on Spinoza, Nietzsche and Deleuze. In 2005-07 she was co-responsible for research project "The ingraspable art: Hannah Arendt and Friedrich Nietzsche's Rethinking of Aesthetics and Politics" (Baltic Sea Foundation), and also "Explorative Architecture", Chalmers School of Technology (Formas, 2002-2004). Her research is devoted to critically interpreting and developing the understanding of time and space in the thought of Gilles Deleuze. Recent publications include Deleuze: tänkande och blivande (2013); Spinoza. Multitud, affekt, kraft (Glänta Produktion, 2009) och Nietzsche. Kropp, konst, kunskap (Glänta Produktion, 2010), recently published articles and chapters include "Deleuze. A Philosophy of Immanence" i New Frontiers. Phenomenology and Religion, red. Jonna Bornemark, Södertörn Philosophical Studies, 2010; "Superabundância, falta e perda: da crítica à criação" (Abundance, lack and loss: from critique to creation" ) i Nietzsche/Deleuze. Arte, resistência, red. Daniel Lins, Editora Forense Universitaria, Rio de Janeiro 2007.





# Single Papers

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# To What Question is "Abstract Machine" the Answer?

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As Deleuze's lectures on Kant from 1978 show, the "abstract" in "abstract machine" is not opposed to the "concrete" but the "discrete." In light of this, I argue that the abstract machine describes (but does not prescribe) the intensive, problematic conditions for the extensive solution. The abstract machine does not play the possible to the concrete real; it plays the intensive virtual to the extensive actual. Both virtual-actual, intensive-extensive are real. Both are needed to account for the tendency of all things toward both stasis and change. If Hegel argues that only philosophers think the concrete, perhaps we could see Deleuze as arguing that only philosophers think the abstract.

**Biographical Statement:** Brent Adkins is Professor of Philosophy at Roanoke College in Salem, Virginia. His primary interests are 19th and 20th Century European philosophy, Modern Philosophy, and politics. His most recent books are *Death and Desire in Hegel, Heidegger and Deleuze* (2007), *True Freedom: Spinoza's Practical Philosophy* (2009), *Rethinking Philosophy & Theology with Deleuze: A New Cartography* (2013), and *Deleuze and Guattari's A Thousand Plateaus: An Introduction and Guide* (2015).



# Deciphering signs: an empirical apprenticeship

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The turn towards Deleuze's conceptual apparatus needs to be paralleled by an exploration of the form(s) a 'Deleuze-inspired' methodology for empirical investigations might take. While there is a plethora of ways of engaging empirically with Deleuze's work, the focus here is on how the idea of apprenticeship - the act of learning - through signs can be deployed as a research method(ology) for empirical investigations. As argued by Deleuze (1972: 4), "Everything that teaches us something emits signs". The objective of this paper is not to provide a panoramic method(ology) but rather to meditate upon the possibilities of adopting a particular Deleuzian point de vue (viewpoint/point of view) in the field. In that sense, the ideas developed in this article solely constitute a sensibility to Deleuze's work. These ideas will be explored in the context of an on-going exploration of a research institute that included the participation into a scientific expedition in the South Pacific. In his reading of Proust's masterpiece, Deleuze (1972) distinguishes between four types of signs - the worldly signs, the signs of love, the sensuous signs and the signs of art - that represent steps towards the truth of Combray. The Proustian apprenticeship is complex and multi-layered and while the Search may appear phenomenological, it is important to highlight that it is the experiential and relational nature of signs that inform the apprenticeship. Furthermore, signs escape the simple realm of interpretation as, ultimately, Deleuzian semiotics amounts to an extraordinary machine and it is precisely in that sense that Marcel's Search for signs cannot be rendered under the format of a phenomenological exploration. Deleuze's treatment of Proustian signs echoes directly to the example of the swimmer developed in *Difference and Repetition*. While someone can learn a series of moves and further break them into very specific and coordinated patterns of action, when it comes to actually swimming, one has to deal with water undulations, particular dynamics, water viscosity, etc. as many intensities that 'frame' or rather impact on the experience of swimming. Put differently, "when a body combines some of its own distinctive points with those of a wave, it espouses the principle of a repetition which is no longer that of the Same, but involves the Other-involves difference" (Deleuze, 2004: 23). In both cases, an apprenticeship through signs propels the researcher to turn oneself towards experience as materialized through the flows of intensities, forces, desires and difference that are encountered in an empirical setting.

Ultimately, I argue that the researcher is in the position of the swimmer-learner facing the sea (Deleuze, 2004) or of Marcel when he attempts to unveil the truth of Combray (Deleuze, 1972) - the apprenticeship through signs constitutes a nomadic form of inquiry and of exploring empirical settings and events.

Deleuze, G. (1972) *Proust and Signs*, New York: Doubleday.

Deleuze, G. (2004) *Difference and Repetition*, Continuum International Publishing Group.

**Biographical Statement:** Jeremy Aroles is a doctoral student at the University of Manchester. He is currently completing a dissertation that explores different modes of knowing in various spaces associated with scientific research. His research interests revolve around continental philosophy, non-representational thinking and sociolinguistics.



# What is musical work?

On the concepts of multiplicity, haecceity and transduction

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According to Gilles Deleuze and Felix Guattari 'philosophy is the art of forming, inventing, and fabricating concepts', while science and art are, respectively, the inventors of functions and images (percepts and affects). The power of invention, of creation, is therefore one of Deleuze's fundamental concerns. For Deleuze 'what defines thought in its three great forms – art, science, and philosophy – is always confronting chaos, laying out a plane, throwing a plane over chaos'. If art, science and philosophy are the daughters of chaos, they also operate a fundamental rebellion against chaos, generating planes of immanence in which less chaotic formations (based upon singularities and multiplicities) unfold themselves giving shape to complex manifolds.

In this presentation I will focus on artistic formations, investigating the concrete doing of art through the specific use of two concepts—haecceity and transduction. They allow us for doing and for thinking about art as a radical immanent process of intensive actualization of virtual, extensive potentialities. Particularly in the field of music (where the activities of the composer and of the performer became so intrinsically foreign to each other) this perspective might contribute to a unifying approach.

With the concept of haecceity, Deleuze and Guattari opened new avenues to the understanding of art. Focusing the discourse on the here and now of the effective capture of forces, they relegated hermeneutics, interpretation and analysis to a second plane. The radical capture of forces in an irreducible *erewhon* renders obsolete the quest for the author's intentions (hermeneutics), the imaginary games of interpretation, and the knowledge of the work's internal structure (analysis). With the capture of forces and with its implicit relations between form and matter, between sign and potentiality, a completely new mode of perception becomes possible. More than a classification of experiences, it is now the capture of becomings happening in real time that gains momentum. While perceiving the longitude of the artwork (its signs and markings), it is within the latitude that a new ethic of affection is captured. In music, it is the concrete and radically immanent energy of sound-events that allows for such captures in the first place—the effect of music being not reducible to its structural dimension. Music claims for a semiotics of the moment, of the *erewhon*, of the haecceity – a true logic of sensation. However, music only exists in the movement, through the temporal sequence of haecceities—a chain of transmissions from one haecceity to the other, in closest neighbourhood. Transduction, a concept first developed by Simondon, could be appropriated for music precisely as this transmission, as an impulse of virtuality (a force of potential) from one actualisation to another (close to what Guattari calls 'transversality').

By understanding musical works as a succession of haecceities (radical *erewhons*) brought into movement through machinic (human and non-human) processes of transduction this paper proposes a new approach (ontological, methodological and practical) to the making of music—one that situates composition and performance in a common and intense vectorial space of musical manifolds.

**Biographical Statement:** Paulo de Assis is a trained concert pianist and artistic researcher with transdisciplinary interests on Composition, Musicology, Philosophy and Epistemology. He is the Principal Investigator of the European Research Council funded project MusicExperiment21 ([www.musicexperiment21.eu](http://www.musicexperiment21.eu)) at the Orpheus Institute Ghent, Belgium. He was formerly professorial research fellow at the University Nova Lisbon (2008-2012). He published two books as author and seven as editor. Recent publications include an article on "The Conditions of Creation and the Haecceity of Music Material" (*Filigrane* nr. 13, 63-86), and a chapter on "Epistemic Complexity and Experimental Systems in Music Performance" (*Experimental Systems—Future Knowledge in Artistic Research*, ed. by M. Schwab, Leuven: University of Leuven Press, 151-165)—both contributing to a Deleuzian approach to music semiotics.

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# Facing the Chaos: Deleuze and Guattari's Philosophy of Science

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In "What is Philosophy?" Deleuze and Guattari try to answer another question in addition to the one forming the title, namely "What is science?" Indeed, this book, published in 1991, represents the most precise, extensive and complete reflection on the nature of science to be found in the writings of Deleuze and Guattari. In fact, although in other books - written together or alone - Deleuze and Guattari had already used conceptual tools coming from different scientific disciplines - like, for instance, mathematics, biology or geology - it is only in "What is Philosophy?" that they try to outline what we could define as an out and out theory of science.

Starting the second part of the book, which significantly bears the title "Philosophy, Science, Logic, and Art", Deleuze and Guattari write: "The object of science is not concepts but rather functions that are presented as propositions in discursive systems [...] A scientific notion is defined not by concepts but by functions or propositions". They add then, that "this is a very complex idea with many aspects". As it is implicit in these quotations, Deleuze and Guattari provide a negative definition of science, that is a definition that implies an opposition, namely that between science and philosophy. However, these are both defined as "attitudes toward chaos", although the two attitudes are of a completely different kind.

The present paper aims exactly at clarifying and systematizing Deleuze and Guattari's "complex idea" of science and, moreover, at assessing their position in the eyes of contemporary philosophy of science. As a matter of fact, in this field of study Deleuze and Guattari's writings are generally unheeded and a rigorous and thorough study of their philosophy of science is therefore still a desideratum. In doing this, I will pay a special attention to the philosophy of science proposed by the Austrian epistemologist Paul K. Feyerabend - with focus on his controversial masterwork "Against Method" - in which the relationship between chaos and science plays, like in the works of Deleuze and Guattari, a pivotal role.

**Biographical Statement:** I hold a Ph.D in Philosophy from the University of Padova (2015). My doctoral dissertation tries to advocate an innovative reading of Husserl's early phenomenology, showing the extent to which it constitutes, despite the prevalent historical reconstructions, one of the first and most important outcomes of that epistemological rupture represented by the emergence of structuralist tendencies in many fields of scientific research between the last decades of the nineteenth century and the first years of the twentieth century. Besides this line of research, which has produced - in addition to my dissertation - two publications - I have strong interests in contemporary French philosophy - with special emphasis on Deleuze and Guattari's thought - and in the philosophical implications of Elias Canetti's work. This second line of research has produced three publications, namely two journal articles and a book chapter. I held academic talks in Padova, Lisbon, Aarhus, Istanbul and Danzig.



# Kierkegaard and Deleuze meeting at '70000 fathom' –

A Danish encounter of thought between Kierkegaard and Deleuze on the issue of life

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The Danish philosopher and theologian Søren Kierkegaard was highly regarded by Gilles Deleuze. Kierkegaard is mentioned as one three in the triptych of repetition: "Each of the three, in his own way, makes repetition not only a power peculiar to language and thought, a superior pathos and pathology, but also the fundamental category of a philosophy of the future" (Deleuze, 1994, p. 6). Deleuze's reading of Kierkegaard's writings was based upon E.H. Hong's translations of parts of Kierkegaard oeuvre. That part is of course well known and enunciated in the various readings of *Difference and Repetition*. What is perhaps more interesting is the writings of Kierkegaard, which have never been translated to French or English, writings regarding the specific faith originating within Kierkegaard philosophy, a notion of life (and faith), not unlike those mentioned by Deleuze in *Pure Immanence: a life* (2001). Additionally Deleuze and Felix Guattari mentions Kierkegaard's faith in *A Thousand Plateaus* (Deleuze & Guattari, 1987) and how it is related to the plane of immanence. In other words Kierkegaard's influence is hardly dismissible in Deleuze's oeuvre. The aim of this paper is thus to setup an encounter of thought between Kierkegaard and Deleuze on the specific notion of life, how they differ and possibly what they agree upon. The dialogue will be initiated through readings of Kierkegaard's and Deleuze's oeuvre.

Deleuze, G. (1994). *Difference and repetition* (P. Patton, Trans.). London: Continuum International Publishing Group.

Deleuze, G. (2001). *Pure immanence: essays on a life* (A. Boyman, Trans.). New York: Zone Books.

Deleuze, G., & Guattari, F. (1987). *A thousand plateaus : capitalism and schizophrenia*. Minneapolis: University of Minnesota Press.

**Biographical Statement:** Mr. Bang is a PhD fellow at Aalborg University, Institute of Learning and Philosophy. He recently handed in his doctoral thesis *The Logic of Science: A vivisection of monsters*, which investigates the problematic of individuation in science and its education through the lenses of Gilles Deleuze, Michel Foucault and others. Currently his research activities evolve around Marxism, Spinoza and overturning concepts related to science and its education.



# Becoming(s) and Lifelines

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For Deleuze, how are becoming and time are connected, and how is chaos expressed in sensation? The figure of the line in Deleuze's canon provides the solution. This essay explores how Deleuze re-appropriates the line from Bergson's Creative Evolution, giving way to his elucidation of involution as the logic of the virtual. Invariably, whenever Deleuze announces a process of becoming or temporality he invokes the figure of the line. Establishing the difference between the successive linearity of chronological time and the synthesized instants of the line of Aion, divergent lines are catalyzed and mapped across Deleuze's works. In Francis Bacon: The Logic of Sensation he explains that by constantly being broken, the line becomes more than a line. The line in all its permutations and milieus are indeed lifelines: the abstract line, the northern line, the line-bloc, the line of flight, and the rhizome are all conceptually plotted to reveal their corresponding temporal features. In fact, one cannot think becoming in Deleuze without also thinking the line. Tracking the line throughout Deleuze's works discloses the logical link between becoming and time. Unsurprisingly, the various incarnations of the line involve a conceptual re-appropriation of the line across the history of philosophy and art. The two divergent temporal frameworks of becoming are dramatized through the various lines in Deleuze's philosophy along the axis of involution, producing a rhizomatic concept of becoming. Drawing new lifelines, and thus new temporal frameworks, disturbs the status quo, forming contours of resistance to that which suppresses the liberating process of becoming(s) and chaos.

**Biographical Statement:** Samantha Bankston received her PhD in philosophy from Purdue University in 2011, having completed a dissertation on Gilles Deleuze's metaphysics. She is currently Assistant Professor of Philosophy at Sierra Nevada College, USA, and has been a visiting scholar at the University of Copenhagen and Smith College. The publication of her monograph, *Deleuze and Becoming(s)*, is forthcoming (Bloomsbury Publications, 2015), and she is currently writing *Deleuze and Žižek*, which is forthcoming from Palgrave Macmillan. She also published a book translation of Anne Sauvagnargues's *Deleuze and Art* (Bloomsbury/Continuum, 2013), as well as book chapters in *Simone de Beauvoir—A Humanist Thinker* (Rodopi, 2015) and *Deleuze and the Passions* (Rodopi, 2015). Her translations of book chapters by Frédéric Gros and Salvo Vaccaro can be found in *Biopower: Foucault and Beyond* (University of Minnesota Press, 2014), *Between Deleuze and Foucault* (University of Chicago Press, 2015), and *New Perspectives on Anarchism* (Lexington Books, 2010). Bankston is also a part of an international transcription team that makes available online previously unpublished, audio-recorded lectures from Gilles Deleuze's University of Paris-Vincennes seminars (<http://www.webdeleuze.com>).



# Becoming-Meat, Becoming-Whale, Becoming-Inorganic: An Encounter with Chaos in Matthew Barney's Drawing Restraint 9

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This paper represents an exploration into the acts of bodily transformation in the filmic production *Drawing Restraint 9* (2005), by the American multimedia and performance artist Matthew Barney. Drawing on Deleuze-Guattarian theory of becoming-other (1987), this paper addresses a series of bodily mutations; modes of becoming in which the human body continually becomes-other-than-itself through the interplay between form and chaos in Barney's filmic performance. *Drawing Restraint 9* as a project fusing cinema, performance, sculpture, architecture, music, computer-generated effects and prosthetics that draws from mythology, history, athleticism and biology, is almost exclusively dealing with the unpredictable metamorphoses of human individuals and corporealities. The film takes place on a Japanese whaling ship where two storylines occur simultaneously. Over the course of the film, a vast sculpture of petroleum jelly is molded, poured and passes through changing states on the deck. These mutations in the sculpture's state are then echoed in the tale of two guests who go through a physical transformation slowly transfiguring from humans into whales over the course of a love-making performance.

Through an examination of this love-making scene, this paper traces a variety of self-other, human-animal, organic-inorganic and life-non-life interconnections to map various becomings in disguised and overt ways; becomings which are created in the constant interplay between chaos and form. The screen performance by the two protagonists is examined for the manner in which it produces the body as a complex, relational site through their engagement with surrounding objects, other species, organic beings and inorganic things, and propels it in becoming-other-than-human. The love-making performance is about the mutant exchange between two human bodies, whales as non-human animals, and the giant petroleum jelly sculpture as inanimate matter. Adorned in animal furs and bones and submerged in petroleum jelly sculpture, the protagonists are slowly slicing off each other's flesh with knives. As their flesh is mutilated, they undergo degenerative and regenerative transformations that seem to take place at the borders of chaos and order. Altogether the scene challenges what is implied in being human; it attempts to expand and negotiate the exclusive category of human. Therefore, this paper argues that powerful non-human becomings, namely becoming-animal, becoming-meat and becoming-inorganic exist within the human to human, and human to non-human amalgamations, which construct heterogeneous relational bodily spaces that express the capacity for change and continuous transformation. Exploring how this performance approaches the forces of chaos through depicting a malleable, ambiguous and unformed flesh through the protagonists' flaying of each other, this paper also suggests that a zone of indiscernibility emerges as the underlying common structure between the human and animal in the form of meat, as put forward by Deleuze. The protagonists' transmutation into what seem to be whales furthers their process of becoming-animal and propels them in whale becomings. The paper concludes by discussing how these transmutative processes of things and bodies in *Drawing Restraint 9* undermine the essentialist notions of selves and produce an extended realm of Deleuzian immanence. This is further explained as a move away from a singular, fixed sense of ontology understanding to a pluralistic understanding of self wherein the taxonomies of species and coordinates of the human cease to function.

**Biographical Statement:** Burcu Baykan is in her final year of the four-year structured PhD Program in Digital Arts and Humanities in Trinity College Dublin, and pursuing a philosophical investigation of multidisciplinary body-oriented art practices including performance, installation, video art, sculpture, bio-art and their interdisciplinary collaborations. Specifically, she is interested in new forms of collaboration and intersections between art-science-technology and the broader critical theory which frames them. Having previously worked as a graphic designer in the advertising field, Burcu has also been an adjunct faculty in the Visual Communication Design Departments of Kadir Has University and Bilgi University in Istanbul, Turkey

DAUGHTERS OF CHAOS



# Schizophrenizing the Art Encounter

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We are at an impasse in education. In the name of past habits and future hopes, we have learned to hold the line, keeping ordinary routines locked in place. Put otherwise, within this space-time, we have learned to adapt as opposed to create; we have learned to ask how pedagogical life should go, as opposed to how it might go.

This presentation flows from this impasse, looking to the specific phenomenon of the art encounter in pedagogical spaces. In brief, this presentation investigates the site of the art encounter to examine the play between order and chaos, that is, the way in which encounters with art—conceptualized in terms of their indeterminate qualities—have been striated by particular interpretive approaches and commonsense habits of thinking. The presentation investigates the ways in which the art encounter is conceptualized within the contemporary educational project, and in a concomitant move seeks to identify and actualize potential rupture points that might help us to think art as a de-habituating force. Positioning the study within a current climate of economic, political, and social precarity, this presentation performs a schizoanalysis of the assemblages that teach us how to interact with art, while simultaneously questioning particular axioms that have become dominant within contemporary educational practice and research.

Drawing on the conceptual toolkit developed by Gilles Deleuze and Félix Guattari, in concert with contemporary philosophical thought and artistic practices, this series of thought experiments seeks to challenge and refresh the dialogue surrounding commonsense understandings of both educational research and what an encounter with art might do. The presentation will be interactive in approach, presenting theory along-side contemporary art examples in order to provide a rich space for dialogue and discussion. In this way, this presentation aims to provide an opportunity to break with already-established frameworks of knowledge and develop new ways of thinking in and of education.

**Biographical Statement:** Jessie Beier is an educator, artist, writer, and researcher based in Edmonton, Alberta, Canada. Beier holds a diploma in design and illustration, in addition to a Bachelor of Education and Masters Degree in Education from the University of Alberta. Beier has worked in a variety of settings as a researcher, educator, and program developer, and currently teaches in the Department of Secondary Education at the University of Alberta. In addition to her scholarly work, Beier is also a practising artist, working mainly in video and sound art. Beier has published her work in multiple journals including *Visual Arts Research* (University of Illinois Press), *The Journal of Curriculum and Pedagogy* (Taylor and Francis), and *The Alberta Journal of Educational Research* (University of Alberta).



# Urban Ecologies: Reframing Regional Imbalance

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Geographies of human settlements are the results of both uneven conditions and uneven change (Harvey 2006, Massey 2007, Tietjen 2011, Brenner 2013). To deal with our geographic landscapes we need additional concepts to describe the processes that change societies and operative planning tools that help us to implement relevant and resource-efficient change. With an approach based on physical planning this paper argues that Urban Ecologies can be used as a tool to clarify urban processes, reveal local-regional potentials and identify interventions that combine available resources. Deleuze's and Guattari's understanding of Assemblage and Ecologies are crucial for the theoretical and methodological framework presented.

Almost every human living condition can be characterised within an urban paradigm where cities and above all large cities dominate policy and the discourse on economic growth, knowledge-production, accumulation of capital, distribution of power and risk and lifestyles etc. (Harvey 1989, Brenner and Schmid 2012, 2013, Fredriksson 2014). The current urban transformation of Sweden rapidly changes the demographic situation when already densely populated areas increase in population and sparse areas depopulate.

Regional and global shifts and accumulation of power, knowledge, resources, values and risk result in conditions of local lock-ins of future transformation. These situations are in the research defined as fragile urban landscapes. They make social, political, economic etc. processes vulnerable to additional change. The consequences are substantial both for how society and individuals can develop their specific potentials (Björling 2014).

These issues open a research-gap for defining a wider spectrum of urban processes and urban landscapes in order to make possible increased precision of future planning-strategies and defining opportunities for development.

The aim of this paper is to describe how ecologies (Banham 1971, Guattari 1989, Reed and Lister 2014) combined with assemblage thinking constitute an operative planning tool. This tool can both identify spatial conditions that sustain socio-economic-ecologic-processes and reveal planning conditions and combinations of resources from different categories of the urban-rural landscapes. In turn, this knowledge results in resource-efficient interventions and strategies for improving living conditions etc. in uneven geographies.

These abilities are tested through design-based research-methodology in the empirical context of regional planning in Skaraborg in Sweden where a diverse spectrum of urbanisation processes can be found.

The paper argues that processes that reveal and investigate the potential of urban ecologies are in continuous interplay between identifying significant critical issues (theory) and assembling/composing/combining relevant fields of interests (method). The knowledge-production thereby needs a design-thinking that build and rebuild assemblages (Deleuze and Guattari 1987, DeLanda 2006) but also a biopolitical perspective on the material and physical landscape (Deleuze 2006, Wallenstein 2009). Urban ecologies emerge from relational space and challenge former divisions between urban and rural, center and periphery, local and regional etc. They thereby guide a relevant understanding of the contemporary urban landscapes, but at the same time, this process needs a projective approach that challenge notions of the existing situation, future possibilities and trigger hidden potentials. Urban ecologies can thereby be used as operative planning-tool for local-regional sustainable development in uneven geographies.

**Biographical Statement:** Nils Björling (born 1979), Architect SAR/MSA, lic. tech., Phd-candidate at the Department of Architecture, Chalmers University of Technology, Gothenburg, Partner at AIM - Architecture Is Made.

My PhD-project focuses Key Urban Projects as a planning tool that A: assembles, problematises and drives the mapping process of planning conditions, possibilities and alternatives; B: constitutes bridges between planning and implementation that gather available resources, competences and mandates. My interest in architecture and urban design stems from the notion that the urban landscape is one of our main tools to handle and develop our human societies.

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# Defying the developmental child: Experimenting with provocative practices

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This paper is based on uncanny encounters I had with Julia deVille's exhibit, Phantasmagoria. Inspired by Deleuzian-informed research practices, I enact an experimental ontology (Deleuze & Guattari, 1983) and experiment with provocation to challenge individualistic and humanist notions of intentionality by considering all matter, including the more-than-human, as agentic. I rework a humanist ontology by bringing together the discursive, the material, the human, and the more-than-human through the art and practice of provoking. Not only will the presentation of my paper be an enactment of an experimental and performative methodology, I will also show the writing practices I use to incite the reader's movement through the paper that mimics the journey through deVille's exhibition and the storm of thought and feeling that art can produce. These provocative practices set into motion meanings about childhood that sit outside of developmentalism and are rarely entertained in the field of early childhood education.

**Biographical Statement:** Mindy Blaise is a professor in early childhood education at Victoria University, Melbourne. Her background in the early years, interest in feminist theory, and experiences with 'place' influence how she approaches research. Her interdisciplinary research with the more-than-human (prams, dogs, locusts, taxidermy, air, grass, dirt, etc.) uses multisensory practices to rework a humanist ontology. She is interested in how the more-than-human and experimental research practices set into motion meanings about childhood that sit outside of developmentalism. She is a founding member of the Common World Childhoods Research Collective ([www.commonworlds.net](http://www.commonworlds.net)). She has recently co-edited (with Liz Brooker and Susan Edwards) *The SAGE Handbook of Play and Learning in Early Childhood*.



# "Of Words and Worlds: Deleuze and Minors"

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When it comes to children, we all too often witness the tendency to group all children under one common denominator: "the child." This noun phrase seems to stand for all those set to perform under it. While it has become offensive to talk about the "gay," so Susan Honeyman, it is still acceptable to speak of and for "the child." This grouping, so Honeyman, "reveal[s] a deeper obstacle": "in recognizing that we are presumptuous in our construction of childhood, we seem to excuse ourselves from the need to radically alter our rhetoric and thought" (Elusive Childhood 10).

This paper turns to this adult refusal to change the ways adults speak of and for children. Through Deleuzian philosophy, this paper turns to processes that dismantle the molarity of "the child" and that provoke a continuous world-making and word-making that displaces the teleology of "growing up" from child to adult. I turn to J. M. Barrie's Peter Pan and Lewis Carroll's Alice in Wonderland to explore such a worlding and wording to argue that the all too distant and foreign worlds to which so many childhood characters embark are not to be found in far away lands, but rather continue to emerge within the worlds we live in and the words we live by.

#### Works Cited

Honeyman, Susan. *Elusive Childhood: Impossible Representations in Modern Fiction*. Columbus: The Ohio State UP, 2005. Print.

**Biographical Statement:** Markus P.J. Bohlmann is a professor of English at Seneca College, Toronto. He is the coeditor of *Monstrous Children and Childish Monsters: Essays on Cinema's Holy Terrors* (McFarland 2015), with Sean Moreland, and he is on the editorial board for *Red Feather Journal: An International Journal of Children's Popular Culture and Children and Youth in Popular Culture*.



# Oak-tree relationscapes

a Posthuman environmental communication analysis

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When it comes to children, we all too often witness the tendency to group all children un-Environmental communication, as a pedagogical process is interesting to study for various reasons; education depends on affirmative, recognizing and relational actions for learning and through knowledge formulations. In every situation the known or learnt become understandings possible to formulate through and with various concepts. With concepts knowledge become abstractions for and within communication. Learning objects becomes knowing subjects in the interacting situation elaborating concepts in movement articulated understandings as the knowing contents. Knowledge becomes abstractions for and through environmental communication. Communicative actions become pedagogically since educational actions emerge through political machineries, with forces of desire that form ethical considerations within every knowledge formulating situation.

By processing environmental communication within 'posthuman' theory, communication theory bends from the anthropocentric knowledge formulating ideal and enables critical post-anthropocentric ideas. Secondly posthuman environmental communication theory enables to question androcentric ideals and by these means facilitate a post-anthropocentric nonhierarchical becoming. A becoming that percolates through research in the twists for mapping learning and understanding actions when relational communication become written in lines of flies for knowledge formulation. In situations that count when ideas for possible sustainable futures are studied and become known through lines of flies as environmental communicative research. Actions, archived as processes of memorized relationscapes, performative archives, enabling analyses for various situations recognizing time/space processes. Time/space processes, machinic assemblage with various expressions. Expressions where posthuman studies enable critical considerations making difference in the understanding of human-nonhuman relationscapes as expression for economic markets as human social interactions or human-nonhuman intra-actions when the concept and the practices for sustainable development are considered. Posthuman process-oriented environmental communication studies become relevant since this goes beyond the results and focus relationscapes through relational actions.

When environment become studied, as relationscapes in environmental communication studies, the researcher still rely on human telling declaring their understandings formulating relations-in-place and as biographical telling. As a communicative process, telling for relation-in-place become processing knowledge formulations in multitude relational actions for understanding the becoming relationscapes in a certain space/time relation.

This paper focuses a particular environmental communication time/space situation that assigns to sustainable development in the UNESCO program "Man and the Biosphere". This paper is writing biosphere reserve building actions as relationscapes where oak-tree relations become acknowledged and recognized. The relationscapes affirming oak-tree relations within two Swedish biosphere reserves were studied continuously during a two years period from June 2009 to the end of 2012 through the lenses of posthuman environmental communication theory.

During the studied time/space situation for these relationscapes, it becomes necessary to learn to know both human and nonhuman agents in these areas. A posthuman telling shall never be confused to be an oak-tree telling, rather this becomes a telling twisting the anthropocentric ideal for understanding a time/space situation.

**Biographical Statement:** M. Kristina Börebäck, have a Higher Educational Degree in Geology, a Master Degree in Education and Gender Studies. She is born and has lived most of her life in, Skåne, south Sweden but immigrated to Norway 2006. Environmental issues and equality have always been of main interest. She has been working in various sectors like education, organizational development and the service along with voluntary work in the local society. Her research studies at Stockholm University started 2009 and 2010 she became associated to Centre for Environment and Development Studies Research Forum, CEFO at Uppsala University. Her PhD-thesis focus an idea to understand environmental communication that strives to formulate knowledge for and about Sustainable development within the UNESCO Man and Biosphere programme in Sweden with a post-anthropocentric, posthuman approach.

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# Desire of the Medium: One road leads to many Romes

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The proposition of logical necessity suffers from the critical flaw that comes with the oversimplification of the complexity of desires, agencies and antagonisms that constitute life. The anthropocentric hegemony on desire is grounded in human exceptionalism and operates through systems of representation. It is a one-sided synecdoche, a pars pro toto without the totum pro parte. Félix Guattari offers: "Desire is everything that exists before the opposition between subject and object, before representation and production. It's everything whereby the world and affects constitute us outside of ourselves, in spite of ourselves." Arts and design operate on the level of problematizing, they render visible (not render the visible). This position demands to explore a non-hierarchical ontology of all actors; human and not-human. Guattari continues: "[W]e speak of machines, of "desiring-machines," in order to indicate that there is as yet no question here of "structure" - that is, of any subjective position, objective redundancy, or coordinates of reference. Machines arrange and connect flows. They do not recognize distinctions between persons, organs, material flows, and semiotic flows." The 'collaboration' between human and matter is predominantly seen through the lenses of anthropocentrism and the hylomorphist tenure. This is causing all its developments to take a narrow and single-purpose path. What can we learn from the collaboration between the human (artist or designer) and the medium seen from the perspective of the assemblage as smallest irreducible unit? Ideomorphism is a 'joint venture' between human and medium in their need for expression, and asignification is an important element in that collaboration. Key is to invite the 'vital collapse', which occurs at the moment when existing methodology is 'hollowed out' or 'overloaded' by the introduction of a dataset stemming from other types of analysis, such as asignifying cartography. This paper draws on a continuous line of development of some outstanding experimental educational programs that have been constructed on basis of these few principles.

**Biographical Statement:** Marc Boumeester has been developing curricula for education in arts and design for over ten years. He has contributed to the fields of media-theory and media-philosophy, particular in the area where architecture and film 'overlap'. He has been connected as researcher to the faculty of architecture at the Delft University of Technology, currently he is head of department at the Royal Academy of Art in The Hague.



# Chaos and Creativity: Deleuze, Guattari, Laruelle and Experimental Art

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This paper connects the ideas of Deleuze, Guattari, and François Laruelle, before considering their importance for understanding contemporary experimental art practices which embrace and integrate the nature of chaos.

The paper begins with a brief summary of the position presented by Deleuze and Guattari in "What is Philosophy?" - namely that the interwoven ways in which we create meaning from the experience of chaos combine to form the foundations of immanent consciousness. These ways of thinking filter our perception of reality, which results in both a limiting and focusing of our awareness and capabilities.

Since the end of "What is Philosophy?" describes the need for the development of a speculative non-philosophy (directly referencing the work of theorist François Laruelle), this paper continues with a pragmatic exploration of his ideas. Rather than constructing alternative philosophies or world-views, non-philosophical thought works by creating connective tangents that facilitate the shifting of perception between various ways of thinking. In this sense, non-philosophy promotes an active rupturing-open of thought that seeks to free the mind from possibly limiting or reductive philosophical constructions. Politically speaking, non-philosophy has a counter-hegemonic imperative. When these ideas are applied to the realm of aesthetic theory, they are particularly significant for discussions about immanent creativity - including experimental non-representational art practices such as abstract painting, noise music, avant-garde performativity, immersive installations, as well as other forms of aesthetic intervention. Because many innovative artistic practices are combinations of these already experimental techniques, they are very incompletely understood through the lenses of traditional aesthetic concepts alone.

The paper concludes by arguing that these types of encounters are capable of awakening the latent powers of our creativity. I hope to also show that this potential for facilitating the active shifting of perception connects experimental trans-disciplinary (artistic) creativity with a much greater conversation concerning the future developments of politics and morality.

**Biographical Statement:** Chris Brown is an artist, writer, and theorist whose work explores the psycho-geographies of post-modern landscapes. His current research investigates the intersections of communal creativity, post-capitalist theory, and post-anthropocentric subjectivity. His other interests include theories of flow, chaos, resonance, and meditation. Chris holds an MA in Aesthetics & Politics from the California Institute of the Arts (CalArts) School of Critical Studies as well as honors degrees in Philosophy and International Business from Whittier College, where his studies focused on organizational psychology, environmental sustainability, contemporary existentialism, global ethics, and non-Western thought. Chris lives and works in Los Angeles.



# The Regeneration of Experimental Practices Between Music and Philosophy

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The term 'experimental music' was first used to refer to a loose grouping of American-based composers active in the 1920s and '30s, including Henry Cowell and Edgard Varèse, who saw themselves as less part of a continuous musical tradition than as performing a practice that brought into continual question the foundations and conditions of what can in any case be termed 'music'. Over the following years the use of 'experimental' to describe a musical practice fell out of fashion with these composers and the schools following them, but was revived by John Cage among others in the 1950s and through numerous mutations and distortions remains in popular use today. It is to Cage's specific definition of experimentation that Deleuze & Guattari turn when evoking a contemporary practice of art that they champion and whose processes they seek to mobilise in their own work - experimentation simply as the production of "an act the outcome of which is unknown" (Cage, *Silence*, 13; Deleuze & Guattari, *Anti-Oedipus*, 371). In practices of music and literature, philosophy, theory, and elsewhere, this leap of experimentation is modeled to eschew aims and objects, recordings and axiomatics, in favour of pure process - the mobilization of a field of forces rather than a stifling of matter by form, the channeling of chaos through mutable experimental procedures.

Cage's key theoretical and practical innovations in experimental music took place from the 1940s through to the 1960s, while Deleuze & Guattari's practice of 'experimental philosophy' reached its apotheosis with 1980's *A Thousand Plateaus*. Several decades on, the centrality of this model seems to have waned little - the study and use of Deleuze & Guattari expanding yearly and 'experimental music' standing as an umbrella term for an increasingly broad constellation of genres stemming from the methods and techniques of Cage and others. This raises the question, then, of to what extent the practice of experimentation in the fields of music and philosophy can still be said to be in the name of its original purpose of a freeing from form and code, or if it is rather that this manner of experimental practice has itself become a fixed method. How can these daughters of chaos, music and philosophy, continue to foster a process of becoming, rather than ossifying into a state of bare, static repetition?

I will approach this question from an initially musical perspective, by considering models of musical experimentation traditionally excluded from the post-Cagean, post-classical model, specifically here the case of jazz improvisation and its place within a wider Afrodiasporic musical tradition. In developing this relation of exclusion that holds between one experimental tradition and another, and by drawing out the structural resonances between musical and philosophical practices of experimentation, I hope to highlight the possible contingencies and inflexibilities of contemporary practices of Deleuzo-Guattarian experimental philosophy, and consider how it could be practiced otherwise.

**Biographical Statement:** Iain Campbell is a PhD student at the Centre for Research in Modern European Philosophy, Kingston University London, supervised by Prof. Éric Alliez and Prof. Peter Hallward. His current research focuses on Gilles Deleuze and John Cage.



# Multi-Temporality and Creation: Science, Philosophy and Art

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The idea of multiple time is one of the characteristics of twentieth-century thought. It appeared first in physics, then spread to other domains. In this paper, I will examine the notion of multi-temporality in three different domains: physics, philosophy and cinema. The first concept of multi-temporality is formulated by the theory of relativity. Whereas in Newtonian physics time is absolute and separated from space, now it is relative to the reference frame as an extra coordinate of four-dimensional spacetime. Duration between two events, called proper time, is no more fixed but variable according to the world line, or the path an object travels in the spacetime.

Gille Deleuze reelaborated the idea of multi-temporality in his own way. In *Difference and Repetition*, he developed his notion of time through the three syntheses. The first synthesis of time shapes regularity and consistency of things, while the second and third ones explain transition from one regularity to another. The idea of relativistic multi-temporality via different proper times is integrated in the first synthesis, but the emphasis is on the third one which gives a reason for the creation of new order.

From the 1990s, some new ideas about multi-temporality are developed in cinematic art. There are two categories of multi-temporal films. The first one is those in which are intertwined multiple relativity-type "timelines". Some films of this category adopt multi-narrative storytelling, others present a single story in many different points of view. The second category is the films in which several timelines appear one after another. Films of this type are composed of repetitive episodes, each of which is not enough to be called a story.

However, there is still a gray area between the two, where some filmmakers show their creativity. Abbas Kiarostami enjoys juggling fiction and reality in his multi-temporal films, Hong Sang-Soo tries out every kind of difference and repetition between timelines, and Wong Kar-wai focuses on constant bifurcation of story and co-presence of multiple times.

**Biographical Statement:** Tae Soon Chang is a research fellow for Transdisciplinary Research Program in Korea Institute for Advanced Study. After BS degree in Physics and MS degree in Philosophy, he obtained PhD degree in Philosophy from Université Paris VIII in 2014. His PhD work is focused on elaborating and comparing the concept of multiple time in three different domains: physics, philosophy and cinematic art. His research interest lies in contemporary French philosophy (Derrida, Deleuze, Badiou) and philosophy of art. He translated Alain Badiou's *Petit manuel d'inesthétique* in Korean (Bimihak, Seoul: Ihaksa, 2012).



# Territorialization and East Asian Regional Literature

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This paper uses three literary works with the common theme of the old capital, from Taiwan, China, and Japan respectively, to explore the regionalization of East Asian literature amid the alleged decline of national literatures and the new-found dominance of global or world literature. *Gudu* (1997), literally *The Old Capital*, by the Taiwanese writer Chu Tianxin, together with *Feidu* (1993) or *The Abandoned Capital* by the Chinese writer Jia Pingwa and *The Old Capital* (1962) by Yasunari Kawabata, the first Japanese to win the Nobel Prize for Literature, evokes feelings of the past, taking the reader on a journey to a past associated with Chinese characters and their related cultural heritage. Based on the model of chaos propounded by Deleuze and Guattari in *A Thousand Plateaus*, I argued in an essay from *Deleuze and Asia* that Chinese characters have the function of providing what Deleuze and Guattari refer to as "a fragile point as a center" (312), thus paving the way toward a sort of order. In *What Is Philosophy?* Deleuze and Guattari look at order as something "to protect us from chaos," to avoid distressing things such as "a thought that escapes" and "ideas that fly off, that disappear hardly formed, already eroded by forgetfulness or precipitated into others that we no longer master" (201). This paper, built up on notions of milieus and chaos underlying the above basis, will turn its attention to what may constitute East Asian regional literature, scrutinizing the three literary works for territorializing signs out of which matters of expression emerge.

Keywords: territorialization, East Asian regional literature, expression, chaos

**Biographical Statement:** Hanping Chiu is Professor of English at Tamkang University, Taiwan, and concurrently President of Taiwan's Comparative Literature Association. He was formerly President of Taiwan's English and American Literature Association. Besides co-editing *Deleuze and Asia* with Ronald Bogue and Yu-lin Lee, he has published in fields of literary theory, cultural studies, and translation studies. He has headed numerous academic initiatives, the most recent one being the First International Deleuze Studies in Asia Conference (2013).



# Recrafting mathematical subjectivity through classroom activity and improvised choreography:

ies, movement and affective flows of teacher and learner becoming

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This paper uses three literary works with the common theme of the old capital, from Taiwan, China, and Japan respectively, to explore the regionalization of East Asian literature amid the alleged decline of national literatures and the new-found dominance of global or world literature. *Gudu* (1997), literally *The Old Capital*, by the Taiwanese writer Chu Tianxin, together with *Feidu* (1993) or *The Abandoned Capital* by the Chinese writer Jia Pingwa and *The Old Capital* (1962) by Yasunari Kawabata, the first Japanese to win the Nobel Prize for Literature, evokes feelings of the past, taking the reader on a journey to a past associated with Chinese characters and their related cultural heritage. Based on the model of chaos propounded by Deleuze and Guattari in *A Thousand Plateaus*, I argued in an essay from Deleuze and Asia that Chinese characters have the function of providing what Deleuze and Guattari refer to as "a fragile point as a center" (312), thus paving the way toward a sort of order. In *What Is Philosophy?* Deleuze and Guattari look at order as something "to protect us from chaos," to avoid distressing things such as "a thought that escapes" and "ideas that fly off, that disappear hardly formed, already eroded by forgetfulness or precipitated into others that we no longer master" (201). This paper, built up on notions of milieus and chaos underlying the above basis, will turn its attention to what may constitute East Asian regional literature, scrutinizing the three literary works for territorializing signs out of which matters of expression emerge.

Keywords: territorialization, East Asian regional literature, expression, chaos

**Biographical Statement:** Anna Chronaki is Professor in the field of Learning Technologies and Mathematics Education at the Department of Early Childhood Education, University of Thessaly (GR). Anna directs the LTME lab and is a member of the Museum Education and Research Lab. Her research interests rest on the cultural renewal of mathematical practices, the significance of subjectivity reconfiguring, identity-work and gender, the design of mathematical activity and play, the role played by technology and new media in learning and playful activity design. She has edited a book entitled *'Challenging Perspectives on Mathematics Classroom Communication* (IAP\_press) and a volume on *Mathematics, Technology and the 'Body' of Education: Gendered perspectives* (UTH-press). Recently, she has edited the translation of Valerie Walkerdine's book *'Counting Girls Out: Girls and Mathematics'* and has authored a literature review on gender and digital media use. [more details can be found in <http://83.212.201.83:8080/lhme/en/staff>]



# Deleuze and Wittgenstein on transcendental field

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In his last work, "Immanence: A Life ..." Deleuze develops the concept of the transcendental field that is strikingly similar to the way Wittgenstein, in *Tractatus*, presents the subject as a limit. According to Wittgenstein, the subject is neither a substance nor a psychological entity: the subject is widespread all over the visual field, it is such a field of visibility. That is, the subject is no more a subject sets against an object. What Wittgenstein describes is the becoming-space of the perceiving body; now what once was a separate self-reflexive entity simply becomes life.

In Deleuze and Wittgenstein, the psychological and philosophical notion of Subject - and correlatively that of Object - is 'reduced' to a unitary field of energy and interactions. In this paper, I will try to show how Wittgenstein and Deleuze, despite their alleged differences, arrive at a very similar notion of immanence. The reason of this unexpected convergence is their common distrust on language, which both consider as the main 'agent', which introduces into human life transcendence and separateness.

**Biographical Statement:** Felice Cimatti is associate professor of Philosophy of Language in the Department of Humanities at the University of Calabria, Italy. His last book is *Filosofia dell'animalità* (Philosophy of animality). A book on language and psychoanalysis (*Il taglio. Linguaggio e pulsione di morte; The cut: language and death drive*) is planned for 2015 spring. A chapter entitled "Wittgenstein and Deleuze on immanence" it is under review for appearing in Patricia MacCormack (ed.) *Deleuze and the Animal*, forthcoming.



# A Feminist Egg: #BWO Selfie

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## A Feminist Egg: #BWOselfie

Felicity Colman

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This paper explores the feminist use of the BWO as selfie; whether as systemic confessional; political and ethical vector; or as a situated point of feminist activism, where the selfie comes to record not so much a narrative of situated politics, but offers a feminist tactical intervention into constructed genders. In *A Thousand Plateaus*, Deleuze and Guattari argue that a way of conceptualising the assemblage power of capitalist subjectivity is to consider the preceding facilitation of the formation of subjectivity – the moments of intense energy transmission for example. One of the concepts for expressing this moment is the elusive “egg” that appears through ATP. The BWO is the “tantric egg”; the “intense egg” and the “full egg” (ATP: 153). My task in this paper is to take this analog egg, as a paradoxical figure of the BWO, and consider its digital life as conceptual personae; the BWOselfie. For Deleuze and Guattari, the egg holds potential and transmits energy. But in its potential, it can be generative and destructive of all kinds of energy forms, and is thus useful for the conceptualisation of modes of feminist collective subjectivity. However, this sense of ‘subjectivity’ is one that is not individuating, but immanent, as Clare Colebrook describes (2013). Following a reading through of Deleuze’s ‘a life’ (1995) the paper will discuss how this sense of Deleuzian immanence is applicable in the case of the digital BWO as selfie. The paper also considers how the immaterial terms of Deleuze & Guattari’s conception of the BWO are repositioned through the interventions of feminist new materialist work.

**Biographical Statement:** Felicity Colman is a Reader in Screen Media at the Manchester School of Art, Manchester Metropolitan University, UK. She is the author of *Film Theory: Creating a Cinematic Grammar* (2014), *Deleuze and Cinema* (2011), editor of *Film, Theory and Philosophy: The Key Thinkers* (2009), co-editor of *Sensorium: Aesthetics, Art, Life* (Cambridge Scholars Press 2007), co-editor of the journal *A/V: Journal of Practical and Creative Philosophy*.



# Migratory Inquiry Through Media Arts, Philosophy and Anthropology:

Affect in Spinoza, Simondon and Bergson

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There have been an energetic new set of discourses devoted to urbanism and the design of landscape in recent years, where both of these practices have transformed and blurred together, most notably in what is identified as the new discipline of 'landscape urbanism'. The more ambitious promoters of this emerging practice present compelling conceptions of the medium of this new discipline as being geography, the unfolding of this geography, the surface of the earth, and even the earth itself: what it does and what moves upon it, in time and space. For them, our 'traditional' conceptions of cities and landscapes are not suited to this material. Landscape urbanism is presented as having little to do with 'traditional' landscape design and urban design, which are presented as being preoccupied with the scenic and pastoral, and static masterplans and spaces, etc. It is consciously constructed and presented as being particularly and newly suited to emerging and complex global forces and problems. It might also be argued that 'landscape urbanism' is the first design discipline created in the image of open and complex systems thinking, with significant reference to Deleuze-Guattarian concepts. Landscape urbanist discourse typically presents itself with a certain authority and confidence.

In parallel to the emergence of this recent tradition this researcher has been, through considerable fieldwork, paying particular attention to what real examples of landscapes 'do' and how they do it. Landscape in this sense is an open and heterogeneous continuum, richly differentiated in time and space, which this author refers to as openness. This researcher has found that the Deleuze-Guattarian notions of assemblage and affect have proved the most adequate for this fieldwork. Through undertaking this work it became obvious that current landscape urbanist practice is particularly inattentive to real examples of landscape, this openness, despite Deleuze and Guattari placing great stress on examples, and the development of conceptions from reality. More surprising is that within landscape urbanist there is a striking lack of affirmation that this continuum, itself, 'does things', preferring to be preoccupied with relatively closed systems, extensive organisations and diversity in time (change) and space (variation) - over the affect and difference associated with human-environment assemblages.

This paper will introduce this situation and using examples present something of the affects of openness that this researcher refers to. It will also argue that an embrace of what openness does has implications for the whole practice of the design of landscapes and cities. This paper will be something of an introductory description of the unaffirmed disciplines of the discipline of this openness.

**Biographical Statement:** Peter is an Associate Professor of Landscape Architecture at Victoria University in Wellington, New Zealand. He coordinates a multidisciplinary research group titled Ecologies Design Lab. He recently completed a doctorate titled 'An Affirmative Open Systems Landscape Design Assemblage'. He is continually developing landscape architectural forms of urbanism and styles of landscape architectural design research, and gives particular and critical attention to recent landscape and urbanist discourses.



# An Extract from the Sonic Project 'solo meno uno [Sdl]'

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In one of his few writings dedicated to performing arts, *One Less Manifesto in Superpositions*, Deleuze comments on how the operation of Carmelo Bene on theatre is directed against "both the power of what is represented and the power of theatre itself": the system of representation is inextricably linked with the elements of power represented therein. We can recognise in this comment Bene's relationship with a *No* inherent in theatre, the struggle with a cliché that is more important than the struggle against chaos (What is Philosophy?). The opposition to punctual and molar systems is regarded as the fundamental intention of musicians (*A Thousand Plateaus*, Plateau 10: *Memories and Becomings*, *Points and Blocks*). Though, music is considered by Deleuze solely as composition, with no reference to the moment of its performance, and to the relationship of the musician on stage with the past constituted by the musical text. The term 'score' itself, applied to Bene's operation to underline his musical use of text, is used by Deleuze to indicate a series of "directions [...] which would function as operators consistently conveying the scale of variables through which the énoncé passes". The problematizing of the concept of musical work as an ontologically autonomous entity (Goehr) calls into question the relationship of the performer with the past. If the musician "is in the best position to say: 'I hate the faculty of memory, I hate memories'", then he or she should also, as Bene does, "detest all principles of consistency or eternity, of textual permanency".

Sharing Deleuze's and Bene's interest in antihistoricism, the current presentation accounts for an attempt to reinsert past musical experiences in a line of becoming that reacts to their crystallisation as historically located works. In particular, the concept of affect (Spinoza-Deleuze-Massumi) as a suspended state between activity and passivity will be regarded as a possible tool for positioning oneself as a performer in a line au milieu (*One less Manifesto*) between score and novel sonic experience. In contrast to both the "magnification-normalization" of the existing repertoire that menaces to reinsert it into the cliché through reproduction and representation, and to "a regression to the undifferentiated," the approach to music presented here reflects an interest in the life of the musical experience. Such radical practice seeks to renounce to standards of recognisability imposed by current artistic formations, experimenting with the production of intensities and thereby renouncing to potentially any trace of extensive qualities in the scores.

The presentation will include a sonic performance.

**Biographical Statement:** Lucia D'Errico is an artist devoted to experimental music, performing on acoustic and electric guitar, bass guitar, oud, and several other plucked string instruments. As a performer and improviser, she collaborates with contemporary music groups, and with theatre, dance, and visual art companies. She studied classical guitar at Conservatorio B. Marcello of Venice, and Modern Languages at Università Ca' Foscari of Venice.

Currently, she is working on a doctoral research project (ME21 at Orpheus Institute Gent, docARTES programme at Leuven University) on recomposing Baroque music. She is also active as a freelance graphic designer.



# Sons of Anarchy

(Brothers of the Daughters of Chaos – Children of Aion)

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Who can we call (our) sisters, or brothers? In compliance with the "ideals" of the French Revolution - presumptive ideals of the Age of Enlightenment - humanity was destined to brotherhood (fraternity). Surely, today, we rightfully understand this destiny as the expression of a cyclopean view on "man"-kind, excluding from the vocabularies of liberation and emancipation the voice, the tale and, consequently, the histories of sisters. Deleuzean thought intensified as well as multiplied the already engaged movements of further self-liberation (of liberty) by stressing the "devenir-femme" of philosophy, aside from the "devenir-animal" of human nature and the "devenir-chaos" (or -chaosmos) of the world. These becomings (devenirs) are supposed to occur in and be facilitated by an ever increasing materialist universe, conceptualized in the "plane of immanence". Nevertheless, they cannot simply be called, themselves, results or clutches of purely materialist becoming: Deleuzean philosophy isn't just materialist - as, say, La Mettrie's (or even Descartes'), Feuerbach's and Marx's philosophies are. Deleuze invented an ideal materialism - as I would like to call it - or, at least, he re-invented it, after Stoicism, after Spinoza, after Nietzsche.

Of all the things that really matter, the ideas, strangely enough, somehow possess the strongest virtual force, but without being (or re-becoming) platonic. Because there no longer exists, in Deleuzean philosophy, any hierarchy, let alone any dualism between them. So, Deleuze's materialism finds itself liberated - ideated - on Spinozean terms: it has become a way of thinking the fold between matter and idea, an "Idea sive Materia". This contribution will try to make sense of this becoming-ideal of matter and the becoming-material of ideas/ideals..

Jax, bad conceptual persona and prominent Son of Anarchy, will be our Dantesque guide.

**Biographical Statement:** Peter De Graeve (1959). Philosopher. Graduated at Ghent University. Post-graduate formation at Paris-Sorbonne (Sarah Kofman), Turin (Gianni Vattimo) and Strasbourg (Philippe Lacoue-Labarthe, Jean-Luc Nancy). PhD-thesis on the philosophy of Heidegger: "Vérités Crues. Les originaux du vrai" (1995). Publications on contemporary German and French philosophy. Dean of the Faculty of Fine Arts at Antwerp University (2005-2008) and Dean of the Faculty of Architecture and Fine Arts at Leuven University (2008-2012). Actually professor at Chalmers University of Technology, Gothenburg, Sweden, and at the Leuven University College of Arts, Belgium.



# Can 'esprit de corps' Recreate our Lives?

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When *Mille Plateaus* was published in 1980, the idiom 'esprit de corps' was three centuries old. Invented by the French Musketeers as an enthusiastic military value ('an expeditious [fighting] joy', according to king Louis XIII), it was redesigned as a revolutionary semantic weapon by Diderot and d'Alembert. From the *Encyclopédie* to Bourdieu, 'esprit de corps' was generally used to define the negative aspects of group agency: the 'selfish' interest of an organized society against a mysterious 'general will'. The French Revolution in particular considered 'esprit de corps' and local solidarity as obstacles towards humanism and nationalism, while still searching for a collective sense of belonging.

Deleuze/Guattari are after Durkheim the first major thinkers to return to a positive definition of esprit de corps, in chapter 12 of *A Thousand Plateaus*: 'A body [corps] is not reducible to an organism, any more than esprit de corps is reducible to the soul of an organism.' In a visionary premonition of what the 21st century might be lacking, they proposed to reinvent the active essence of a small-scale group, its power to change the real and our lives, by rediscovering the original nomadic 'alchemy' of 'esprit de corps'. Esprit de corps might be the magical becoming of a pack, a 'nomad war machine', a solidarity that is the 'secret power' (puissance) of a 'vortical body'. The whole sum is no longer numbered, but it is neither spiritually holistic: 'A ciphered, rhythmic, directional, autonomous, movable, numbering number: the war machine is like the necessary consequence of nomadic organization.' For Deleuze and Guattari, contrary to most French left-wing republican tradition, esprit de corps is politically worth creating, using Arabic bedouinism as a model.

To appreciate how Deleuze is constantly rethinking the past, I will briefly narrate the historical and conceptual birth of the idea of esprit de corps in the eighteenth century. I will mention the transposition of the idiom into the English language. I will then suggest that in the project of deciphering the secret 'number' of 'esprit de corps' might lie a way out from two conceptual prisons of modernity: the idea that the whole is bigger than the sum of its parts (universalism or holism), and the idea that the whole does not exist, but only the sum does (individualism).

At a time of crisis of universalism, the idea of esprit de corps might call for a new discipline (askesis), a living practice of togetherness, not by a catholic-like abstraction of the individual (communism), but by a reduction of the individual to the micro-creative and lively esprit de core. Not far, may be, from the Bergsonian idea of self (personne in French can mean a self, or no-one)?

**Biographical Statement:** Luis de Miranda is the author of *Is a New Life Possible?* (Deleuze Studies, 2013), in which (among other publications inspired by Nietzsche, Bergson, and Deleuze) he developed his main concept of 'Creal'. Born in Portugal in 1971, now with strong family ties in Sweden, he was mostly living in France, where he authored thirteen published books, novels and essays, some of them translated into Arabic, English, Turkish or Spanish. He has also run two small independent publishing houses and worked as a cultural reporter. He is currently writing a PhD thesis on the conceptual history of esprit de corps at the University of Edinburgh, from which he was offered a Research Scholarship and a tutorial appointment in French literature. He recently founded a research plateau on the concept of reality-creation, hosted by The University of Edinburgh: The Crag ([www.blogs.hss.ed.ac.uk/crag](http://www.blogs.hss.ed.ac.uk/crag)).



# Children Building Rhizomes: Deleuze on Education

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With my talk I plan to present a schematic of what Deleuze says about children across several texts in relation to learning and education, and I will note how children bring chaos to pedagogy, institutional education, and the social systems that Deleuze says are fragile and therefore "without tolerance" ("Intellectuals and Power" [IP]). Children of chaos who explore the world through the creation of rhizomes are emblematic of how Deleuze's encourages reimagination and the "becoming-child" of pedagogic practices.

I think Deleuze would say that children are not given the credit they deserve for their intelligence and the way that they can more directly navigate affective encounters than many adults are able to. For Deleuze, children who run, play, dance, and draw (A Thousand Plateaus [ATP]) are the "best spinozists" so to speak (ATP, and Spinoza: Practical Philosophy), because they create rhizomes and abstract machines that join and relate affects together into non-individualized assemblages. For example, Little Hans' horse is "not a member of a species but an element or individual in a mechanic assemblage: draft horse-omnibus-street" (ATP), making up what a horse as an affective assemblage 'can do' so that Little Hans can explore and experiment with it through his own desires. Deleuze would claim that it is the work of our psychological (re: psychoanalytical) understanding of children that infantilizes them (IP). Children turn themselves into abstract-question machines, precisely in order to cope with what is being done to them (Anti-Oedipus), where their blockages have their roots even as early as in the family relations (ATP). We "break his/her rhizome" and "botch their map" (ATP), and impose on them "semiotic coordinates of grammar" and compulsory knowledges on top of what would be their more rhizomatic desires to create a life (ATP). Deleuze implies that we create "desiccated children" with no flow (ATP), raised in an education of false problems that they do not participate in creating or solving (Difference and Repetition [DR]). Teachers and caregivers then become the police of control and confinement (IP). I will suggest that we can seek to find new refrains, new practices and new consistencies with learning and education through a "becoming-child of the philosopher" (ATP) so that we can better engage with children. Deleuze states that "if the protests of children were heard in kindergarten, if their questions were attend to, it would be enough to explode the entire educational system" (IP). This makes children's drives into "political options for problems, they are entryways and exits, impasses the child lives out politically" (ATP). The politics of children's agency involves "opening a way out that has been previously blocked" (ATP), and making the space for "true pedagogical experiments" (DR) where children participate in the creation of problems and the development of their own learning practices.

**Biographical Statement:** Jessie Dern-Sisco is a PhD Candidate in Philosophy at Villanova University and is writing her dissertation on the concept of learning in Deleuze's philosophy. For the 2014-2015 academic year she is the Managing Editor of *Hypatia: A Journal of Feminist Philosophy*.



# Immanence as Taking Leave, Notes on the locus amoenus of Philosophy

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Every too often, one is reminded that taking leave of 'this' world is necessary. According to this view, neither the category of the human, nor language, nor existing philosophical 'tools' are sufficient means of staging an encounter - be it an ethical or an ontological one - with a world that can only open up from within a vantage point of immanence. A similar vision - that only in positioning oneself in radical withinness can one arrive at a world that is truly creative, ethical, and truly 'ours' - echoes throughout the work of Deleuze. Even now, philosophy continues to produce hagiographies of immanent thinkers: It remains on the lookout for a place of abandon wherein 'the absolute ideal is the absolute real'. This view reinstates the notion of immanence as a philosophical locus amoenus, a place or repose reminiscent of the evocation of Arcadia in Virgil's Eclogues or the topos of the Roman villa rustica. Just as the Roman countryside villa became an ideal retreat for philosophical reflection and the cultivation of land, so does the notion of immanence become the playground for a mode of creative philosophy that reinstates chance, non-purposive becoming, creative transmorphoses, and joyful passions as thresholds for the intensification of one's power. This, however, is not simply a space where one could be an artist-philosopher. It is a place where the conceptual realm of immanence becomes the Arcadia of today - in the broadest sense. Just as the elements of a locus amoenus are trees, water, and grass, so can we perceive science, art, and philosophy - the daughters of Chaos - as their conceptual correlates on the plane of immanence. These three constituents are arranged upon a screen of 'chaos that acts as their sieve'. Here the work of science - arboretic figurines growing on the back of the plane of consistency, art - an all-pervasive conductive fluid, and philosophy's grass - a planet's comfort layer, all share a habitat wherein each pervades each. In so many words, here a philosophy of immanence becomes not only an antidote to meta-critiques and 'established discourses', but also a philosophy of a new earth. In examining the notion of immanence as philosophy's new (and old) 'lovely place', this paper approaches and cursorily contests the vision that, in order to become, one has to take leave. In a final gesture, it spells out its concern: Is immanence lovely?

**Biographical Statement:** Zornitsa pursues research interests in the fields of theatre, performance art, and drama studies; emergence, event, and contingency theories. Her doctoral thesis, *Expression as Mimesis and Event*, offered some considerations about the generation of fictional realities and the pre-representational lives of plays.



# Locating and Dislocating the Architectural Imagination in *What is Philosophy?*:

the specific case of literature

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This paper addresses the conference theme by means of a detailed discussion of one aspect of Chapter 7, 'Percept, Affect and Concept', of *What is Philosophy?* This is the chapter that prepares for the book's concluding discussion of Chaoids - the three daughters of chaos. Art begins with 'the house', Deleuze and Guattari argue, before going on to rehearse a familiar statement concerning architecture as the first of all the arts. The key passage invoking architecture consists primarily of a discussion of how visual art imposes a frame (the main referent being the ideas of Bernard Cache) and an extension of this to literature, and to the novel in particular. For Deleuze and Guattari, the 'house' is the name given to the framing by means of which the 'tender' 'flesh' can emerge, and while in this regard the authors come close to a reiteration of the Vitruvian isomorphism of body and building, the case of literature, I propose, is quite distinct. When Deleuze and Guattari invoke the architectural imagination of the novel it is not via the facilitating frame in its generality, but rather with reference to houses attached to names and addresses (notably in Proust). This very material philosophical joining of house and text might be understood through *Expositions* (1992), Philippe Hamon's classic study of architecture and nineteenth century French literature. Hamon argues that literature sees its own problems in architecture not least because, with its shell and hidden interior, with its facade and crypt, the architectural object is arguably the hermeneutic object par excellence. The architectural imagination of *What is Philosophy?* settles merely briefly on the novel but in doing so it establishes potential points of contact (with varying degrees of friction and traction) with not only Hamon, but also with a wide range of interventions in aesthetics and/or philosophical-architectural theorisation, both of a Deleuzian (for example work by Peg Rawes, John Rajchman, Hélène Frichot, Michael Tawa and, to a certain extent, Benoît Goetz) and a non-Deleuzian hue (for example work by Georges Bataille, Andrew Benjamin and Denis Hollier). This paper locates the architectural imagination of *What is Philosophy?* in both the situated house and in the literature posited by Deleuze and Guattari's 'house-sensation,' critically reading the status of the different functions of the architectural.

**Biographical Statement:** Garin Dowd is Professor of Film, Literature and Media at the University of West London, UK. He is the author of *Abstract Machines: Samuel Beckett and Philosophy After Deleuze and Guattari* (Rodopi 2007), co-author (with Fergus Daly) of *Leos Carax* (Manchester University Press, 2003) and co-editor (with Lesley Stevenson and Jeremy Strong) of *Genre Matters* (Intellect Books, 2006). A co-edited volume (with Natalia Rulyova) entitled *Genre Trajectories* is forthcoming in 2105 (Palgrave Macmillan). He has published journal articles and book chapters on Serge Daney, Deleuze and Daney, Deleuze and Jacques Rivette, schizoanalysis and literature, Deleuze, cinema and literary modernism and the role of the work of Samuel Beckett in Deleuze's approach to cinema and the image. His current projects include a monograph on film, literature and the architectural imagination.



# "Immanence as Indiscipline. Gilles Deleuze and Emily Dickinson."

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Drawing on tentative findings of my dissertational research project of the same title, my paper aims to re-evaluate the poetry of the American poet Emily Dickinson (1830-1886) on the basis of Deleuzian philosophy. In contrast to the majority of Dickinson criticism, which traditionally classifies her work in terms of its supposed negativity, solipsism and its closeness to transcendental philosophy, my work argues that her focus on immanence rather than transcendence presents the distinctive feature of her poetry. It is Dickinson's immanent view of being as well as of her own work that causes its fundamental indiscipline, i.e. its systematic disobedience of the traditional 'laws of verse.'

This argument is established via a comparison of Dickinson's and Deleuze's work in terms of their adherence to the parameters of their respective disciplines: poetry and philosophy. The investigation of the mode of production of their work, in the case of Deleuze, brings to light a fundamental transgression of the parameters of traditional philosophical discourse and a tendency towards more artistic modes of signification. Reading Deleuze's 1980 collaboration with Félix Guattari, *Mille Plateaux*, through the lens of the literary scholar, unearths a dense literary composition that finds its match only in the experimental practices of the *nouveau romanciers*: The text metonymically decenters its subject matter, and transgresses text - 'internal' as well as 'external' (onto-)logical boundaries by paradoxically negotiating its own production. The same is true for Dickinson's poetry where themes are often established metonymically, not metaphorically, presenting contingent situations rather than generalizable representations. Like *Mille Plateaux*, Dickinson's poems work to explode the classical frame of typically metaphorical lyrical signification and in its place create a multi-dimensional plane of reference. At first glance, Dickinson's poems as well as *Mille Plateaux* may seem chaotic and fragmentary, even hermetic. A closer reading, however, discovers a carefully constructed plan(e), assembled precisely to ward off disengaged conceptual extraction and encourage maximum pragmatic interaction.

My paper argues that for both, Deleuze and Dickinson, the idea of immanence, especially as developed in Deleuze's work on Spinoza and Nietzsche, which propagates an affective, serial type of writing, "a method of dramatization" which favors the specific over the general, can help to explain these phenomena. It is thus, in adherence to the inherent pragmatics of this thought that immanence lies at the heart of the 'indisciplined' character of Dickinson's poetical as well as Deleuze's philosophical production. In order to be able to bring to light this fundamental disobedience of the traditional parameters of their respective practices, it was necessary for my research not only to question the established approaches and methods of the respective disciplines but to depart from them. It is in this sense that my paper's argument extends beyond the immanent foundation of Dickinson's poetry towards the larger methodological question of how to work with *Mille Plateaux*.

**Biographical Statement:** Since my graduation with a Master's degree in Philosophy and English from the University of Cologne, Germany in 2011, I have been working as a research assistant to Professor Berressem at the chair of American Studies at the University of Cologne. As part of my professional affiliation, I teach undergraduate courses in American literature and literary theory which connect well with my research interest in the interrelationship between philosophy, literary theory and methods of literary analysis. My doctoral thesis investigates the potential contributions of Deleuzian philosophy to the interpretation of the poetry of the 19th-century American writer Emily Dickinson. The dissertation argues that Deleuze's focus on immanence does not only resonate with the epistemological and ontological outlook of Dickinson's work but that their common philosophical positions have affected their writing in a similar manner.



# An Empiricism of the Assemblage

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Gilles Deleuze's mature philosophy evokes an 'image of thought' hostile to the differentiation of human/nonhuman, agent/structure, subject/object and self/other that structures so much analysis in the social sciences. In their place, Deleuze proposes a logic of multiplicities or assemblages. The figure of the 'assemblage' has generally been mobilised in contemporary social science inquiry to replace the more traditional notion of 'social structure'. In contrast to the putative rigidities of structure, and the reifications of social context, 'assemblage' emphasises processes of emergence, heterogeneity, instability and flux. Such an approach suggests that the objects of social science inquiry (such as 'subject', 'consumer' or 'class') shouldn't be regarded as static phenomena, but must instead be examined in the context of their contingent formation. "Assemblage thinking" is apparent in much recent innovation in the social sciences, availing a novel methodology of great promise for scholars interested in contemporary social, economic and political processes. However, problems remain with identifying the most methodologically coherent ways of operationalising the assemblage, given how disruptive this figure is to most conventional approaches to social research. Dismissive of the unitary subject, wary of the hermeneutics of meaning, and indifferent to traditional notions of linear causality, the analysis of assemblages calls for new empirical methods in social research, and a careful rethinking of research design praxis.

In addressing these challenges, I will examine the central features of Deleuze's 'transcendental empiricism' and the ways it may be applied in studies of social organisation. My reading of Deleuze's empiricism will emphasise the importance of relations, affects and events, and the distinctive accounts of human life, embodiment, experience and subjectivity that these concepts support. I will argue that the empirical study of relations, affects and events, according to novel methods emerging in visual ethnography, human geography, architecture, design, and science and technology studies, provides a coherent means of studying the formation, maintenance and dissolution of assemblages in what Deleuze called 'real experience'. In reviewing some of these methods, I will close with a discussion of how the figure of the assemblage may reframe analysis of select problems in studies of social organisation.

**Biographical Statement:** Dr Cameron Duff is Vice Chancellor's Senior Research Fellow at the Global Cities Research Institute within the School of Management at RMIT University, Melbourne, Australia. Duff's research investigates complex health and social problems in urban settings, drawing from a range of contemporary social theorists including Gilles Deleuze, Bruno Latour and Michel Foucault. His recent work explores the relationship between health, place and social context with a focus on employment, housing insecurity and mental illness. Duff's goal is to contribute theoretically informed accounts of employment, housing insecurity and mental illness, alert to the social and structural dimensions of health and wellbeing in urban settings. Duff has developed these interests in empirical studies in Canada and Australia employing qualitative and ethnographic research designs. His first book, *Assemblages of Health: Deleuze's Empiricism and the Ethology of Life*, was published in 2014 by Springer.



# Surface Activation

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Painting is customarily understood as a relation of mark making that renders materials, arrangements of lines and areas of colour into compositions on surfaces. While a painting can be conceived of as more than a marked surface, it is primarily these surface features that are said to comprise the material aspects of a painting. This paper will present select findings of my investigation into the intensive and affective qualities of painting, utilising a conceptual framework derived from the writings of Gilles Deleuze. I will argue that painting involves an activation of surfaces in an event felt as a difference in intensity. In presenting this argument, I will briefly describe my own painting practice where I work with a range of materials and surface effects. My practice aims to understand the spatial, affective and intensive force of painting by investigating the relationship between intensive and extensive space, colour and sensation, the surface and affect. Each of these dimensions contributes to the intensification of the encounter with painting. Encounters between these surfaces constitute an assemblage of affects, and as such can be conceived of in terms of Deleuze's treatment of the event. For Deleuze, events describe the totality of relations between actual things, materials surfaces, bodies and affairs, and the independent reality of these entities. This paper will conclude that the event of painting can be understood in terms of the activation of surfaces creating a space of intensity, sensation and affect.

**Biographical Statement:** Andrea Eckersley is a painter who exhibits regularly in Australia. When she isn't chasing around two little boys, she is teaching in Fashion Design at RMIT University and finishing a PhD in Fine Arts (Painting) at Monash University. She has recently contributed a chapter on painting for the book *Deleuze and the Schizoanalysis of Visual Art* and is the art editor at the *Deleuze Studies Journal*. Primarily interested in the way the body interacts with abstract shapes, Andrea's work investigates the material aspects of painting with a particular focus on its surfaces.



# The order of floods (Capitalism and hydrophobia)

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Floods inundating agricultural land.. Floods filling garages... Floods tearing down buildings... Floods killing people... And even floods dragging cars! Floods bring chaos. Don't they? Floods are order. In early 19th Century Switzerland, floods were an argument for the expansion of industrial capitalism: Draining marshlands, gaining land, educating people. Floods then justified the expansion of the Federal state: Building up an administration, entrusting expertise, coordinating local governments. Furthermore floods gave rise to a sense of national belonging: Triggering sympathy, linking people, building solidarity. All these aspects intertwined and materialized in the burying, straightening and damming of rivers. Floods were tamed.. Until there were floods, again.

Two hundred years later: A new order. Floods are mobilized as an argument for justifying environmental policies: Restoring dammed river, recreating ecosystems, reconnecting people and their environments. Floods also justify the redeployment of the State: Reorganizing administrations, redistributing expertise, involving stakeholders.

In this paper I mobilize the distinction between assemblage and equipment introduced by Felix Guattari in *Lignes de Fuites* in order to explore how floods contributed to the production of subjectivities in Capitalism throughout Modern times. Based on this distinction I identify mainly subjugating processes at work within the way people responded to flooding events. This leads me to argue that since two hundred years floods enact apparatuses of capture resulting from the deterritorialization triggered by their occurrence.

To construct my argument I revisit research on the emergence of river works as a field of expertise during the nineteenth Century. I argue that river works played a central role in the articulation of Capitalism and the State in Switzerland and the specific form it gave to primitive accumulation. I analyze how in this process, discourses on floods as avoidable catastrophes enabled to enroll people and institutions in the construction of a "better" future and "better" people. I link these early processes of subjugation to an analysis of the redefinition of floods as manageable events that occurred during the late 20th Century. Again I identify a role of floods in rearticulating Capitalism and the State. Here I explore how the emergence of notions such as risk, environment and participation indicate changes in the production of subjectivities. I discuss this by attempting to outline aspects of a flood machine.

**Biographical Statement:** My research principally investigates the micropolitics of river works with a focus on the consequences of imperatives to participate and to restore that guide contemporary river management practices. I coordinate ESPPACE a research project aimed at evaluating the policy of the Swiss Federal Office for the Environment to subsidize river works projects based on their use of participatory decision-making procedures. Currently I am working mainly on the analysis of environmental knowledge controversies and risk communication around deep geothermal energy. I am also developing new research directions on the politics of alpine permafrost thawing monitoring. The rest of the time I enjoy eating, cycling and chasing abstract machines.



# "Life Lived by Algorithm: Automated Imagining and the Society of Control"

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Foucault's disciplinary society and his notion of panoptique (panopticism) as a generalized form for regulating conduct is often invoked in discussions regarding electronic surveillance. Whether through street-mounted CCTV cameras or cookies tracking search histories, contemporary surveillance techniques appear to intensify the disciplinary society described by Foucault in the 1970s, and some commentators have sought to extend the conceptual tools he described there to explain trends in contemporary surveillance. I argue that deployment of predictive databases, the biases inherent to coding, and the importance of biometrics coupled with the latest generation of surveillance technologies have long heralded a displacement of the logics of discipline described by Foucault.

Against Foucault, I argue that contemporary trends in surveillance technology abstract human bodies from their territorial settings, separating them into a series of discrete flows through what Deleuze will term, the surveillant assemblage. The surveillant assemblage and its product, the socially sorted body, aim less at molding, punishing and controlling the body and more at events of in- and ex-clusion of it from life opportunities, directing and breaking flows of virtualized data doubles generated by cyborgic inputs across increasingly networked institutional databases. I end by exploring the meaning of a body monitored by latest generation vision technologies formed from machine only surveillance requiring no end user interface, that, especially in current military applications, increasingly confronts human behavior with surveillance by a machine imaginary from which human beings are entirely excluded.

**Biographical Statement:** Sean Erwin is an Assistant Professor of Philosophy at Barry University, a Catholic University in Miami Shores Florida. His interests include Aristotle, Renaissance and Early Modern Philosophy, contemporary French philosophy, along with themes in technology and performance studies.

He currently serves as senior editor of *The Humanities and Technology Review* and is preparing a book-length treatment of the theme of making use of the "the arms of others" in Machiavelli.



# The Picture Plane and the Page: Moments of Order in Painting/Writing

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Where does a painting begin? Not with an empty canvas but with the need '...to erase, to clean, to flatten, even to shred, so as to let in a breath of air from the chaos that brings us the vision.' (What is Philosophy? p204)

When the Spanish painter Juan Usle makes explicit reference to the paintings of Albers and the architecture of Gaudi (both in title and image) in his 'abstract' painting La Garganta de Albers, Las Muelas de Gaudi (2003) questions are raised about the role of such references in the work and what relation his painting has to these other practices. The postmodern era of 1980s/90s was characterised by widespread appropriation of images and signs drawn from a recent (modernist) history of painting; ironic gestures made in the context of anxieties about the 'death of painting'. However, painting has continued and focus has shifted away from the end of painting towards what has become known as its 'expanded field'; questions about how relatively diverse forms of practices can lay claim to painting and how those claims legitimate themselves in relation to paintings' past.

Although La Garganta de Albers, Las Muelas de Gaudi is undoubtedly "painting" questions about its relation to a history of painting are no less relevant. How then are we to understand Usle's use of motifs that explicitly refer to modernist history in the context of contemporary concerns about what counts as painting? More importantly for this conference how do those references operate, not as cliché and opinion, but to the contrary, how is 'a breath of air from the chaos' let in through a painting process that includes these external objects?

This paper will explore these questions by suggesting that the work of "Gaudi" and "Albers" is paradoxically both referred to and created in Usle's painting. The argument depends upon accepting the idea that the work of art operates not as a fixed, static object but as form of life; more specifically as an 'autopoietic organism' (Maturana and Varela). With reference to biosemiotics the paper will explore how that living form is both structured by the past but also how, paradoxically that past is created in the present through the materials and processes of painting.

Significantly the autopoietic entity has no other purpose than self-production; it is the creation of a new way of sensing the world. Likewise the work of art senses the world anew; in Deleuze's words it produces 'a pure being of sensation' and is a sign which 'forces us to think'. If this is the case then the challenge for analysis is not to fix the work and annul chaos but to affirm sensation through the emergence of a new kind of thinking; thinking that does not represent what appears to be its cause but which becomes sensation itself. Is this what is at stake for writing as much as for painting? - to empty out its surface which is 'covered with clichés'; thereby, confronting chaos, struggling with chaos, composing chaos to render it sensory?

**Biographical Statement:** Catherine Ferguson is a painter, curator, writer and academic working at the University of Leeds as Lecturer of Fine Art. Recent exhibitions include 'Switch', Pulchri Gallery, The Hague, Netherlands (2014) and 'Machine and Diagrams' (solo), Gooden Gallery, London (2011) and 'Straddle the Line' (co-curator) APT Gallery, London (2014). Published essays include 'Hidden (Cache)' in Pages (Wild Pansy Press, 2014) and 'Painting and the Metaphor of Discourse' in Painting with Architecture in Mind, (Bath Spa University Press, 2013). Website: catherineferguson.co.uk



# Deleuze and Non-Representation

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At the time of his death, D was supposedly working on book on Marxism. This is not hard to believe as numerous interventions and brief articles on explicitly political topics marked his career and as his two greatest contemporary allies, Guattari and Foucault, were intensely left. Still, Deleuze maintained some distance from the ostensible political activism of figures like Althusser and Ranciere. Thus, many critics have found in retrospect much to want in his philosophical/political discourse.

This paper maintains that his whole philosophy implies and necessitates a monstrous repurposing of Marx's political framework. The reasons for this monstrosity are many, but three are listed here. First, because Marx is an inverted Hegelian of sorts he still retains a sense of objects (discrete entities), teleology, and progress, he holds a Newtonian model that is antithetical to D, a philosopher of flows, heterogenesis, and the non-progressive. Second, even most new Marxism still retains an image of the "subject subject" and so hangs onto the Cogito. Finally, most Marxist theory is still a theory of "representative government" (representative of class) and thus entails, as does nearly every modern political model, the collective dependency on correlationism and its ancillary notions of equality and fair judgment. None of these elements commonly associated with Marxism are compossible with D's philosophical and ontological commitments. What then could Deleuzian Marxism look like?

Deleuze's commitments are as easy to number as they are hard to explain. He believes in immanent intensities of assemblage that form the sub-representational dynamism of univocity. Let's contrast these with the three typical criteria above. First, history for D has at best the continuity of a Bergsonian duration writ large. As the conatus of the historical at every moment must meet the aleatory, its continuing conjuncture cannot be teleological or progressive. Indeed, these two narrative arcs impede political realization with their Apollonian dream. Second, subjectivity is an epiphenomenal category for him, a manifestation of non-organic forces that are at root impersonal so there are no political subjects per se. Third, representation persists in the illusion of "separate but equal" when neither separation nor equality are even possible much less desirable. So the question remains: "What could a D Marxism be?"

One hint is found at the end of *What Is Philosophy?* where the three chaoids of art, science, and philosophy that the book had been at pains to distinguish are suddenly concurrently and mutual constitutive "no longer distinct in relation to the chaos into which the brain plunges" (218). This moment is "political": that of the Nietzschean "people to come"...here concepts, sensations, and functions become undecidable... indiscernible" (218). This event is the politics of non-representation where the political is no longer subjective but "submerged" in the haecceity of its own non-human occasion, a living practice without mediation, the inductive and aleatory conjunction of the environs' series, that of a transcendental empiricism.

**Biographical Statement:** Daniel Fineman is a professor at Occidental College. His primary specialties are 19th century American literature and literary theory and philosophy. His secondary interests are in analog film and photography.



# Towards Performative Politics: A Discussion on Method

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The paper Form/Formless presents an artistic-theoretical research on the series of art works called Sumi (chinese black ink): an investigation on the pigment made by carbon black, the soot of burnt organic materials. During a residence at Akiyoshidai International Art Village, Japan, I developed experiments writing ideograms over water. The viscous ink behaved in an unpredictable way and developed forms that were similar to aquatic organisms. This artistic process - using photography, film and video instalation - suggested a theoretical discussion about the border between the chaos and the creation of form and singularity, and was developed during my MA final dissertation at PPGArtes UERJ, Rio de Janeiro, in 2012. The experience is also a departing point to reflect about the artistic practice as research inside University, and about producing an writing that is at the same time theoretical and a work of art.

Carbon's chemical composition is particularly interesting for my research: with four electrons available to form chemical bonds, it holds the capacity of creating long and complex chains. Carbon's bonds are very flexible, and, therefore, it became the basis for the development of the living metabolism.

As Nicolas Borriaud suggests, the form is a "coherent unity" - an structure that "presents the characteristics of a world". But how can we trace the mutation point between the form and the formless? Borriaud presents the form as a concept based on instabilities and diversities: "Every art work is a model of a possible world". This perspective bonds to the one proposed by the chemist Ilya Prigogine, in which he sustains that the best metaphor for the universe is art: "It is art in the sense that is something which contains both: laws and events". The work of art sustains itself, even if in a fragile and temporary way.

This paper will investigate some ideas of chaos and singularity in the art practice, following Deleuze and Guattari's reflections, specially on the book "What is Philosophy?". Many conceptual connections are to be explored, starting with the analogy between art works and universes: "Are there not as many different planes as universes, authors, or even works? In fact, universes, from one art to another as much as in one and the same art, may derive from one another, or enter into relations of capture and form constellations of universes, independently of any derivation, but also scattering themselves into nebulae or different stellar systems, in accordance with qualitative distances that are no longer those of space and time. Universes are linked together or separated on their lines of flight, so that the plane may be single at the same time as universes are irreducibly multiple."

**Biographical Statement:** Marina Fraga is a visual artist, researcher and editor of Carbono journal ([www.revistacarbono.com](http://www.revistacarbono.com)) - online publication that proposes dialogues between artistic and scientific researches. Currently a Phd-student at PPGArtes UERJ (Rio de Janeiro), tutored by brazilian conceptual artist and researcher Ricardo Basbaum. Marina Fraga has taken part in many exhibitions and is currently working as guest researcher at Konstfack University, tutored by professor Gunilla Bandolin. Residence fellowship at Akiyoshidai International Art Village, Japan (2007). SUMI videos are available at: <https://vimeo.com/17226117> and <https://vimeo.com/17312979>



# Towards Performative Politics: A Discussion on Method

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After 2009, Iran, Tunisia, Egypt, Bahrain, Greece, Spain, the United States, Syria, all erupted one by one in social protest movements, exhibiting collective heterogeneous bodies of different, yet communicating types. Through those movements, we have been witnessing a grassroots politics which is performative; and also a performativity which is political. Regarding this issue, the following essay will deal with the problematic of new forms of dissent Politics, especially in recent years. The main idea is to analyze what it is often called "performative politics" with carnivalesque, performative forms of expression and new organization of bodies or the collective bodies through space and time. This essay will introduce a new method for thinking about these movements: a method which is inspired by Nietzschean-Deleuzian dramatization and suggested to be called "performativization". Through the introduction of performativization method, I would claim that contemporary radical politics performativizes the Ideas. And it means that it expresses its Ideas in an aesthetic way, with an aesthetics proper to the performative, or better, the aesthetics of post-performative turn.

But still, the contemporary performative politics is not only "expressive", but contains an ontogenetical dimension of production: it produces its particular expressions of political Ideas performatively. In simple terms, the undetermined Ideas would be lived in this politics by collective bodies; they would be experienced in their process of "becoming determined" by collective bodies, in time and space. And through this process, there are temporarily realized alternatives with their singular temporality and spatiality.

Therefore, performativization has a spatio-temporal dimension that conditions it; and on the other hand, is transformed by it. The time and space act as relations between bodies, giving them the stage to performativize; but they are also subjected to transformations during this very process of performativization. That is why spatio-temporal dimension of bodily relations become important in analyzing such movement, since performative politics, instead of aiming at the seizure of State power like traditional leftist politics, seeks to establish autonomous and alternative social relations, an alternative sociality.

Thus social movements also think critically the new reality in their performativizations out of it. The philosopher-movement thinks the Idea and working on the plain of immanence, it engages with a practice inside the chaosmos of the virtual, the chaotic interactions of becomings, affects, and forces. There is always a momentary performativization which again washes away in the flows of the chaos. But when a philosopher-movement performativizes, it acts as a chaoid; an assemblage through differential relations that can cut through the chaos, place "a secant plane that crosses it" (Deleuze and Guattari, *What Is Philosophy?* 203), and create an architectural composition, "a provisional organizer of chaos" (Berardi 11).

**Biographical Statement:** Iman Ganji is a Doctoral Candidate in International Research Training Group in the Institute of Theatre Studies, Freie Universität Berlin. He was born in 1986 in Mashhad, Iran, and from 2004 to 2012, he lived in Tehran where he worked as a translator, writer, and activist, and co-translated books from Spinoza and Marx to Benjamin, Artaud, Bataille, Blanchot, Deleuze, Guattari, Negri, and so on. He holds three masters from Tehran University of Arts ("Philosophy of Arts"), University of Amsterdam, and Warwick University ("International Performance Research").



# “Milieu’s Answer to Chaos” — Towards the Politics of Life as Movement

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The paper critically examines the relevance of rhythm and movement for the theorization of life and creativity and argues for a more encompassing approach to experience as dissolving the opposition between the virtual and the actual. Rhythm, a dynamic coupling of movements, is here conceived of (in new materialist terms) as a creative force, the intensive non-conscious dimension of experience, a vibration, an activity inherent to all matter, an imperceptible force of “more-than” (Manning, *Always More than One: Individuation’s Dance*, 2013). Such an approach resonates with Deleuze and Guattari’s understanding of rhythm, since for them it constitutes “the milieu’s answer to chaos” (*A Thousand Plateaus*, 1988). While remaining immanent to chaos as its dynamic force, rhythm is also about constant ordering out of it and as such it constitutes a part of all dynamic processes of becoming-other. Consequently, it oscillates between the molar and the molecular, or between the disciplinary formations and creative experimentations. Importantly, in this paper I also elaborate on the connection between rhythm and processes of remembering and forgetting, or learning and unlearning. This is because rhythm is also about making and unmaking life routines and habits; it is an artistic life-force, a constant movement, a life itself. The paper also offers a critical reflection on how these rhythmic becomings rely on and are productive of bodily memories and embodied knowledges, which both constrain and activate transdisciplinary thought and creation.

**Biographical Statement:** Dorota Golańska holds a PhD in Humanities and an MA in International Relations. She is an Assistant Professor at the Department of Transatlantic and Media Studies and an affiliate researcher at the Women’s Studies Centre, Faculty of International and Political Studies, University of Łódź, Poland. Her research activities are in the field of feminist new materialism, criticism of representation, as well as in memory studies. She has published in all these fields. Her publications include five edited or co-edited books and approximately 20 articles and book chapters.



# Deleuze contra phenomenology: Differences that make a difference

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In the course of the last 10-15 years or so, a series of attempts have been made - on the part of scholars such as Len Lawlor, Mauro Carbone, Judith Wambacq and, most recently, Knox Peden - to reconsider the relation between Deleuze's thought and philosophical phenomenology along lines that I call revisionist. The revisionism in question, as I understand it, consists in the suggestion that phenomenology might have been more congenial to, and formative of, Deleuze's fundamental philosophical project than he himself was willing to acknowledge. To the contrary, it is claimed, Deleuze's thought can in fact be seen as the fulfilment beyond phenomenology itself of an intention that animates even phenomenology at its core. A case in point is Len Lawlor's suggestion on many occasions that not even Deleuze's radically anti-subjectivist, starkly immanentist and emphatically difference-based philosophy makes sense in abstraction from the phenomenological reduction.

In the paper I propose for this conference, I suggest that this revisionist line of approaching the Deleuze-phenomenology nexus is at best one-sided, if not downright misleading, and that the consiliences between the two on which it is based are philosophically superficial and inconsequential. To back up this claim, I point to a conflict between Deleuze's fundamental philosophical orientations and those of phenomenology - as exemplified by Merleau-Ponty - on precisely the nature of what D&G referred to as the three daughters of chaos: philosophy, art and science.

First, I argue that Deleuze departs from phenomenology with respect to the question of what the business of philosophy is: While Deleuze pursues a broadly rationalist course of philosophical inquiry, addressing problems (such as how to overcome the clichés of common sense) on the level of conceptual thought, phenomenology celebrates and devotes itself primarily to enigmas (such as the Urdoxa, Ereignis, the ineffable alterity of the other, etc.) on the level of pre-conceptual lived experience.

Second, Deleuze takes a characteristically anti-phenomenological path when he treats art as an autonomous and original mode of thought addressing its own specific problems, whereas phenomenologists tend to blur the boundaries between philosophy and art, either (as in Heidegger) construing art as a more "profound" mode of thought than philosophy, as the paradigm of thought as such, or (as in Merleau-Ponty) as the non-reflective precursor of a thought that will become reflective in true philosophy. This difference is in its turn tied to Deleuze's strong affinity for empiricism with respect to the nature and status of subjectivity, opposed by the personalist/humanist leanings of phenomenology.

Finally, and most notably, the two strands of thought are starkly opposed in metaphysical matters: Where Deleuze sanguinely embraces modern developments in such diverse scientific fields as mathematics, physics, geology, biology and neurology as his allies in the production of a broadly naturalist metaphysics of intensive processes, phenomenology has always regarded philosophical naturalism - and a too affirmative attitude toward the methods and results from the natural sciences - as the enemy that must be battled at all costs.

**Biographical Statement:** Claus Halberg is currently an independent researcher and seasonal philosophy teacher. He acquired his doctorate in philosophy in the fall of 2013, with a dissertation on the philosophy of nature found in the works of Maurice Merleau-Ponty. Since 2012, he has spent the fall semesters teaching philosophy to first-year students as part of the examen philosophicum program at the University of Bergen. His main interests lie in the philosophy of biology, embodied cognitive science, philosophical anthropology, and feminist philosophy..



# Speculative Mechanics: Mechanical Brides and the Daughters of Chaos

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This paper considers the speculative capacity of the technological object as a probe-head and proximate to the three daughters of chaos.

The paper suggests that once the notion of design as hylomorphic has been circumvented - a movement Deleuze opens for designing with the concept of the objectile - that a way must subsequently be negotiated through the burgeoning of tendencies within contemporary design that also ally themselves with acts of speculation. Notable amongst these processes of speculative designing are critical design with its genealogies of anxiety, the provocative and contestable, and design fictions and the taxonomies of the futurological and accelerating. It is argued in the paper that the speculative mattering of substance in a speculative designing process is proximate with each of Deleuze and Guattari's three chaoids of philosophy, science and art. The coupling acts of speculation involve each daughter as mechanical bride. Speculative Design conceived in this way would be, like the probe-head or, perhaps, the brain (Deleuze and Guattari 1994), a junction and not a unity, not a synthesis but - like philosophy - a thought synthesiser:

'Philosophy is no longer synthetic judgement; it is like a thought synthesiser functioning to make thought travel, make it mobile, make it a force of the Cosmos (in the same way as one makes sound travel)' (Deleuze and Guattari 1987:343).

Deleuze & Guattari's synthesiser - indeed each and every one of their machines - is a speculative and pataphysical hardware, a mechanical bride expressive of all matter as the synthesis of signaleptic material, of simulacra as the movement of optico-acoustic force and the modulation of thought itself. Such a non-homogenising synthesis as this is the conjunction and expression of conditions and capacities of combination and recombination; capacities teeming with the potencies of the creative and productive unconscious.

The paper suggests that there is something phantasmatic about the promissory futures of speculative design and its media imaginaries: its mechanical brides and media machines that mediate proximate and proliferating futures. The paper does not so much discount these 'imaginary' tendencies of speculative culture, or seek to evade the discourses of the speculative already coalescing as critical and fictional. It instead seeks to oppose the psychoanalytic imaginaries of design, and its impossibility of desiring proximate futures, with a machinery or mechanism of the creative unconscious. The paper presents this opposition in a psychoanalysis of imaginary media and through a schizoanalysis of technical media. It suggests that the creative, productive unconscious is a force of the clinamen and concludes by proposing speculative design a philosophy by other means: the production of the technologically anomalous in the uncontrolled witchery of the daughters of chaos and the cunning devices of design.

**Biographical Statement:** Derek Hales is an architect and independent researcher based in Manchester, UK. He is engaged with research on the fictions of the technological object in electronic, aural and visual cultures. He is a doctoral candidate at the Royal College of Art where the fascination of his interest is with making a design fiction for media philosophers and the counterfactual, actual and fictional objects of unstable futures. His essay re-designing the objectile is due for publication in Marenko, B & Brassett, J (eds) Deleuze & Design forthcoming, EUP June 2015. He is editor of the Special Edition of Digital Creativity Journal on Design Fictions (2013) and the forthcoming Special Edition of Digital Creativity Journal on Speculative Hardware (2015).



# Art, chaos, education:

Disrupting transcendent tracings over young children's creative thought

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The curricular construct of "working theories" (Ministry of Education, 1996, p.44) to describe children's emerging and self-constructed knowledge in early childhood programmes in Aotearoa New Zealand, is a neologism that has interesting potential and yet is at risk from the molar structures, habitual practices and "tracings" (Deleuze & Guattari, 1987) of epistemology and pedagogy. Working theories are a way in which children seek to create order from the fundamental chaos of the universe. Children draw on the immanent flow of matter, which they are only beginning to understand in terms of pre-given structures and identities, or molar forms, to produce useful or attractive working theories. Working theories are described to be, at least initially, "magical and creative" (Ministry of Education, 1996, p.44), becoming more refined as children gain greater experience. Research shows teachers usually focus on supporting children to refine their theories in the direction of transcendent concepts and established scientific theories, here considered as stagnant formations which involve repetition and prevent new forms of thought and action. This presentation will focus on my emerging doctoral research considering the interplay of creative thought and transcendent forms in young children's generation of working theories, and teachers' responses, within the early childhood curriculum in Aotearoa New Zealand. I argue that in tracing molar forms over the singularities and intensities of a particular working theory, attributing significance to aspects that fit the molar practices and structures of knowledge disciplines and early childhood teaching practice, the possibilities for new creations that might manifest new subjectivities, social relations and environment-worlds are obscured. Working with Deleuze and Guattari's (1994) attempts to position true (creative) thought in opposition to opinion or tracings in which thought merely travels "ready made facilitating paths" (p. 49), this research attempts to advocate working theories as a curricular goal for creative thinking, a becoming-creative and becoming-different instead of a being-repetition. The presentation explores ways in which the inherent difference and variation of the "material and organic indeterminacy" (Grosz, 2008, p. 3) of the plane of immanence, the "chaos" to which Deleuze and Guattari (1994) refer, can be accessed as a productive force for creative thought. In seeking greater creativity of thought, escaping molar formations and processes to enable the different, diverse and new in children's working theories, this research challenges current articulations of curricular goals for philosophical and political affect in Aotearoa New Zealand.

**Biographical Statement:** Vicki Hargraves is a PhD candidate at the University of Auckland, Aotearoa New Zealand. Her research focuses on early childhood curriculum and pedagogy, particularly children's creative thinking, and draws on philosophy for new and creative engagements with theory that can be productive in early childhood contexts. She has extensive teaching and leadership experience in New Zealand and the UK, in both school and early childhood contexts, actively engaging pedagogical innovation within her leadership. She is currently taking paid leave from her position as Centre Leader at AUT University Early Childhood Centre to pursue her doctoral study.



# ARBORESCENCE scent: three (other) daughters: promiscuity, abandonment & dis-placement (a refrain repeating); or, notes for a virtual garden... silence, syntax & somewhat estranged structural symmetries

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**Abstract:** This paper addresses the conference focus on the interplay of disciplinary specificities through a 'mapped' conversational 'reading' of echoes, repetitions, conversions and inversions as these play out 'figurally,' spatially, and temporally—with facets reflecting art, science and philosophy—in a artistic and curatorial project I am developing titled notes for a virtual garden. I think of and use the concept of the 'figural' following Deleuzian theory, specifically as explicated by Tom Conley in the "Afterword" to Francis Bacon: the Logic of Sensation... Conley points to the way Deleuze identifies and distinguishes "the figural" from "the figurative:" as "general cipher" that is, or more correctly, that becomes other-than-itself through use/in syntax; the figural is both specific and non-specific, mine and not-mine, personal and collective: 'Figures,' through certain spatial and empathic configurations become loosened (liberated) from the dictates of a figurative constellation, a language regime—a disciplinary paradigm—a regime thus, shattered, multiplied, dispersed... (Conley, 2003, 132-134): the figural achieves the virtue of becoming 'virtual,' in Deleuzian terminology. In Deleuze's essay "The Actual and the Virtual" the virtual is figured as an uncontainable, mutable, multiplicity of affects: a lively flux-lost-forgotten-found-in-formation; an amorphous drift of particles which surround actual perception in an infolding, perpetually renewed, atmosphere of emissions "a cloud" within a swirling cosmos; a cosmos within each particle of cloud: "...distributed on increasingly remote... moving circuits, which both make and unmake each other. These are memories of different sorts..." (Deleuze and Parnet, [1977] 2002, 148-149). The garden as indeterminate interface (between private and public, discipline and promiscuity, nature and culture, utopia and ruin—actual and virtual—offers, proffers various and vicarious forms of sustenance (tonic and toxin) consists—like the assembled citations of Walter Benjamin's Arcades Project; the sprawling rhythmic topography of Deleuze and Guattari's A Thousand Plateaus and the dis-placed refrains of W.G. Sebald's semi-fictional constellations—of assembled disparate elements—crystal seeds—nurturing vibrant intensities... (variously composed and de-composing memorial) patches; plots, containers for the (slightly) uncontainable, teeming with shifting/layered social, physical and psychic associations: with dreams, aspirations, tensions, familiarities and their—sometimes untimely—dishevelment. This paper will make reference to art works invited and proposed for commission as part of the 'virtual garden' project, in 'conversation' with my own approach to actual gardens: the urban land/garden/scapes of South Korea and public works by French landscape architect Gilles Clément, in light of distinctions made by Roland Barthes between language, style and 'writing'—and in light of Rosalind Krauss' notion of the 'expanded field' as this 'plays' out/across her early and more recently published texts—in a consideration of Deleuze's figural and methodological references to 'arborescent' and crystalline thought patterns as these pertain to matter and memory—memory-as-mirror 'a life' (folds unfolding-in-duration) dis-placed fragments abandoned: percepts, affects (a refrain repeating) leaf, left scent across the divide between disciplinary and cultural paradigms—between nature and culture—solitude/s and sociality.

**Biographical Statement:** Lisa Harms is an artist, curator, and writer. Her doctoral thesis, cited and extended in this paper, focused on the Deleuzian concept of the 'virtual' as unfolding 'field' of material and immaterial 'conversation;' circling the-aporiatic-tensions of a lingering, un-settled, post-colonial imaginary. The installations produced set out to map a felt topography using fragmented texts, objects, video and photographic images (recorded, dis-oriented, at the 'edges of home') as points of light in a shifting constellation: desiring patterns materialized as elegiac refrains and 'opened,' assembled, as 'social spaces.' The folding of private and public 'domesticities' into one another effects a series of 'turns' in these works—as movements in a restless sleep—proposing "... a different kind of political ecology, where the 'cosmos' becomes a landscape for thinking and feeling—outside of individual ways of seeing the world, and in the potential for connecting with others." (Isabelle Stengers, 2002, 261)

DAUGHTERS OF CHAOS



# Zombies at the End of the Earth: Zombies and the Anthropocene

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In my paper I would like to present my assessment of the potential of the zombie in the work of Deleuze and Guattari, with particular reference to the relationship between zombies and the assemblages that produce them. The rise of the Zombie has already been thoroughly examined by Deleuze and Deleuzian scholars. Some of the more notable interpretations of Zombies in the Deleuzian milieu include: the Zombie as an alternative to the cyborg (Lauro and Embry 2008), the Zombie as body without organs (Adkins 2007) and the Zombie as a conduit to becoming-human, becoming-philosopher (Cisney 2014). In the process of summarising these attempts to articulate the importance of the zombie refrain, I would like to extend these readings with my own articulation of the importance of the Zombie to Deleuze and Guattari.

Whereas the majority of scholarship explores Zombies as a generally positive and potent Deleuzian metaphor for difference, Deleuze's own representation of Zombies is -for the most part - cautionary. Aside from a positive moment in Cinema II, Deleuze uses zombies to describe a peculiar mix of being and non-being rendered impotent by their inability to think differently. I would like to explore Zombies as evincing a particularly disastrous interpretation of Deleuzian concepts - namely, the coupling of desiring-production with clarity and destruction. While Zombies as a metaphor may work nicely in explaining how we might 'think differently' about death and humanity, Zombie myths also articulate a vision of social, mental and ecological homogenisation which is ultimately constricting. Thus while the Zombie metaphor does enable a new approach to posthumanism, the production of Zombies represents a particular anomie of the anthropocene environment. In Deleuzian scholarship, the Zombie operates both as a call to arms in terms of the potentials of embracing difference and also as a warning of how important it is to locate the real revolutionary potentials of Deleuzian concepts. Guattari's ecosophical grounding.

**Biographical Statement:** I am a Lecturer (level B) in Media and Communication at University of Western Australia. I received my PhD from Murdoch in 2006 and have previously taught at University of Liverpool, Curtin University and Murdoch University. My first book *Democracy and New Media: The Politics of the Spectacle* considers the plight of democracy in the age of the individual; I am currently working on *Media After Deleuze* and another book on Zombies as a critical theory trope (working title *Humans vs Zombies*).



# (Re)thinking Method as an Event Animating A Life: Children Writing "My Story" in a Swedish Early Childhood Classroom.

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Education, whether in the form of the maieutics of Socrates or the contemporary "learning to learn", is usually organized on the basis of methods in some form, that is, a set of explicit procedures and objectives that are practiced and conveyed to the students in an organized manner so as to achieve certain educational goals. This presentation describes how a method-driven project of writing a fictional narrative, "My Story", transforms and emerges over a period of five days in a Swedish early childhood literacy classroom. The aim is to explore the idea of method as collective by describing how method-becoming is always more than One. In presenting how the method emerge in relation to material and discursive conditions a further aim is to provide an empirically based understanding of the forces, flows and processes at work.

The study is conducted in two Swedish preschool classes including 58 six- to seven-year-olds. The research design involved video and audio documentation as well as field notes and examples of children's written products. I draw on Deleuze's (2006) thinking of a life in understanding how the force of affect resides, creating the method-becoming as an effect of complex relationships between the individual, the learning outcome, the affect, the talk, the motion, the body and the material. The results show how the writing project on some occasions come to a stop, sometimes take new directions or activate unforeseen affects and open for new becomings. The presentation also discusses how methods on the one hand has an explicit and formalized side, possible to articulate and predict. But on the other hand, is embedded in and driven by affects that changes both the method, the text production and the writing-learning subject. Finally implications and possibilities understanding teaching methods of writing as dynamic processes that continually offer the potential for the-more-than-One are discussed.

#### Reference

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**Biographical Statement:** Carina Hermansson has a specific research interest in early childhood literacies. Carina is a full-time researcher at Umeå University, Sweden, and in 2013 she defended her thesis "Nomadic Writing: exploring processes of writing in Early Childhood Education". Carina is a former Early childhood teacher who the last 20 years has been working at the teacher education in Sweden.



# Who is Zarathustra's Jüngling?

A reading of the concepts of the eternal return and chaos

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This paper will problematize Deleuze's view on the Nietzschean concept of the Eternal Return, and try to relate this to the concepts of chaos in Deleuze and Nietzsche. After I present my understanding of Deleuze take on the Eternal Return, I will do a reading of a section from Thus Spoke Zarathustra, namely "The Tree on the Hill". By reading the text from Thus Spoke Zarathustra and by asking "who is Zarathustra's Jüngling", we may find recourses in order to question Deleuze's take on the elimination of the reactive return.

According to Deleuze, only the active returns. We find this in texts such as Nietzsche and Philosophy, and in "The mystery of Ariadne according to Nietzsche". In the latter, Deleuze writes that: "Neither reactive forces nor the will to deny will return. They are eliminated by the transmutation, by the eternal return as selection." There are other examples of text, such as the sixth plateau in A Thousand Plateaus, which expresses an optimistic view of the possibility to free oneself from judgments of God. In my presentation, however, I would like to bring forth Zarathustra's Jüngling (young man) who is struggling in a middle position: There are certainly both active and reactive forces present. The Jüngling claim that the step he leaps over never forgives him. Nietzsche seems to emphasize that also the small in man returns...

**Biographical Statement:** Stein Arnold Hevrøy has a MA in philosophy from the University of Bergen, Norway, and is a member of the research group 'Subjectivation and late modernity' at the Department of Philosophy, University of Bergen. He has written texts on figures such as Spinoza, Nietzsche, Bataille, Deleuze and Guattari, and Perniola. His latest work is the forthcoming article "Folds, Vitality, Fragility: The Strategies and Philosophies of Gilles Deleuze and Mario Perniola Concerning Contemporary Challenges», written in collaboration with Associate Professor Hans Jacob Ohldieck. "Folds, Vitality, Fragility" will appear in Sense, Feeling and the Body in Contemporary Modernity, ed. Mario Perniola.



# Toward a Nomadology of Institutions

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Despite fundamental agreement with Althusser, Deleuze & Guattari vehemently rejected the notion of ideology - even the improved version Althusser developed in his famous essay on Ideological State Apparatuses. For Deleuze & Guattari such "apparatuses" belong to neither ideology nor the state, and the aim of this paper is to show why Deleuze & Guattari reject ideology in favor of institutions, and how a political theory of the institution emerges from the two volumes of *Capitalism and Schizophrenia* that stimulates creativity rather than disobedience and promotes productive action rather than resistance.

The first step will be to show how the early Althusser's locating ideology in the construction of the subject oedipalizes the latter through obedience to the law, whereas the pre-oedipal fractured self gets constituted in relation to the part-object Real and the post-oedipal subject gets constituted in relation to a fractured Symbolic order, whose supposed authority the schizophrenic subject denies. Against the kind of personification involved in subject-construction according to Sartre, Lacan, and Levinas, the schizophrenic subject is thus not constituted in relation to a person or even the figure of a person (police officer, *sujet-supposé-savoir*), but in relation to an assemblage or situation, which includes people but also includes things, material processes, and institutional arrangements. The authority denied to the Symbolic Other gets displaced onto situations and institutions, which contain authority immanently as formations of "related difference" (nomadic multiplicities). This is akin to Badiou's construction of the subject in fidelity to an Event - except that for Deleuze & Guattari such events are not rare, they are ubiquitous: they are called *becomings*. Productive schizophrenic subjectivity is constituted in relation to *becomings* that inhere in any situation.

The second step will be to show that fracturing the Symbolic order explodes the mode of production (featured in the first volume of *Capitalism and Schizophrenia*) into machinic processes: in the second volume, the mode of production is determined by machinic processes rather than the other way around. In line with late Althusser, the question for a mode of production is always whether a given set of machinic processes, institutional arrangements and corresponding subjective roles maintains sufficient consistency for the mode to reproduce itself.

The final step will be to show that institutions as social machines are susceptible to change not by moves that merely repeat norms differently (Butler's transgression, parody - mere disobedience) but by moves that change the rules of the language-game itself and thereby actually break institutional bad habits and create new ones, as Roberto Unger recommends in order to "realize democracy". Most institutions tend to secrete a transcendent model of organization (or self-preservation) which "fixes" the organization and reduces experimentation to almost zero, making the practices serve the organization rather than the other way around ("alienation"). Nomadic groups keep organization subordinate to process, by diminishing the ordinary moves by which we reproduce institutions in favor of extraordinary moves by which we can continually change them, or "put them to flight" in a productive sense.

**Biographical Statement:** Eugene W. Holland is a Professor of Comparative Studies at Ohio State University, U.S.A. and a member of the Editorial Board of *Deleuze Studies*. He is the author of *Readers Guide to A Thousand Plateaus* [Bloomsbury/Continuum 2013], *Nomad Citizenship: Free-Market Communism and the Slow-Motion General Strike* [University of Minnesota Press 2011], *Deleuze and Guattari's Anti-Oedipus: Introduction to Schizoanalysis* [Routledge 1999], and *Baudelaire and Schizoanalysis: The Sociopoetics of Modernism* [Cambridge UP 1993], along with essays in journals including *Culture, Theory and Critique*, *Symposium*, *Cultural Logic*, *Strategies*, *Angelaki*, and *SubStance*.

DAUGHTERS OF CHAOS



# Being Familiar with Chaos

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Chaos has three daughters: are they relatives, relatives to each other? or related by a kind of "familiarity", the one of a certain family, maybe...

What if Chaos would really start a family? What if Chaos and his/her daughters would form a real family? If Chaos admits (or emits) some kind of familiarity, what a chaotic family would be like? What its reality would be like?

We know Deleuze and Guattari's "reticence" towards Freud and Freudism, towards the founding myth of Oedipus, but we know as well the importance of myths in Deleuze's revisited Platonism. These platonic myths as described in *Difference and Repetition*, play the role of foundation, they organize the selection of pretenders for authenticity, as ideal games that choose their rules and players. This kind of myth would be a par excellence simulacrum. Could "family" play a similar role in Deleuze's ontology? It could be a family where "buggery" (Deleuze's favorite way of reading philosophy) would be an established way of filiation...

There is another philosophy which suspends genealogy in buggery - namely Derrida's deconstruction: remember The Postcard showing the buggery between "Plato" and "Socrates". Derrida himself feels like a "bastard", choosing "bastard paths" in writing on metaphysical topics, just as in *Glas*, where the question of family is being discussed. "It (Ça) would begin with love", he says. Family, as "the immediate substantiality of spirit", as primary "affect", would be the matter (more than the subject) of thought, its nature. Could it (Ça) be interpreted as nature, as matter? Jean-Luc Nancy tried to do so, and the idea of lacanian Real offers a similar reading. Real would emerge in the family as an event, the event of trauma. Family would be the spatiotemporal frame, but we could even call it spatiotemporal dynamism, of the Real.

I would propose an interpretation of family as a founding myth in/of deleuzian ontology, an operative simulacrum. Deleuze admits that "we must make use of fictions and abstractions, but only so far as is necessary to get to a plane where we go from real being to real being" (What is philosophy?). The myth would be such a useful fiction, as an operative simulacrum it would form and frame the spatiotemporal dynamism of becoming and provide a praxis of thinking, founding its everyday practice and organized discipline

**Biographical Statement:** Phd. in contemporary continental philosophy (2006, Deleuze/Derrida, la doubleure de la difference, Univeristy of Paris 8 and Eötvös Lóránd University, Budapest), after obtaining her degree she taught XXth century aesthetics at the Aesthetics Departement of Eötvös Lóránd University and worked as research associate at University of Paris 8 (Laboratoire des Logiques Contemporaines de la Philosophie). Her main field of research is contemporary ontology, with a special interest in the possibilities of fictional ontologies.



# The organic stratum and the social reproduction of our brains.

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Deleuze and Guattari write in *A Thousand Plateaus* that the strata binding human beings were "the organism, signifi-ance and interpretation". It has been argued that in practice they distinguish between an organism connected to the physiochemical and alloplastic strata and a normative organism which means the body subjected to socio-cultural norms (G.Schenker, *Organic Texture*, New York: 2014, 79-80). This distinction makes it easier to understand their remarks about the destratification of the organism and, perhaps, also makes it easier to relate Deleuze and Guattari's thinking to contemporary developments in biology like epigenetics, niche construction and the neurosciences - all of which involve the influence of the environment on organic processes. This paper will, however, concentrate on a discussion of the notion of plasticity in the neurosciences and how it can provide us with new ways to understand the relationship between the stratum of signifi-ance and the stratum of the organism. The main claim of the paper is that the findings of the neurosciences "spills over" into the field of the social sciences and have given rise to the study of how social conditions have made their mark on our brains and how social change have effects for our brains and pathological conditions like ADHD and other problems linked to the lack of concentration. In other words, the traditional distinction between nature and culture - nature and nurture - has broken down. What makes our brains plastic is the "nurturing of nature" especially during our childhood and youth, but also later in life. Some biologists have for a long time acknowledged that culture is Lamarckian while biological inheritance is strictly Mendelian, but this distinction conserves the nature/culture divide. Instead the paper claims that the organic stratum to some extent is reproduced by the stratum of signifi-ance due to the over-coding made by our social experiences in a kind of Neo-Lamarckian way. A Deleuzo-Guattarian question will in this context be how we can extract potentialities from some of the tendencies to a reproduction of both our social conditions and our brains.

**Biographical Statement:** Professor of sociology teaching at the Department of Economics and Organization Science at Lillehammer University College, Norway. He has published within the fields of higher education studies and sociological theory. His most recent book is *A Different Society Altogether: What Sociology Can Learn From Deleuze, Guattari and Latour* (2014).



# Migratory Inquiry Through Media Arts, Philosophy and Anthropology:

Affect in Spinoza, Simondon and Bergson

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This paper presents a way of cultural inquiry aimed at expressing the relationality and the partiality of our transcultural becomings, at the convergence of ethnography and documentary arts. The experiential qualities of transcultural experience can be framed as potential for encountering new affections or composing complex machinic assemblages in Gilles Deleuze and Félix Guattari's terms - where affective memories become active forces. There is potential for artistic and political experimentation in this context that may allow new forms of expression to emerge. Here, I would like to refer to Mieke Bal's concept of 'migratory aesthetics', which directs our attention to the existential qualities of migration for simultaneously making cultural inquiry and artistic creation migratory themselves (without underestimating the significance of critically assessing exclusions, oppressions and exploitations those settings simultaneously create). It is more like a ground for experimentation that opens up possible relations with 'migratory'; which is situated closer to Deleuze and Guattari's 'becoming minor' in the current work. In this regard, ethnography needs to and has a capacity to unfold and reflect on the molar and molecular modes of transcultural becomings at the intersection of art, social sciences, and philosophy. Drawing upon Baruch Spinoza's two-sided notion of affect, as affect and affection, enables incorporation of an ontological perspective into a cultural inquiry, which draws upon Gilbert Simondon's processual and transindividual understanding of individuation, Charles Sanders Peirce's relational and embodied semiotics, Henri Bergson's transformative and interruptive memory, and Deleuze and Guattari's aesthetics.

Affect, as transindividual intensity or flow (of forces acting on one another), is always caught up in assemblages. We can only know our body or others through partial encounters, captures, and individuations. Such a framework aligns well with Deleuze and Guattari's insistence on the notion of difference and the production of new in the process of expression and production of subjectivity. As Ilona Hongisto discusses about their idea of "the real to come" in terms of documentary film, the emphasis shifts from seeking appropriate forms of representation of the truth of the captured event to capturing and expressing "the processes in which the real actualizes". Furthermore, the film itself enters into affections or assemblages with the viewer by rendering its existential effects for the viewers' body and mind (such as non-human perception) through audio-visuality.

I discuss several experimental video works by artists from Lebanon for an exploration of the capacity of video for evoking, amplifying and transmitting transcultural affective memories - at the edge of signification and visibility. As the representational approaches and documentary conventions are thrown into crisis, the artists experimented with interweaving the actual and virtual registers of the image for a critical and creative effect. While this paper brings the affect theory with the anthropological theory and practice that address such a relational and process-oriented ontology, it becomes 'migratory' itself due its fluidity across theory and practice - and across art, philosophy, and anthropology.

**Biographical Statement:** I received my B.A. in Psychology and Sociology from Koc University, Turkey; and my M.A. in Interactive Arts and Technology from Simon Fraser University, Canada. Currently, I am a PhD student in Media Arts and Sciences at Duke University, United States. My interests are situated at the intersection of media arts, philosophy, anthropology, and micropolitics. I am interested in seeking alternative ways of doing a cultural inquiry that address the relational and process-oriented ontology, and exploring its aesthetic and political implications. I currently work on embodiment and materiality regarding new media forms/arts, especially from the regions and the diaspora associated with the Middle East.



# Ethics of chaos – a methodological rumination

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Inspired especially by the philosophy of Deleuze and Guattari (2012, 1994) and post qualitative research (St. Pierre 2011, 2013), the present study was designed aiming to map the methodological possibilities to challenge the contours of the subject and thus also for the construction of experiences and knowledge. The confabulative conversation was introduced as an instrument for this, proposed as a deterritorialisation of a conventional humanistic method, namely the focus group interview. Several conversations with students in their final year of upper secondary school were staged in this attempt. With the aim to challenge the precedence at one hand of the notion of knowledge (centering objectivistic ideals) and on the other hand of the notions of experience and expectations (centering phenomenological ideals), the present study elaborated with the not yet actualized as a tool for enabling movements, flows of intensities and becomings. Thus, the not-yet-seen constitutes the topic of the conversation, in which the becomings are suggested to take place in direction towards the unknown aspects of future. Following Deleuze and Guattari, this can be seen as an ambition to stage a methodologically immanent plane, aiming to escape hierarchies and pre-determined orders. Hence, this can be considered as a methodological invitation of chaos – the immanently existing force that threatens to destabilize the subject, the world and all things taken for granted. According to Deleuze and Guattari (1994), transcendence is produced in order to be able to manage the immanent risk of chaos; it structures and organizes the potentially instable. The point of departure in the confabulative conversation is that the challenge of the stable subject is a condition for learning, thus making the chaos important both methodologically and pedagogically. However, this actualizes ethical questions associated with the researcher's ambition to produce destabilizations by inviting chaos that challenges the participants' own contours but also their opinions, views, knowledge. The present paper is a methodological rumination of the ethics in the ambition to challenge subjects in a research context. By examining the ethical aspects of the present study and the confabulative conversation, this paper also tries to discuss the ethical conditions within post qualitative research and the aims associated with it in general.

**Biographical Statement:** Lotta Johansson is a PhD student at the Department of Sociology, Division of Education, at Lund University in Sweden. Her research interests are in the philosophy of education, critical literacy and methodology. She plans to defend her thesis during spring 2015.



# All entities are sublime – sublimity and chaos in Deleuze and Lyotard

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Deleuze and Lyotard share a fascination for Kant's Analytic of the Sublime. In their respective books on Kant, both philosophers conclude that sublimity does not just concern majestic cathedrals and savage oceans, but all experience. They take the analytic of the sublime to demonstrate that even the most familiar experience has a sublime dimension. Moreover, this dimension is deemed primitive and constitutive of sensation, so that all experience must always already be a translation or transformation of what is experienced.

Such a realization has dire consequences. For one, 'chaos' is no longer an exterior threat which can be avoided as long as the subject maintains its rational grasp on the world. A chaotic element instead comes to characterize our entire existence, since no experience is exempt from sublimity. Yet even though Lyotard and Deleuze agree on this point, there are vast differences in how they conceive of its implications.

For Lyotard it entails the collapse of the grand narratives of philosophy and science. If sublimity is everywhere, then there is no hope of finding stable ground for knowledge and action. Our first task then becomes acknowledging and coping with difference, most importantly the differences between language games. For Lyotard sublimity concerns human experience and thus his is a philosophy concerned with how we can still create some measure of justice and intersubjectivity in a world devoid of final knowable reality.

For Deleuze, however, things are different. For him there is also sublimity between non-human entities. The condition of only ever experiencing translations or caricatures, never another thing as it is in itself, is a condition for any entity whatsoever. For example, the central premise of *Anti-Oedipus* is that reality consists of an infinity of individual entities or machines, with any machine relating to other machines only as a flow, that is, according to whatever capacities the experiencing machine happens to have and never in terms of what that other machine is in itself ('without doubt the eye experiences everything in terms of light...').

For Lyotard there is merely chaos for humans. Since all experience has a sublime dimension, we can never fully understand what other people are doing and thinking. For Deleuze, sublimity and hence chaos are not merely part of the human condition, but ontological features of any being whatsoever. This leads to two different conceptions of philosophy. With Lyotard, to reflections on language, communication, and, for example, the possibility of justice. With Deleuze, to an emphasis on experimentation with and investigation into other machines, whether human or non-human. It is as if Lyotard's thought never ceases to express worries about how reconciliation and intersubjectivity can be conceptualized when final truth is declared impossible. By contrast, in Deleuze there is an almost palpable sense of relief. After all, the more science, philosophy, and art relinquish all foundational pretense, the more we can become capable of mobilizing them as the 'daughters of chaos', or the tools which can help us, bit by bit and anew in each case, to uncover what the infinity of bodies surrounding us can do.

**Biographical Statement:** Arjen Kleinherenbrink is a doctoral candidate at the Center for Contemporary European Philosophy of the Radboud University Nijmegen. His research and teaching concern Deleuze's ontology and its implications for philosophical anthropology. In addition, he publishes on philosophical forerunners and contemporaries relevant to Deleuze's thought and takes an active interest in how 20th century French philosophy is currently influencing genres such as new materialism and speculative realism. He organizes the 2015 Annual National Deleuze Scholarship Conference in the Netherlands.



# Schizotemporal surfaces, geohistory, representation and ruptured school spaces

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The Earth's vast age and size is often recorded and understood in reference to its chronological, geological and periodic histories and progressions, noting events such as environmental 'Ages', evolution of species, and the establishment of borders and nations. Sometimes, unusual events occur that disturb this neat sequential cataloguing: after huge winter storms pummeled the Welsh coastline in early 2014, an ancient forest emerged out of the sands in Cardigan Bay. The protruding tree stumps and a timber walkway, dated at between 3,000-4,000 years old brought the ancient forest of Borth into the present to recontextualise the shoreline space.

Time, history and chronology are also explored in photography that fuses historical and newly created pictures from the same viewpoint. Photographers Sergey Larenkov, Jo Teeuwisse and Marc Hermann superimpose archival photographs of crimes, and wartime events onto present-day images, and Chino Otsuka superimposed her adult self onto photographs of her as a child. These crystal images (Deleuze 1989) are circuitous, indiscernible. They too, rupture time and decontextualise the image space.

Deleuzian and Guattarian thinking on schizoanalysis, and representation help theorise on schizotemporal surfaces: the schizotemporal (rather than geohistorical) Earth, and the schizotemporal (rather than representational) image. Drawings, photographs and the forest of Borth prompt ways of thinking about time, folds and shifts, ruptures, stasis, and relational networks.

This arts-based inquiry leads into discussion on how schizotemporal readings of school spaces can pay greater regard to complexity, to reject punitive commentary and mono-dimensional imaginings inherent in neoliberal education discourses. School spaces are held fast by symbolic representational systems constructed by government, media and other public bodies and the school body space becomes represented by the myth of 'school', rather than 'the abstract or subjective essence' (Deleuze & Guattari 1983, p. 300) of daily activity.

In speaking to the conference themes this paper explores how temporal rupturings, sampled here through art and science chaoids: artistic renderings and altered landscapes expose how particular spaces come to be biopolitically measured, regulated, tamed, manufactured, constructed.

The measuring 'representations' of school spaces as a particular pedagogic environment construct, constrain and discipline the diverse playings-out of life, however schizotemporal analysis exposes time and surface ruptures, and recontextualises school spaces.

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**Biographical Statement:** Linda Knight is a Senior Lecturer in Early Childhood, Queensland University of Technology, Australia, and Research Director, Art Education Australia.

Linda is interested in postqualitative inquiry, art, Deleuzian and Guattarian theories in relation to education, drawing as a critical act, and pedagogic sites.

Linda has a sustained reputation as an international artist, exhibiting in Australia, New Zealand, USA and UK and her work is held in private collections in USA, UK, and Australia. In 2014 Linda received a Vice Chancellor's excellence award for her work with Queensland Performing Arts Centre and 'Out Of The Box' children's arts festival, Brisbane.



# Deleuze, Architectural Diagram, and the Contraction of Life

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The notion of diagram was developed by Gilles Deleuze over a long period of time as a relatively consistent yet cumulatively polysemantic concept. Throughout this development, diagram obtained a-signifying yet generative capacities when discussed in relation to literature and art (as in Deleuze's work on Proust and Bacon), acquired organizational capabilities when utilized in unpacking sociopolitical apparatuses (as in his work on Foucault's dispositifs), and developed machinic and topological tendencies when operated in the explication of ecological life (as in his geo-ontological works developed together with Felix Guattari).

In the last thirty years of architectural discourse, Deleuze has become the primary figure whom architects seek for theoretical support in their uses—and sometimes abuses—of architectural diagrams. Despite the popular upsurge, however, the polysemantic nature of Deleuze's diagram has been appropriated into architectural discourse via reductive translations, diluted mostly to argue for projective capacities of architectural diagrams as a way to distinguish them from the representative logic of certain architectural drawings, such as plans and sections. Although effective in certain cases even with this myopic application, the multi-faceted notion of diagram developed by Deleuze has a lot more to offer to the understanding of our built and natural environments if we do justice to its very potentials. This paper pursues to enrich the underplayed encounter of diagram between the philosophy of Deleuze and architecture. It is an attempt to elaborate how the explication of multi-modal potentials of Deleuze's diagram can lead to the understanding of diagrammatic relations of architecture and spatiality with creative processes (as in art), power dynamics (as in sociopolitics), and reciprocal development of organisms with their associated milieu (as in ecology and ethology). It is an experiment to explore how certain architectural and spatial diagrams are drawn on paper and canvas, while some are drawn on individual bodies, and yet, some others are drawn on the substance of earth itself.

**Biographical Statement:** Gökhan Kodalak is a PhD candidate at Cornell University in History of Architecture and Urbanism program and a co-founding partner of ABOUTBLANK, an inter-disciplinary architecture office from Istanbul. He has designed a number of award-winning architectural and urban design projects, exhibitions, and installations. His recent publications and lectures in Tirana, New York City, Aberdeen, Skopje, and Istanbul have addressed a wide range of topics such as open architecture and common space, metropolitan ecology, spatial agency and power, hygienic underbelly of modern architecture, and the missed encounter between Spinoza's philosophy and architectural discourse.



# The Formation of Mirror-Chaos. From Baroque to Cinema

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After Filippo Brunelleschi's discovery of the linear perspective with the aid of the mirror and the 16th century when Venice became a center of mirror production using new techniques, the intensive overflow of mirrors reached its climax in the baroque art, architecture and science. Since then mirrors are used not only in paintings, decorations and architecture but also in scientific instruments such as telescopes, lasers, cameras and industrial machinery. The next pic level of mirror-expansion can be observed in cinematic art where a countless amount of mirrors creates spectacular mirror-spaces, corridors, labyrinths. Cinema has learned to play with baroque scopic strategies and forms of mirroring. Therefore it can be denominated as a new baroque which continues to fold the matter in mirrors combining the intensity of visual experience and expression of movement.

With reference to Deleuze's books about baroque (*Le pli - Leibniz et le baroque*, 1988) and cinema (*Cinéma I: L'image-mouvement*, 1983. *Cinéma II: L'image-temps*, 1985) I would like to point out what influence the baroque culture had on cinema, focusing on the analysis of mirror-images from the scientific, philosophical and aesthetical standpoint.

**Biographical Statement:** 2003-2009 - Studies of Comparative Literature at Ludwig-Maximilians-Universität München/ Germany

At the moment I'm working on my PhD project about 'cinematic mirror-images'



# Doing Things \_\_\_ Deleuze

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The blank space from the title points to a methodological impasse, a fit of academic panic, a scholastic anxiety that I have been struggling with ever since I began reading texts written both by Deleuze himself and by his followers, proponents and critics. Coming from a solid poststructuralist background, I feel panicky whenever I want to stray outside the comforts of my own deeply constructivist discipline – American Cultural Studies. Intuitively, Deleuze seems to offer a way to break out of the methodological walls that both support and suffocate my research. Realistically, however, the high theory employed by Deleuzian scholars is sometimes even less accessible than Deleuze's own enigmatic writing.

The complexity of Deleuzian scholarship is confounded by the lack of a sustainable academic framework composed of peer reading groups, courses, workshops, and Polish translations of seminal texts. And even though more and more grassroots initiatives are set in motion in Poland, a vague sense of unease and intellectual insecurity remains, especially for academics who (like me) cannot boast a degree in philosophy. On a brighter note, these seminars and discussions are not structured along rigid departmental hierarchies or guarded partition of knowledge across dissimilar disciplines, but are rather based on resonances, coincidences, surprising affinities, even friendships.

What interests me is how to translate this non-disciplined and non-disciplinary Deleuzian thinking into the classroom without succumbing to routine patterns of reading/interpreting texts and without falling back on the somewhat grandiose gesture of unveiling the hidden truths and meanings, which underpins much of poststructuralist theories. I want to ask what kind of Deleuze-inspired teaching and interpretative practices could emerge within American Cultural Studies in Poland? Can these practices be translated from high theory, often encased in strictly philosophical language, into a classroom full of students with background in literary and cultural studies? In other words, how to do things with Deleuze, through Deleuze, in Deleuze, or maybe, just how to do things Deleuze, when you are not a philosopher but a cultural and literary critic as well as a teacher?

With that in mind I would like to look at Octavia Butler's *The Fledgling* (2005), a classic speculative fiction novel that explores the messiness of human-vampire relations, polyamorous relationships and racial tension. Can a Deleuzian reading of Butler's novel open new avenues of talking about representation, and especially, about the subversive vs. reactionary potential of cultural texts that gender and queer theories discuss ad nauseam? Is it possible to challenge, transform and complement the habits and assumptions that inform the current state of research into women's literature and queer fiction in the twenty-first-century Poland? In my talk I hope to resist the urge to search for definitive answers and clear-cut ways of doing things; instead I would like to follow the ambiguities and gaps inherent in a practice which, by its trembling definition, resists sedimentation and consolidation.

**Biographical Statement:** I am currently working on a doctoral dissertation concerning the transformations of American family in contemporary horror fiction by women writers. I hold two MAs: in English Philology and American Cultural Studies, both from the University of Warsaw, Poland. Since 2012 I have been teaching a number of courses at the Institute of English Studies and American Studies Center, University of Warsaw. My research interests include contemporary horror literature, cinema and television, speculative fiction, canon formation, and feminist new materialisms.



# A Cinematic Form of Historical Mourning: An Analysis on Ten Thousand Spirits (Manshin) by Park Chan-Kyeong

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A documentary film titled *Ten Thousand Spirits (Manshin 萬神)*, which is directed by Korean filmmaker and media artist Park Chan-Kyeong, shows the life of a Korean female national shaman, Kim Keum-Hwa. Her life can be considered as an incarnation of oppressed 'Others' positioned by Korean modernisation history from the Japanese colonial era to date. Moreover, the film explores a new cinematic form that can summon and appease the spirits who were killed during the Korean modernisation. The spirits are brought back to present from the unresolved past by the shaman in the film, and, at the same time, the oppressed pasts of the shaman herself are recalled by the film. In the meantime, spectators can be led to think about their own past, as well.

For that purpose, the film crosses over the distinction between archival footage, interviews, documentaries and fictional elements freely. In spite of the complicated weaving of different filmic layers, the role of this filmic form seems quite clear; it can be said it is a cinematic figuration of a purification rite for the dead (or the past). This rite is considered as a ritual of mourning that can function as active forgetting for the closure of the past that haunts the present. Because, for Nietzsche, active forgetting is not avoidance of the past but selective memory and opening up a possibility for the future.

If Deleuze's *Cinema books* is interpreted under the Nietzschean influence rather than the Bergsonian one, then active forgetting as the untimely plays a crucial role in rupture or irrational interstices in the time as series. In fact, this claim supposes the problem of the relation between *Difference and Repetition* and *Cinema* volumes that there is not a consistent one-to-one match between them and the third passive synthesis of time, that is, the future, has a stronger and more widespread influence than most people expected from *Cinema books*. I will argue that the filmic form of a historical mourning as an act of active forgetting within the rupture, which is fundamental for becoming series of time, is one of the philosophical consequences followed by my interpretation focused on the future in *Cinema books*.

**Biographical Statement:** Dr Jiyoung Lee is doing her second doctoral course in Film Aesthetics at the University of Oxford. She is also a research fellow of The Institute of Philosophical Research at Seoul National University where she completed her PhD in Philosophy. Her research has been focused on Deleuzian film philosophy, Digital Cinema in the mobile network age, and some directors whose works show the extremity of cinematic boundaries.



# "The Concept as Method": Tracing-and-Mapping the Problem of the Neuro(n) in the Field of Education

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This study emerges from the contemporary fascination with the neurosciences. Researchers, politicians and policy-makers make use of the small prefix Neuro- to invent new expressions and academic disciplines, in order to accentuate ideas and knowledge in their own disciplines to make it productive in new ways. For this paper, I ask how it might be possible to study the encounter between the practices that involve the concept of the Neuro(n) and educational practices of teaching and learning. The paper aims to experiment by thinking "the concept as method", as Claire Colebrook suggests (2013). Thinking the "concept as method" entails the doubled and entangled movement of tracing-and-mapping the concept of - in this case - the Neuro(n). The ambition is, on the one hand, to learn how it has become extracted from particular (material, semiotic and social) events taking place on a specific plane of thinking as to "apprehend" a particular problem (Deleuze & Guattari 1994: 158). On the other hand, this movement involves setting up and creating new events, possibilities, problems and concepts for a reality to come. The "concept as method" thus requires that the concept is no longer seen as an abstract signifier of a phenomenon with an agreed upon meaning, but is itself an act, a verb: something created from and physically lived, on a specific plane of thinking, which in turn can be reconfigured and thus create new problems and concepts.

In close engagement with Colebrook's (2010, 2014a, 2014b) recent theorizing, this preliminary exercise suggests that the contemporary obsession with the Neuro(n) in the field of education emerges from the desire to know more about the learning subject, knowledge and the problem of vitalism, and how something new comes into the world. This preliminary tracing-and-mapping exercise with the construction of the concept of the Neuro(n) as an example, has made it possible to set up a new event where neuroscientific experiments (Neville et. al. 2013; Stevens et.al. 2009) can connect to the problem of vitalism in terms of a differential power, where children's learning bodies never take on a definite form or wholeness, but are always in a creative process of individuation. It is my conviction that this counter-active thinking can open up and transform educational realities in decisive ways.

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Deleuze, G. and Guattari, F. (1987) *A thousand plateaus. Capitalism and schizophrenia*. Trans. Brian Massumi. University of Minnesota Press.

**Biographical Statement:** Hillevi Lenz Taguchi, PhD (2001) Professor of Education and Child and Youth Studies and director of the division of Early Childhood Education, Department of Child and Youth Studies, Stockholm University, Sweden. She has experience of trans- and interdisciplinary research specifically focusing feminist theories and continental philosophy in her studies of higher education, teacher education and early childhood practices. She is much involved with the theoretical development and transgressive methodologies as part of the Posthumanist, New Materialist and Post Qualitative turns. She has published extensively in international journals such as *Feminist Theory*, *Gender and Education*, *Qualitative Inquiry*, *International Journal of Qualitative Studies in Education*, *Educational Philosophy and Theory*, as well as a book in English at Routledge (2010). Nationally, she is a well-known author and lecturer in Early Childhood Education, Genderpedagogy, and as of 2015 a project-leader of a large scale educational neurology project with grants from the National Research Council.



# Individuating "Sparks" and "Flickers" of "A Life" in Dance Practices with Preschoolers: The "Monstrous

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What are some of the dominant images of the Child in contemporary Western societies? In order to challenge dominant images of the Child, this essay explores the possibilities of analyzing an experimental dance practice with preschoolers aged 1-2 with Claire Colebrook's (2014) theorizing on "the war on norms". Colebrook suggests a Queer Vitalism to push the limits of how to understand humanness generally, and more specifically, how to understand processes of subjectification. She moves from a poststructuralist understanding towards the Deleuzian notion of practices of individuation and processes of becoming-imperceptible (Colebrook, 2014, p. 29). In this essay, we draw on Queer Vitalism to show how it is possible to understand children's constructions of subjectivity in a different way by opening up daily spaces for children in a preschool, for them to engage in experimental dance practices. The analysis is performed in close interactions with video-films from these workshops transformed to still photography for this essay (Gustafsson forthcoming). We aspire to show how these practices can be understood as counter-power strategies (Stengers, 2008, p. 53) in the enactment of an image of a 'Monstrous Child'. Such an image might transform the taken-for-granted image of the Child and preschool practices in subversive ways.

## Biographical Statements:

Hillevi Lenz Taguchi, PhD (2001) Professor of Education and Child and Youth Studies and director of the division of Early Childhood Education, Department of Child and Youth Studies, Stockholm University, Sweden. She has experience of trans- and interdisciplinary research specifically focusing feminist theories and continental philosophy in her studies of higher education, teacher education and early childhood practices.

Dr Helen Palmer is a lecturer, queer theorist, writer and performer, working in the Department of English and Comparative Literature at Goldsmiths, University of London. She has published work on Deleuze, the avant-garde and queer theory, with a particular focus on formalism, philosophies of language and creative distortion. Her current project is a new monograph entitled *Queer Defamiliarisation: A Reassessment of Estrangement*, which queers the formalist concept of linguistic defamiliarisation using examples drawn from her own creative writing. She is part of the avant-garde performance duo *Le Tomatique*.

Lovisa Gustafsson, educational doctorate student at the department of Child and Youth Studies, Stockholm University. She is a preschool teacher who is presently finishing her thesis on explorative learning processes and creative dance with toddlers.



# Xenophobia elsewhere-

Folding and unfolding education and learning in visual art and culture studies

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Art and visual culture education has currently been threatened, overlooked and placed under suspicion by political and economic forces in the gap between art and science. As a global phenomenon, art education has gradually been cut back in school curricula - in time, expertise and other pedagogical resources. Knowledge about visual culture, art and its education and research, has since far back been attributed the role of the different, the other as a subject or discipline, which works with otherness and strangeness and against the norms of accurate scientific knowledge and learning. The Arts, discharged as "just art" in this locus is what we cannot speak about, explain, use or understand, it originates and belongs to the unconscious, with meaning embedded within the artifact, incarnated in the artist or the material. Instead of interplay between form and chaos this research concerns issues relating to how xenophobic prescriptions use naturalized forms of knowledge as forms of controlled power against uncontrolled chaos (the Arts). Attempts to re-conceptualize visual art educational research are an urgent topic to discuss and to address emergent xenophobic visual and verbal habits. With the actualization of philosophical concepts from Deleuze & Guattari, new materialism, and feminism the research conducts performative social science elsewhere than in the expected. Today people of all ages organize and search for information, experiences, discussions and knowledge first of all on widespread web sites - and in this way they themselves turn up elsewhere - or somewhere - and most of all where the educational systems have not already been present and used as spaces for learning. While xenophobia easily could hide behind curtains of equality and democratic rhetoric - as was the case with feminist epistemology - when gender inequality or discrimination often was located somewhere else; with poor people, in rural areas, among low educated people and at least not among "our selves". The site for cultural xenophobia today performs in open public spaces in the form of xenophobic actions, politics, discussions and habits online and offline. This must be considered in all forms of education and research. With the concepts diffractive, intra-active, emergent education and research this presentation shows how some student's degree work can make use of artistic as well as scientific theories and methods as "a double perspective" for researching xenophobic inquiries in education. Emergent learning and teaching circuits, as a story, a narrative that is created "in the meantime it is told" - and as such it performs like a folding and unfolding learning process, where outside and inside crinkle and fold, pleat and crumble in a performative simultaneity. A re-conceptualized knowledge production in art and its education emerges as flat ontology and self-organizing paths making entangled connections and commitments using performative gaps, raptures and spacing that unfold the next moment allowing change to happen.

**Biographical Statement:** With a PhD in Educational Studies, the background is post-structural research in Child and Youth Studies with focus on art education, archived and contemporary child drawings as visual cultural and social history. Current research interest is performative social science, learning in and with visual culture, performative ethnography and post-humanist educational philosophy.

I am responsible for further education master courses, teacher in Higher Education and the master's program Visual Culture and Learning with orientation Visual Art Education. Co-founder and course leader of the international Master's degree program, Nordic Visual Studies and Art education, NoVA, in collaboration with department of Art at Aalto University School of Art and Design (Helsinki, Finland), Department of Art, Design and Drama at Oslo and Akershus University College of Applied Science (Norway), department of Communication at Aalborg University (Copenhagen, Denmark).



# Iwakami Yasumi's One Hundred People, One Hundred Stories: Chaos and the Fukushima Stoics

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This is a talk about Hyakunin hyakuwa (One hundred people, one hundred stories), a series of testimonies collected by internet news pioneer Iwakami Yasumi both online at his site Independent Web Journal (<http://iwj.co.jp/feature/100100/>) and subsequently in two volumes published by San'ichi shobō in 2012 and 2014. In ten-minute interviews, one hundred people who were living just outside the 20-kilometer mandatory exclusion zone in Summer 2011 describe the affective and corporeal encounters with radiation that influenced their decisions either to stay or go from Fukushima Prefecture.

Reading both the videos and the transcripts, I propose that many of the hundred people are experiencing 3.11 as an "event" in the sense outlined by Deleuze in *The Logic of Sense* (in Japanese, *Imi no rinrigaku* [The ethics of meaning] trans. 1987 and 2007). What they seek is not freedom from the event, through historicization or politicization, but rather freedom to put the event first, to co-evolve with it, in a gesture that Deleuze celebrates as "Stoic". In many testimonies we encounter a uniquely place-based stoicism, an openness to the chaos of local soil and local life forms that helps them find lines of flight from two disciplinary functions in particular.

First are the biopolitical measures enacted by the state to manage their would-be refugee status. These include a confusing system of resettlement incentives and non-incentives, and an internally contradictory set of nuclear safety recommendations and measurements. Second are the protocols of peace and anti-nuclear activism enacted by prominent public intellectuals who took leadership roles in the post-3.11 protest movement from positions outside Fukushima. These protocols are the subject of a different chapter in my in-process book project, *On Being Worthy of the Event: Thinking Force, Affect and Origin After 3.11*. What makes them an interesting disciplinary formation is their leftist commitment, historically, to linking Japan's nuclear experience at Hiroshima and Nagasaki with the necessity of defending the Japan's post-war Peace Constitution. My paper charts how this somewhat ossified political coupling is challenged by the event of the meltdown.

Because my training is in Japanese and Comparative Literature rather than Philosophy, I rely heavily on two recent studies of *The Logic of Sense*: James Williams' 2008 *Critical Introduction and Guide*, and Sean Bowden's 2011 *The Priority of Events*. I am fortunate also to have access to some unpublished work by my mentor Elizabeth Grosz on Stoicism and the Incorporeal. In general, I owe my investment in Deleuzian notions of "event" to the work of Grosz (*Time Travels; Chaos, Territory, Art*) and Isabelle Stengers (*Power and Invention; The Invention of Modern Science*). I have a grant to workshop this project with Deleuzian colleagues in Japan in May 2015, and by the time of *Daughters of Chaos*, expect to be referencing the insights of these colleagues as well. Primary among them is Ueno Toshiya, who will also present at *Daughters of Chaos*.

**Biographical Statement:** Margherita Long is Associate Professor of Japanese Literature and Thought in the Department of Comparative Literature at the University of California, Riverside. Her first book was *This Perversion Called Love: Reading Tanizaki, Feminist Theory and Freud* (Stanford, 2009). She is currently writing an ecopolitical study of public intellectuals in Japan after the Fukushima nuclear disaster titled *On Being Worthy of the Event: Thinking Force, Affect and Origin after 3.11*. The book explores recent work by manga artist Hagio Moto, documentary filmmaker Kamanaka Hitomi, web activist Iwakami Yasumi, political scientist Kang Sangjung, and writer Oe Kenzaburo. Long is also the author of "What Kind of Science: Reading Irigaray with Stengers," in *Philosophy After Irigaray*, ed. Mary Rawlinson (SUNY Press, forthcoming).



# Beyond fixed pedagogies

An experimental move  
towards multiple possible pedagogies within higher (arts) education

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This is a talk about Hyakunin hyakuwa (One hundred people, one hundred stories), a series of testimonies collected by internet news pioneer Iwakami Yasumi both online at his site Independent Web Journal (<http://iwj.co.jp/feature/100100/>) and subsequently in two volumes published by San'ichi shobō in 2012 and 2014. In ten-minute interviews, one hundred people who were living just outside the 20-kilometer mandatory exclusion zone in Summer 2011 describe the affective and corporeal encounters with radiation that influenced their decisions either to stay or go from Fukushima Prefecture.

Reading both the videos and the transcripts, I propose that many of the hundred people are experiencing 3.11 as an "event" in the sense outlined by Deleuze in *The Logic of Sense* (in Japanese, *Imi no rinrigaku* [The ethics of meaning] trans. 1987 and 2007). What they seek is not freedom from the event, through historicization or politicization, but rather freedom to put the event first, to co-evolve with it, in a gesture that Deleuze celebrates as "Stoic". In many testimonies we encounter a uniquely place-based stoicism, an openness to the chaos of local soil and local life forms that helps them find lines of flight from two disciplinary functions in particular.

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**Biographical Statement:** Teija Löytönen holds a Master's degree in education (University of Helsinki) and earned her doctorate in dance by studying discourses in dance institutions (Theatre Academy Helsinki). Currently she works an Academy Research Fellow at Aalto University School of Arts, Design and Architecture. Her particular research interests include higher arts education as well as arts- and community-based academic development. Her special interest is in collaborative research endeavors and in "new" modes of (post) qualitative research. She has published in several national and international refereed journals, and presented her research in various networks such as Congress on Research in Dance, European Educational Research Association and International Congress of Qualitative Inquiry. Her recent publications include an edited book on higher arts education (in Finnish), and refereed articles in *Teachers College Record* (forthcoming), *International review for Qualitative Research* (Vol 7, No 2, 236-257), and *Research in Dance Education* (Vol. 12, Issue 3, 295-321).



# Who does the earth think it is?

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Be it a rock, a dog, a bottle, a planet, a bacterium, or the rabbits inhabiting my dreams after eating too much junk food—all are, without doubts, ontologically the same. For Gilles Deleuze and Félix Guattari, humans and non-humans are occupied by all kinds of beings, which have their own modes and processes and vary according to the intensity and quality of the connections that are attached to all beings and matters, both animate and inanimate. Film, as a bloc of affects and an ecological practice of entanglement and transversal relations, facilitates modes of becoming-other. It actualizes a sensation that springs from the more-than-human world. Like other aesthetic events it draws new territories from chaos, which belong to the human, the animal, the vegetable and the mineral world that created them. Charged by the affective forces emerging from the film, I will highlight moments where I see crystallization of these heterogeneous complex processes and capacities aggregate, and show how they pass through and construct machinic and organic, material and spiritual worlds, human and nonhuman bodies.

I seek to discuss how abstractions, like technology and language, the use of tools and signs (which until recently were regarded as distinctively human properties) are actually capacities of nature to affect and to shape relations. Animals, as do humans, are forming complex sequences of sound, language and syntax. The impressive number of research and findings communicates this paradigm shift, calling to abandon the delimitating attitude towards the nonhuman. Examples are countless. Whales whistle in dialects. Dolphins give each other names and discuss gender, age and locations in their songs. Guenons converse by word sequences with sentence structures. This equally applies for nonhuman relations to things.

Using and playing with objects was thought of as an exclusively human ability, but now has to be shared with the entire animal kingdom. Orangutans use leaves as napkins, seat cushions and to make squeaky kiss noises. Crabs use things to dress up and disguise. Zoo animals use things to free themselves from imprisonment or as weapons against visitors. This signifies that the more-than-human share relations that are no different from human handling. The same goes for inorganic matter. Humans tend to think of objects as a somnambulant immobility, but as Henri Bergson stated, objects are undoubtedly moving bodies. Their constant procession is movement itself. When trying to de- and recode classification, identification and discrimination between animate and inanimate, one helpful concept is autopoiesis. Challenging the idea of life itself, all chaotic matter (however fragmented and simple it might be) by forming, changing components and reproducing itself, by being producer and product at once, is equipped with an autopoietic component. Matter reacts to its environment; creates and organizes a territorial assemblage, not only selecting what is productive for its reproduction or not, but also expressing the need for new encounters. In effect, autopoiesis exchanges matter in a manner of becoming-other. Matter lets substances or modes and intensities circulate, so that there is neither an (animated) I, nor an (inanimate) Other.

**Biographical Statement:** Elke Marhöfer, born in the year of the goat in Baracoa/Cuba, studied Fine Art at the University of the Arts Berlin, at the School of the Art Institute of Chicago and at the Whitney Independent Study Program New York. Via the potentialities of moving image and suppositious writing Marhöfer works with notions of self-admitted foreignness, radical othering and heterogeneous perceptions of time. She collaborates with dear friends and things, revising notions of animal, vegetable and object relations. Projects have received support from Courtisane Festival Ghent, Images Film Festival Toronto, IASPIS Residency, Whitney Independent Study Program, Cité des Art International Paris. Art exhibitions include the Palais de Tokyo Paris, Manufactura's Studio Wuhan, FCAC Shanghai, Museum für Gegenwartskunst Siegen, Edith Ruß Haus for Media Art Oldenburg, Houston Museum of Fine Arts and The Showroom, London. Since 2010 she pursues a PhD at Akademin Valand, Göteborgs universitet with the title Undisciplined and Overlapping Ontologies and Epistemologies.

DAUGHTERS OF CHAOS



# Sounds in Literature and Cinema:

poetic reverberations

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From the concept of added value and punctuation, presented by Michel Chion (1994), I will present a scene from the film *Mutum* (2007), by Sandra Kogut, to defend the idea that the sound in this film has remarkable features, and it approaches the poetics of the Brazilian writer João Guimarães Rosa, without having to imitate the written word. Thinking cinema as a verbalistic phenomenon, as in the words of Chion, I am interested in the complete verbal silences filled with sound in *Mutum*.

This work is part of my doctoral dissertation that discusses "Campo Geral", a novel-poem by João Guimarães Rosa, and *Mutum*, the film by Sandra Kogut that is based on Rosa's text. Guimarães Rosa's prominence in the Brazilian literature demands ongoing studies. Sandra Kogut has earned national and international recognition as well, as a video artist and documentary filmmaker with several award-winning works. *Mutum* is her debut in feature film. In this film, we are able to see the sensitivity with which she handles cinematic elements - image and sound, which contributes to her ability to tell the story of Miguilim, Rosa's main character. As a theoretical framework, we work with Gilles Deleuze's writings on literature and film. Deleuze himself (2007) refers to Michel Chion, when he has to deal with the sound aspect of the films. Among the various aspects studied in this work, attention will be given to the aspect of sound, important in Rosa's writing, which Kogut has been able to build with an acoustic track, with sounds captured from where the movie was filmed in Minas Gerais. Based on Chion's teachings (1994), I will focus on two aspects of visual: the concept of added value, and the notion of punctuation.

For this author, added value is "the expressive and informative with which a sound enriches a given image so as to create the definite impression, in the immediate or remembered experience one has of it, that this information or expression "naturally" comes from what is seen, and is already contained in the image itself." (CHION, 1994, p.05), as if the sound was unnecessary. The punctuation, in turn, is presented in audiovisual studies as a decision during editing, based on rhythms, action, and even the general feeling you want to convey. Since there is no music in this movie, I have analyzed the sound elements that act as punctuation in a given scene. These can be called territorial sounds because they send us back to Rosa's poetic universe; they make us hear sounds that are not used to hearing, and build the poetry of film composition with the images.

The proposal for this individual communication is to choose a movie scene and analyze it according to these two aspects. Our intention is to draw attention to the sound aspect of *Mutum*, which we consider poetic.

**Biographical Statement:** Davina Marques is a professor of Portuguese and English at Instituto Federal de Educação, Ciência e Tecnologia de São Paulo - Campus Hortolândia (IFSP - Hortolândia). She holds a PhD in Comparative Studies of Literatures in Portuguese and is interested in literature, film and philosophy.



# Once upon a time, I used to look out the window.

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Institutional Affiliation and Position: The Museum of Contemporary Art (MAC) in Americana/SP, Brazil; educator.

Once upon a time, I used to look out the window. I was hoping for the event. I have photographed. The proposal is to present students and teachers' experimentations on the urban space, in search of other perspectives, other senses, other meanings for the idea of capturing images of the city of Americana, in the state of São Paulo, Brazil. The images are presented as a way of getting to know and to think of the spatial senses in the city. We have proposed to fascinate/enchant the senses of the people involved in this research project with the photographic language, with pinhole cameras (hand-made cameras produced by the students). We walked the city borders, capturing images, producing images at first. Then we discussed the images and deconstructed the idea of representation as we worked with the city postcards. The colors keep stories from thousands of years ago. The eyes are deceiving. We must see from within. Chaos started flowing and had to intention of following any directions. A sensible world was at hand. New combinations were possible. 'This is the first time I come here.' We cut, drew on, rearranged scenes, blurring postcards. 'Is this still Americana?' Vertigo. Lines of flight. The photographers became the producers of their own images, questioning knowledge and moving thought in fabulation. 'Can we change a city?' Experimentation and fabulation express the image strength of the way students and teachers see the urban space, finding new perspectives of the places, dealing with sensations. 'Can we do this again?' 'Can we do it longer next time?' My intention is to present the postcards, the pictures, the photographs and the film produced in this experience. It is a project that relates geographies and art, geographies and sensations, science-art-philosophy. The chaos is to protect us from the established order of the discipline of geography, which is a given in education nowadays.

**Biographical Statement:** Ivânia Marques Martinelli holds a Master's Degree in Education. She works at The Museum of Contemporary Art (MAC) in Americana/SP, Brazil, as an educator, proposing art workshops, developing and strengthening the visitors' abilities to appreciate its collections. She is a researcher in the Laboratory of Audiovisual Studies, at UNICAMP (College of Education, The State University of Campinas - UNICAMP, São Paulo State, Brazil). She is also a teacher who has specialized in children education.



# Medical Science. Medical Practice. Medical Aesthetics.

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This paper focuses on the specificity of augmented reality used in surgical procedures. I will argue that this digital and graphical technique functions not only as a membrane between internal and external, but also between scientific and aesthetic fields. I will provide information about the graphical technique used in surgical practice, to then analyze these new techniques by using the concept of the milieu as a methodological instrument. Significant for the Deleuzoguattarian concept of the milieu is Uexkülls Umwelt. As a part of the geographical environment it defines itself correlating to the signs 'selected' by the subject involved. Each living thing has a coded milieu, composed of diverse exterior and interior elements. For Deleuze and Guattari milieus have a rhythm-chaos in between them, and they are always communication and merging. The milieu is therefore a fruitful ecological concept and thus my chosen tool for this investigation. Most surgical invasions include the penetration of the protecting boundaries and a destabilization of the internal milieu. To lower the risk of the procedures, medical science developed digital technology which generates additional visual data, to then produce an overlaying image as helpful guidance. This augmented reality is a technique which helps actively to cross organic boundaries, and supports a secure navigation within the corporal space. The optical dimension is an important field of mixed realities, and it functions as membrane between the internal and external corporal space. But we do not only find permeability between different components within the Euclidian three dimensional space. One can also find interchanges between the digital milieu of the technical object and the aesthetic world of human codes. The projected images are based on the digital system and they are a hybrid between a digital and aesthetic form. By generating an image, which can be sensually experienced and spatially perceived, the digital information provides analogue stimuli. Thus, the sensual resp. optical field has the potential to overcome distances between the internal and external corporal space. Next to that, the optical interface of the digital technical object works as a membrane between different functional cycles or spaces of meaning, thus milieus. By focusing on the aesthetic aspect of computer generated images within medical practice, I try to uncover events of transcoding or transduction, a process in which "one milieu serves as the basis for another, or conversely is established atop another milieu".

**Biographical Statement:** Katharina D. Martin read Social Science, Media Art and Aesthetics. She is a PhD candidate in the Department of Aesthetic and Art Sciences at the Academy of Fine Arts, Münster in Germany. Martin is concerned with a new kind of trans-disciplinary philosophy and media studies. Her research, supervised by Prof. Dr. Marc Röllli and Prof. Dr. Claudia Blümle, gravitates around the milieu as methodological instrument for the analyses of digital technology and its aesthetic dimension. Forthcoming publications: K.D.Martin: "Ecologies of Corporeal Space", in Critical and Clinical Cartographies Conference Proceedings, Stavros Kousoulas, Andrej Radman, (eds.) 2015. K.D.Martin: "Gesicht, Kopf, Körper: Eine (micro-) politische Landschaft" in: Innen.Außen.Anders. Körper im Werk von Gilles Deleuze und Michel Foucault, Ann-Cathrin Drews, Katharina D. Martin. (eds.) Forthcoming 2015



# Chaotic voices in the striations of schooling: De- and re-territorialising 'student voice' in school reform

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"If the protests of children were heard in kindergarten, if their questions were attended to, it would be enough to explode the entire educational system."

(Deleuze, in Deleuze & Foucault, 1977)

Students' voices in schools have been historically associated with the chaos of the irrational, immature and irresponsible: to be quietened, curtailed and disciplined. This chaos has been "hidden" through the reinforcement of discursive habits and models of recognition (Deleuze & Guattari, 1994/2009, p. 216) that block, prohibit and invalidate students' speech and affects.

"'New wave' student voice" (Fielding, 2004) has emerged in the past twenty years, framed by its proponents as a "radical collegiality" (Fielding, 1999) that might provide the conditions for "radical interruption[s] to the normal asymmetries inherent in school relations" (Mockler & Groundwater-Smith, 2015, p. 54). In student voice work, students are re-positioned to research issues surrounding teaching and learning. 'Student voice' encounters where students, as those "directly concerned" with the practices of schooling, "speak on their own behalf" (Deleuze, in Deleuze & Foucault, 1977, p. 209) in "collective elaborations" (Guattari, in Rolnik, 2004/ 2008, p. 9) might manifest new subjectivities, social relations and environment-worlds in the striated spaces of schooling.

At the same time, 'student voice' is concept that "zigzags" and passes "through other problems or onto different planes" (Deleuze & Guattari, 1994/2009, p. 18). 'Student voice' has proliferated in recent years in school improvement literature as a mechanism by which to increase engagement and school 'effectiveness.' In the movement of the concept of 'student voice' through the terrains of education, 'student voice' has been de- and re-territorialised by capital, sedimented into formations that encourage students to self-style their speech to become diplomatic and their subjectivities to become enterprising (Bragg, 2007; Foucault, 1991, 2007; Rose, 1989). However, these discursive critiques of student voice marginalise the affective, sensory and material movements of student voice work that exceed and escape molar relations of power.

This paper maps discursive, affective and material currents as the concept of 'student voice' was animated in a low socioeconomic high school during a four-year period where 'student voice' was employed as a reform strategy. In processes of participatory schizoanalysis in the final year of the reform, the students and I formed and re-formed collective assemblages of enunciations to create concepts, produce art and analyse the (scientific) variables that constitute and re-constitute the "micropolitical vitalit[ies]" (Rolnik, 2004/ 2008, p. 9) of student voice work. The students' and my collective theorisations are intersected with flows of signs and machinic flows in social, political and economic machines beyond the school that shape how 'voice' is perceived, interpreted and evaluated. Artistic and philosophical collective assemblages of enunciation about 'voice' are juxtaposed with the school's documented evaluation of the 'effectiveness' of the student voice work. It is argued that the molar lines that construct social faces and project specific forms of subjectivities of 'student' and 'teacher' might be (momentarily) suspended and redirected, even while smooth spaces will not suffice to save us (Deleuze & Guattari, 1980/ 1987).

**Biographical Statement:** Eve Mayes is a Ph.D. candidate in the Faculty of Education and Social Work at the University of Sydney and a high school English/ English as a Second Language teacher. Her publications and research interests are in the areas of social equity in education, student participation in school reform, non-linguistic forms of 'voice', collaborative/ participatory research, critical/ multiple literacies, teacher research as activism, and new forms of political engagement.



# Fabulating Chaos:

## Ricoeur's Threefold Mimesis and Deleuze's Three Syntheses of Time

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This presentation will compare Paul Ricoeur's notion of emplotment (*mise en intrigue*), developed in *Temps et récit I* (1983), with Deleuze's three syntheses of time. Ricoeur confronts Augustine's analysis of time, given in *Confessions*, with Aristotle's analysis of mythos in *Poetics*. According to Ricoeur, in Augustine's analysis, discordance disrupts the soul's (*animus*) desire for concordance. On the contrary, Ricoeur argues that in Aristotle's notion of emplotment, as configuration of the plot, concordance dominates over discordance. Following his reading of Aristotle, Ricoeur develops an influential theory of narrative with three stages of figuration.

However, Ricoeur's hypothesis considers a life as inert matter formed through three stages of narrative figuration (*prefiguration, configuration, refiguration*). A life is thus lacking mimetic capability. In this presentation it will be argued that Augustine's notion of *distentio* and threefold notion of the present should be placed in theoretical focus. According to Augustine, the present possesses no extension by itself, but is extended by actions of mind, namely memory and expectation. Since the present itself is ineffable, it is grasped indirectly through the past and future. The threefold notion of the present links Augustine's notion of time to Gilles Deleuze's notion of syntheses of time, as well as to the notion of chaos as "an infinite speed of birth and disappearance". (*Qu'est-ce que la philosophie?*, 1991)

It will be argued that Deleuze in *Différence et répétition* (1968) defines a life in terms of coexisting passive syntheses of time. Ricoeur's threefold notion of narrative - *Mimesis 1, Mimesis 2, Mimesis 3* - will be correlated to Deleuze's passive syntheses of time. The function of emplotment is not only the imposing of order over disorder and chance; to that actualizing function of emplotment should be added the virtualizing or 'chaosmological' function, in which plot is nothing but simultaneously emerging and vanishing structure. In *Critique et clinique* (1993) Deleuze defines the virtualizing function of plot as fabulation, which is, contrary to Bergson's argument in *Les deux sources de la morale et de la religion* (1932), rooted in the concept of *élan vital*. In the remainder, Ricoeur's emplotment and Deleuze's fabulation will be contrasted on the axis of actual and virtual.

By imposing a plot structure on Augustine's notion of *distentio animi*, Ricoeur dismisses a fabulating potential of discordant accord of faculties. Emplotment (*mise en intrigue*) in Ricoeur's *Temps et récit* plays a role which is similar to the function of fabulation in Bergson's *Les deux sources de la morale et de la religion*. It seems that the notions of emplotment and fabulation still play a role of molar structure. Contrary to that, however, in the presentation it will be outlined how Deleuze, through the third synthesis of time, transforms emplotment and fabulation into powerful instruments for freeing "a life within the man himself", as he states in *Foucault* (1986).

**Biographical Statement:** Aleksandar Mijatović teaches semiotics, literary and cultural theory. He has published two books in Croatian language *Personific(a)tions: Literary Subject and Politics of Impersonality*, (2013), *World without Man: Consciousness, Materialism and Literature* (2012) and he has edited the collection of essays titled *Imaginary Languages: Visual Culture and Limits of Representation* (2012). His first book deals with topics of classic critical theory, Walter Benjamin, postmarxism and speculative realism, and second book discusses the relationship between literary subject and notions of individuality and personhood in political philosophy. In English language, he has published articles on Agamben, Althusser, Benjamin, Bergson, Breton, Deleuze, Derrida. One of the most recent articles is "Heteroessences: Community, Demonstratives and Interpretation in Agamben's Philosophy of Language" (2014), which is published for Rodopi collection. Currently, he is working on the material for two books. The first one would be on Baudelaire, Deleuze, Foucault and Kant and the second on 'impersonality literary studies'.



# Mind wandering in Dirt and Art

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James Joyce used the term 'chaosmos' to describe the interpenetration of disorder and order, chaos and cosmos. My recent research has focused on how relatively unformed, chaotic matter, dirt, earth and trash threaten to rupture the order of art. In examples of artworks in earth art and process art coarse-grained quantities of dirt resist signification and hylomorphic traditions channeling an uncountable plenitude of fine-grained particles into arbitrary flows. While trying to follow these rapid multiplications of chance with frenetic saccades the brain plunges into chaos, a phrase used by Deleuze and Guattari in *What is Philosophy?* Yet somehow, in the intricacy of this chaos, processes of self-organisation emerge: this has been referred to as 'mind wandering' and has been the subject of various recent studies in cognitive neuroscience. In such episodes doxa, rational control and self-awareness loosen their hold and the brain improvises disjunctive syntheses attracted by the topologies of these strange artworks. This paper explores how these artworks help to sustain a chaosmos where the matter of the brain and matter in the milieu outside of it are entangled in non-linear rhythmic/arrhythmic fluctuations producing unpredictable outcomes. In so doing the approach here is cross-disciplinary allowing aspects of the chaoids of philosophy, science and art to vibrate together in following the flow of matter.

**Biographical Statement:** Gregory Minissale is Senior Lecturer in Contemporary Art at the University of Auckland. He completed his PhD in Art History at SOAS, University of London, 2000. He has published several essays on Deleuzoguattarian approaches to art, and is author of *The Psychology of Contemporary Art* (Cambridge: Cambridge University Press, 2013). His present book project explores aspects of asignification in mind wandering and art.



# Remembering the War Machine: Deleuze and Ballard meet at the Shopping Centre

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What is the relation between the pure past and the war machine? Deleuze's discussion of the second synthesis of time in *Difference and Repetition* is bereft of any mention of machines of any kind, let alone the "war machine", the concept which he and Guattari use in their most overt conversation about the state and politics in *A Thousand Plateaus*. Intuitively, the inability of war machine, appropriated by a state, to suffer something to survive beyond its control, in this case a past, seems completely concurrent with our understanding of history. The machine of propaganda advanced within every fascist regime has always functioned by capturing a past and pulling non-lived presents out of the pure past to producing memories of another. "A war machine looms up and bears down from without, killing memory" (*A Thousand Plateaus*, p.459). In J.G. Ballard's *Kingdom Come*, however, we see the true nuance of the relationship, with the violence inherent in all shopping centres writ large into a full scale war against state forces; a conflict which takes time itself as a target for violence. Ballard tracks the Metro-Centre from its beginnings as a space akin to a consumerist utopia, through its evolution into a fascist state and then its descent into madness and entropic decay, showing thereby that the shopping centre has always been capable of (in more ways than one) constructing itself as a sovereign state with its own laws, boundaries, symbols and codes. This also provides us with an account of the ability of the war machine to provoke and control involuntary memories in order to construct a present; a power which transgresses fiction and can be seen in the everyday life of a British shopping centre. In this paper, we present an intersection of the science of life in the shopping centre, the art of Ballard's novel and Deleuze's writings on memory and the war machine by dialoguing Ballard's text with some of our fieldwork observations of carousels and the shopping centre's collective memories to present a reading of the war machine as, among its many violences, concerned with a kind of "orchestrated amnesia" within the walls of the shopping centre. The shopping centre, we contend, is locked in a double bind of violence and, standing on the edge of ruin, it needs a manner of war machine to continuously disrupt, return and discipline the synthesis of its past.

**Biographical Statement:** Sideeq is currently pursuing a PhD at The University of Manchester with a focus on engaging with Deleuze's writings in the context of fieldwork; exploring concepts such as the war-machine, the Body without Organs, temporality and the method of transcendental empiricism (in conjunction with the political, organizational and epistemological issues that are interlinked with these) in relation to the shopping centre. He is a musician and an avid reader of transgressive fiction.



# Ground and genesis

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The aim of this paper is to reconstruct the relation between ground and genesis in Deleuze's *Difference and Repetition* and *Logic of sense*. The problem of genesis is specifically thematized as playing a relevant role within the project of a transcendental empiricism. In contrast, the problem of grounding is not fully considered by Deleuze, but only slightly developed in relation to other problems—such as the one of selection. In light of what the texts show, it seems that grounding would only play a partial role in the system. Nevertheless, the relation between ground and genesis explains the passage from chaos to representation in Deleuze's early work.

In order to reconstruct the link between ground and genesis, we will first consider the constitution of both the object and the faculties in *Difference and Repetition*. Therefore, we will analyze the twofold synthesis of quality and quantity and the synthesis of time, not only in terms of their genesis, but also in relation to grounding. Second, we will focus on "Qu'est-ce que fonder?", a speech given by Deleuze at the Lycée Louis le Grand in Paris during the academic year 1956-1957. In that speech, he directly faced the problem of grounding and addressed most of the issues that would lately constitute central points in both *Difference and Repetition* and *Logic of sense*. Regarding this text, we will mainly focus on Deleuze's early readings of Kant and Hume. In "Qu'est-ce que fonder?", Deleuze maintains that Kant develops a notion of ground rooted in his notion of the transcendental. For Kant, the ground is the condition of possibility of both the object and the knowledge of the object. By providing the possibility of the object, the ground locates it, that is, the ground creates a realm for what is grounded (the phenomenal realm). And by locating the object, the ground constitutes its limits. According to Deleuze, a post-kantian reading of Hume allows us to reconsider the Kantian notion of transcendental ground in terms of genesis.

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# Deleuze's aesthetics: the inorganic life of art

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According to Rancière, Deleuze's aesthetics breaks with the fundamental principles of the vitalism of the work of art. The concept of abstract machine, for instance, let us discover a work of art where the fragmentary leads to another concept of life, to the inorganic life of a body without organs instead of pure multiple or chaos. The work of art is a body, yes, but a body constituted by flux and lines of flight. This is way the work of art is autonomous even if it leaks from totality and organicity.

Deleuze's central thesis is then, according to Rancière, the one formulated in *Qu'est-ce que la philosophie ?* : «L'œuvre d'art est un être de sensation et rien d'autre : elle existe en soi (...). L'artiste crée des blocs de percepts et d'affects, mais la seule loi de la création, c'est que le composé doit tenir tout seul». The main problem that should guide the thought of art is then the determination of the being of sensation («être de sensation») and of its mode of being for itself («tenir tout seul»).

For Rancière, this existence in itself («existence en soi»), non-organic, can only be thought by a theory of the sensation as an event, or better, by an ontology of the pure sensation that does not come from a subjective determination. This existence is a multiplicity of percepts and affects and it forms, in itself, an autonomous body, a block. If the work of art refers both to the sensitive power of a thought that has created it and to the organization of the sensibility of the one who read it, it does not belong to neither to the sphere of creation nor to that of sensation. Thus, Deleuze's approach to art should dissolve the categories, not only of philosophy of art as an ontology of the created object, but also of aesthetics as a theory of experience of these objects.

Rancière is facing the big paradox of Deleuze's thought of art : the project of a thought of art that refuses an ontology of the work or a phenomenology of its reception , a thought that is not a knowledge about objects nor about experiences. This project corresponds indeed to aesthetics as a thought of affects and percepts. This project is indeed an ontology of art, even if it is an ontology of the non-organic condition of the life of the works.

**Biographical Statement:** Catarina Pombo Nabais

PhD in Philosophy by Université Paris VIII, Vincennes - Saint-Dennis, under the supervision of Jacques Rancière, with a dissertation untitled: «L'Esthétique en tant que Philosophie de la Nature: le Concept de Vie chez Gilles Deleuze. Pour une Théorie Naturelle de l'Expressivité. Regards sur la Littérature», 2007.

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# An assemblage of frail older people and a strict architectural model

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Assisted living in Sweden is a housing option reserved for very old and frail people. This analysis examined a facility of this kind with the help of the concept of assemblage (Deleuze & Guattari, 2004). Assisted living is a confined architectural model that, looked upon as an assemblage of becoming, reveals inwardly directed dynamic processes of emergent subjectivities and agencies. It is a recalcitrant cooperator, with small residential rooms along a corridor and a common room where communal activities and meals are intended to take place. This model is part of a tradition of global institutional design (Foucault, 1977). I want to argue that there are inherent processes of non-becoming that are consequences of a control of chaos in an institutional global form where life has difficulty flourishing. The disciplining order of institutional forms is an inhibitor of individual beings as the fundamental building blocks of a healthy society. This has political implications in that older citizens are denied a full life in their latter stages when order takes precedence over healthy chaos.

The institutional architectural design is an enclosed network in which the borders are delimiting elements with a flexible interior where encounters occur in unexpected ways (Dovey, 2009). At the same time, the architectural forms give strong indications about where to go and what to do. People who move into assisted living encounter a self-contained environment inhabited by strangers with whom they are expected to share the final years or months of their day-to-day lives. There are few escapes. It might seem an insurmountable challenge to adapt to this situation at the age of 90. Nevertheless, one woman interviewed said that "this has become a kind of home". Her statement can be interpreted as assemblage connections that draw on relations of exteriority (DeLanda, 2006). She has become almost absorbed in the assisted living assemblage, but still nurtured by relations from her former home-assemblage. Another woman indicated the few material markers of her former home as important for her in understanding that she belonged. A gold-framed mirror and a chest of drawers flanked by two armchairs linked her with a room that in many other ways contained a mixture of estranging institutional furniture. Other people seemed to have developed stronger relations of interiority with the facility assemblage by internalising its directions for movement and surveying (DeLanda, 2006). A man steered his wife back and forth in her wheelchair, following the same route most days. A man sat every day in a centrally located sofa, from where he "could see everything". These deferences to the assisted living facility demonstrate strong signs of non-becoming in which the chaos of real life is exchanged with repeated and restricted circles of discipline.

**Biographical Statement:** Catharina Nord an Associate Professor and Architect SAR/MSA. Her research concerns material aspects of everyday life for the oldest old with extensive help needs - architectural design, care and artifacts for everyday living. The ambition is to contribute scientifically to the dynamic development of institutional housing in Sweden in order to meet the future needs of a growing older population. Innovations in care and housing for older people is a big research interest to her. The larger part of Catharina Nord's professional life involves the architectural design of healthcare buildings, first through her work as a practising architect and later as a researcher. Most of this work was carried out in various African countries.



# Anti-Methodology: A Delightfully Monstrous Daughter

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In my study about the objects that family history genealogists use to construct their ancestors, I "approach[ed] [qualitative research] from behind and g[ave] him a child that would indeed be his but would nonetheless be monstrous" (Deleuze as cited in Massumi, 1987, p. x). A monstrous daughter, a chaotic anti-methodology, was born from a lively and entangling orgy of ideas about conventional qualitative research, the critiques of conventional qualitative research, and Deleuze's singular and collective work with Guattari. In this presentation, I map her family tree, a "tree [that] forms rhizomes" (Deleuze and Guattari, 1987, p. 19), and her unruly and chaotic becomings—an anti-methodology.

Conventional qualitative inquiry describes methodology as a stable and arborescent process that yields data that can then be analyzed, represented and produce conclusions about lived experiences (Crotty, 2003). MacLure (2011) suggested that many researchers informed by poststructural theories have worked in the ruins of such an arborescent methodology, and such work "is both an acknowledgment that the Enlightenment project is breaking down and a commitment to bringing forth a different kind of research out of those ruins" (p. 997). However, she argues that such ruinous projects abort the monstrous project of an anti-methodology that creates different "practices of research and the kind of knowledge it produces" (p. 998). In effect, researchers informed by poststructural theories that throw into radical doubt positivist claims have yet to take Crotty's (2003) definition of methodology from behind and conceive a monstrous child of radically different research practices. Deleuze's singular and collective work with Guattari "pierced [and] eroded the solid walls of common-sense or received practice" (MacLure, 2011, p. 999) of methodology in my study. Deleuze's (1993) fold creates a rhythmic ontological bass throughout the study. The universal-without-being-singular fold, this continuous bass, produces a polyphonic melody that cannot be repeated or known in advance.

The "methodology," then, of the study became a daughter created by the ever-shifting folds, the ruins of qualitative research, and conventional qualitative research methodology. She is a chaotic block of coexistence between the arborescent methodological structures and the fold and throws into radical doubt traditional ideas about categories of data (Nordstrom, In Press), data assembling (Nordstrom, In Press), and interviewing (Nordstrom, 2013). She is a creative methodology who works not in advance to her study but as a response to the assemblage in which she finds herself. She is anti-methodology as she becomes something else, something different.

**Biographical Statement:** Susan Naomi Nordstrom is an Assistant Professor of Educational Research specializing in qualitative research methodology at The University of Memphis. She received her PhD from The University of Georgia. Her research agenda includes poststructural and post-humanist theories, onto-epistemology, and qualitative research methodology.



# Cleft 'twixt Chaos and Form:

proximity between language and bodies and the queering of a concept

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This paper presents some examples of the verb 'to cleave', drawing on of its etymological associations in the philosophy of Deleuze and Guattari, in order to discuss the cleavage of chaos and form and presenting formalism as the queering of a concept. The verb 'to cleave' or noun 'cleavage' - which is used in *The Logic of Sense*, *Anti-Oedipus* and *A Thousand Plateaus* - has interested thinkers at various points due to the enigmatic appeal of its opposing and intertwining definitions - to simultaneously split asunder and to join together - and is particularly pertinent to Deleuze's differential ontology. 'Cleave' has recently been described in linguistic terms as an 'antagonym' and linked to Derrida's reading of Plato's pharmakon; comparisons have also been drawn with Derrida's concept of *différance*, which operates as an analogous paradoxical double manoeuvre. How then does this term work in terms of the interplay between form and chaos, and how in the queer world can we read this term? Sara Ahmed has documented the concept of queer proximity in *Queer Phenomenology*, and Jennifer Doyle and David Getsy have recently discussed queer formalisms in the art world; this paper develops these concepts and investigates queer proximity with particular focus on the relationship between linguistic and philosophical formalism. As the study of supposed linguistic 'invariants', formalism is seen as the search for structural stasis in language, but this paper will use the work of Deleuze and Guattari to posit formalism in terms of a cleavage of stasis and dynamism. I argue that this cleavage operate as a liberating force within language. The relationship between linguistic and philosophical formalism is one of many transdisciplinary themes illuminated by the work of Deleuze and Guattari. Through understanding the difference between philosophical and linguistic formalism, we can begin to understand the interplay between form and chaos and the role chaos plays in all form. This paper investigates the intersection between the poetic and the philosophical functioning of the verb 'to cleave', demonstrating how it can work as a paradoxical operator, function or expression of the interplay between chaos and form. Drawing on both poetic and philosophical examples, both the concept of formalism and the gesture of queering will be investigated.

**Biographical Statement:** Dr Helen Palmer is a lecturer, queer theorist, writer and performer, working in the Department of English and Comparative Literature at Goldsmiths, University of London. She has published work on Deleuze, the avant-garde and queer theory, with a particular focus on formalism, philosophies of language and creative distortion. Her current project is a new monograph entitled *Queer Defamiliarisation: A Reassessment of Estrangement*, which queers the formalist concept of linguistic defamiliarisation using examples drawn from her own creative writing. She is part of the avant-garde performance duo *Le Tomatique*.



# Education and Animals: Prelude to Schizo-Pedagogies

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This paper focuses on the violent encounters of formal education, as a disciplinary and practice-oriented process of compulsory becoming-human, with animal life. From the three nodes of "practice", "discipline", and "a life", the paper explores how educational practice and animal science (as economical, political, and knowledge regime) in veterinary education, ethology education and vocational animal caretaker education programmes, coalesce into schizo-pedagogies in terms of the ambivalences as well as the hyper-activity produced by these violent encounters. The animal, as something absolutely exterior to the educational project of becoming-human, and at the same time infinitely incorporated in and parasited on by education, occupies an awkward position in the formal education system. With a number of examples, from the educationalized violence of a slaughterhouse study visit (Pedersen 2013) to the paranoid condition produced by going undercover in animal research laboratories as counter-practice in animal science education (Pedersen 2012), the paper discusses empirical materials gathered from field studies within the above educational programmes, and connects these materials to activist interventions inside these programs as well as to re-conceptualizations of animal life in education by recent educational-philosophical scholarship (e.g., Wallin 2014; MacCormack 2013). The paper argues that although the chaotic moments animal life brings to education appear destined to reterritorialize into the stratifying, molar order of animal science, the inherent tensions of schizo-pedagogies produce multiple images of thought of what else education can do.

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MacCormack, P. (2013). Gracious Pedagogy. *Journal of Curriculum and Pedagogy* 10(1): 13-17.

Wallin, J. (2014). Dark Pedagogy. In P. MacCormack (Ed.), *The Animal Catalyst: Towards Ahuman Theory* (pp. 145-162). London & New York: Bloomsbury.

**Biographical Statement:** Helena Pedersen is Associate Professor of Education at the Department of Child and Youth Studies, Stockholm University. Her research interests include critical animal studies, critical theory, educational philosophy and posthumanism. She is author of *Animals in Schools: Processes and Strategies in Human-Animal Education* (Purdue University Press, 2010), which received the Critical Animal Studies Book of the Year Award in 2010. Helena Pedersen has published in journals such as *International Journal of Qualitative Studies in Education*, *Studies in Philosophy and Education*, *Culture, Theory and Critique*, and *Policy Futures in Education*. Helena Pedersen is Co-editor of the Critical Animal Studies book series (Rodopi/Brill) and serves on the editorial board of *Other Education: The Journal of Educational Alternatives*. She coordinated the research theme "Exploring 'the Animal Turn': Changing perspectives on human-animal relations in science, society and culture", funded by the Pufendorf Institute for Advanced Studies at Lund University 2013-14.



# Do not just Do as I Do: Knowledge and Learning in the 'Image of Thought'

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What does it mean for philosophy to take seriously the chaos that haunts and threatens to undermine the fleetingly static formations that populate our epistemological landscapes? What does it mean to learn, think, and know on a plane detached from transcendent truths, from recognition and representation, from the inverted image of falsity? We risk badly mangling our answers to these questions so long as we take for granted the orthodox image of thought and its conservative postulates. But critique is not enough, we need reconception, creativity; we need thought. I propose to find in Deleuze's Image of Thought precisely such resources in the form of a philosophy of learning. The present paper will therefore take as its guiding light the claim that learning ought no longer to name a merely transitory movement between a lack of knowledge and its fulfillment in the apprehension of truth, but the domain from which the transcendental conditions of thought itself are to be drawn. To replace the stasis of knowledge with the activity of learning is to shard the mechanical repetition of epistemic truth with the uncertainty of practice—for learning is a matter of doing and doing differently, of fashioning oneself in response to the chaos of the problem that motivates one to learn. The paper will unfold accordingly: I will begin by motivating the move to think thought on the model of learning by briefly sketching Deleuze's critique of its traditional image; second, I will turn to an explicatory tour through the differential unconscious and the virtual in order to make sense of what it means to learn by conceiving learning on the model of virtual integration; and finally, by briefly developing a reconception of epistemology in terms of performance and practice, I will conclude the paper by signaling a way forward for the task of taking seriously Deleuze's claim that we are to look to learning instead of to truth if we are to understand the operation of knowledge.

**Biographical Statement:** Tano S. Posteraro is a graduate student in Philosophy at Penn State University. He is broadly interested in philosophies of process, autopoiesis and post-human styles of thinking, especially in relation to questions of ecology and aesthetics. He has written on organismic reconceptions of subjectivity in the work of Deleuze, Spinoza, and Simondon. He is currently reading Whitehead and Deleuze as thinkers whose metaphysics provide the resources requisite for radically rethinking nature, the nonhuman, and realism in terms adequate to the fact of our present situation in the Anthropocene. He can be reached at [tano.sage@gmail.com](mailto:tano.sage@gmail.com).



# Life must first imitate Matter

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In following the intersecting themes of double affirmation and "couples" in the thought of Deleuze, I focus on "the divine couple" Ariadne and Dionysus. I trace the intricate patterns produced from the movement of the thread from the ball of thread Ariadne gives to Theseus entering the Labyrinth, to the thread that binds and imprisons her femininity and the "thread of morality" she hangs from, having become a cold and resentful creature resembling Arachne, and finally to the thread of a double affirmation when Ariadne becomes the anima who says Yes - "the only clever word" to Dionysus. They become the couple of the eternal return, joyously affirming and creating life. Here the thread spins new possibilities, multiplicities of becoming.

How following Ariadne's thread through art, can one discover strategies for living? What patterns of the thread, of threading, lead us from confusion and resentment to a future we cannot entirely imagine, but somehow desire? By mapping Ariadne through a tapestry of Catullus, Nietzsche and Deleuze, as well as visual art, I look at how following a thread might operate as a strategy for experimentation that is both generative and affirming.

**Biographical Statement:** Elizabeth Presa is a Melbourne based visual artist whose work often engages with philosophy and traverses a wide-range of references from animals to psychoanalysis, literature to feminism. She is the Head of the interdisciplinary Centre for Ideas, in the Faculty of the VCA+MCM, The University of Melbourne.



# Stirring Stillness: aesthetic variations on a concrete plane

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In Gilles Deleuze's notion of the Chaoids,

[t]he scientist brings back from the chaos variables that have become independent by slowing down, that is to say, by the elimination of whatever other variabilities are liable to interfere ... : they are no longer links of properties in things, but finite coordinates on a secant plane of reference that go from local probabilities to a global cosmology. The artist brings back from the chaos varieties that no longer constitute a reproduction of the sensory in the organ but set up a being of the sensory, a being of sensation, on an anorganic plane of composition that is able to restore the infinite.

Situated in an event honouring the three daughters of chaos - science, art and philosophy- Stirring Stillness is a sensate composition that seeks to "...to tear open the firmament and plunge into the chaos." This durational performance puts rents in the 'umbrella' that scientists hold up to protect definitions, absolutes, boundaries and systematic order where the body-subject is boxed into its culturally prescribed site so tightly, so locally determinant, that it is held in gridlock. It is here that I operate between concepts of matter and the realities of material while employing an ethics of care and relationality associated with a feminist/ new materialist perspective. In this work, I am taking on Brian Massumi's challenge to leap into the chaos; to prompt the virtual stimulation of concepts through a material network of felt sensations:

The optimal situation would be to take a scientific concept and use it in such a way that it ceases to be systematically scientific ... by treating the scientific concept the way any other concept is treated in the approach advocated here. It was said that a concept could be severed from the system of connections from which it is drawn and plopped into a new and open environment where it suffers an exemplary kind of creative violence.

Thus, Stirring Stillness is prompted by the most basic of scientific literature which, contrary to popular understanding, reveals that water's transformation from a frozen to a liquid to a gaseous state is not uniform or fixed: ice melting and water freezing does not always occur at 0° C, and nor does water wait for its 100° C boiling point to evaporate. Such deviation is a matter of scientific tolerance where such phase changes are environmentally contingent and subject to atmospheric anomalies. It is in this variability of state change that I will explore creative violence, effectively an inhabitation of material stillness.

**Biographical Statement:** Dr Julieanna Preston is a spatial artist currently probing the performative agency of materials through the mediums of creative work and a spatial writing practice. Her recent projects include becoming boulder and oro awa (New Plymouth, NZ 2015), A Reconciliation of Carboniferous Accretions (Newcastle Upon Tyne, 2014), thirsty stuff (Melbourne, AUS 2014), meeting, you in detail (Writingplace, Delft, 2013), moving stuff (Auckland, NZ 2013), and BALE (Snowwhite Gallery, 2011). Recent publications include Performing Matter: interior surface and feminist actions (2014, AADR, <http://www.spurbuch.de/en/aadr.html>) "Blazing Inter-Alia: Tropes of a Feminist Interior Practice" (Feminist Practices: Interdisciplinary Approaches to Women in Architecture, Lori Brown ed., 2011), "Fossicking for Interior Design Pedagogies" (After Taste: Expanded Practices in Interior Design, Kent Kleinman, Joanna Merwood-Salisbury and Lois Weinthal eds, 2011), and as guest editor of Interior Economies (IDEA Journal, 2012). Julieanna is a Professor of Spatial Arts in the College of Creative Arts, Massey University.



# Crimean Sonnets. Becoming-Steppe and the Polish Neo-Avant-Garde of the 1970s

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My current research into the strategies of Marek Konieczny, a performance artist associated with the Polish neo-avant-garde of the 1970s, focuses on his engagement with the Polish 17th-century Turkic-inspired Oriental Baroque. I am arguing that the artist opens up post-human landscapes of the inorganic through recourse to the steppe as a war machine propagating smooth space. The deployment of the of the 'toxic' concept of the steppe is of tactical value here as it allows me to effectively deterritorialise contemporary Polish culture which has recently embarked on a frantic, yet joyless pursuit of out-Westing the West. I feel the evocation of the (Black Sea) steppes is increasingly important nowadays in the aftermath of the recent Crimean crisis and the subsequent fossilisation of the geopolitical order along the old Cold War fault lines.

The following paper offers a reflection on my research practice as a methodological-affective assemblage which might be initially situated in terms of Simon O'Sullivan's "art rhizomatics" - an immanent intervention into the transcendent (Art) History, Aesthetics, Cultural and Visual Studies. I am particularly interested in how various disciplines, such as those mentioned above, could be wrested from their "proper" domains and mobilised for research in Eastern European art, in itself a discipline-in-the-making. Here, however, O'Sullivan's plea for art-rhizomatic people-yet-to-come is further complicated by the need to attend to the striations of History and, to paraphrase Craig Lundy, navigate between "history and becoming" rather than simply embark on wild deterritorialisations. History disappears from the position of the transcendent container of Eastern European art, but nonetheless the "Former" Eastern Europe persists as what the Slovenian philosopher and artist Marina Gržinić ironically calls "a piece of shit", an excremental smudge of Europe's past atrocities. I believe one should multiply such toxic provocations, deploying a multitude of little-known fractal 'Local Absolutes' like Konieczny in order to redress a certain strand in Deleuzian Studies that seeks to embark on scholarly becomings but ends up reworking the same case studies over and over again - derived either from the Deleuzo-Guattarian inventory or the Atlantic-centred complex of Anglophone/Francophone cultural milieu. One should not lose sight of the larger Deleuzo-Guattarian project of aesthetics as politics, instrumental in the becoming-minoritarian of hegemonic cultures.

I thus advocate the going-out-of-our-way to perform art research which could be conceived as the becoming-steppe of a hegemonic subject, for which the Deleuzo-Guattarian thought is a set of weapons, not a finite set of dogmatic statements. Such new transdisciplinary and transcultural becoming-steppe involves writing on art parallel to art practice itself, an affective practice which oozes (and why not?), but also transcends the researcher's particular milieu.

**Biographical Statement:** A doctoral student at Department of Russian and Slavonic Studies in School of Languages, Literatures and Cultural Studies at Trinity College Dublin, Radek Przedpeński is researching Polish Conceptual and Performance Art from the 1970s. His other research interests include performances of virtuality in new Polish-Jewish music, and Polish-Tatar poetry. Radek is also a part of the interdisciplinary Digital Arts and Humanities PhD programme run jointly by four Irish universities (Dublin, Galway, Cork and Belfast). He firmly believes theory-based research into art can/should be performed via artistic praxis. He is a freelance photographer and sound artist. Radek holds an MA degree in Digital Media from Dublin Institute of Technology (specialisation in Sound Design) and an MA in English Language and Culture from Nicolaus Copernicus University, Toruń, Poland (specialization in Critical Theory and Postcolonial Studies).



# Metastability: On Incorporeal Effects as Quasi-Causes

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Metastability: On Incorporeal Effects as Quasi-Causes Deleuze considered Kant to be the true founder of Phenomenology. For Kant, the phenomenon was no longer defined as (sensible) appearance of its (intelligible) essence, but rather as (spatio-temporal) apparition. In contrast to the Classical thought (which was readily embraced by Christianity for the obvious reason of transcendence), Phenomenology substituted the disjunctive couple of appearance/essence with the conjunctive couple of apparition/conditions of apparition (sense). The problem of creation, Deleuze argued, was thus superseded by the problem of foundation. 'Bad' essentialism gave way to the equally barren (eventually poststructuralist) search for the conditions of the conditions of the conditions... In the 'flat ontology' of Deleuze, consistent with the thesis of univocity, being is said of all things in the same sense, yet as Bryant puts it, "all things exist equally, but not all things equally exist." The difference is dictated by the power of action. Pitching the adequate level or finding an appropriate 'grain' of analysis is to affirm not the relativity of truth but the truth of relativity. A special agility is needed as we find ourselves on the continuously varying but meta-stable ground of ecology where things are not logically necessary but contingently obligatory. As Brassier recently put it, "[T]he question is why those who are so keen to attribute absolute or unconditional reality to the activities of self-consciousness (or of minded creatures) seem so loath to confer equal existential rights upon the unconscious, mindless processes through which consciousness and mindedness first emerged and will eventually be destroyed." The paper will attempt to draw consequences for the discipline of architecture that is yet to come to terms with the immanent structure of reality which includes but is not exhausted by the structure of discretely individuated objects.

**Biographical Statement:** Dr.ir. Andrej Radman has been teaching design and theory courses at TU Delft Faculty of Architecture since 2004. In 2008 he joined the section affiliated with Architecture Theory as Assistant Professor. A graduate of the Zagreb School of Architecture in Croatia, he received a Master's Degree with Honours and a Doctoral Degree from TU Delft. Radman is a member of the National Committee on Deleuze Scholarship and the editorial board of the peer-reviewed journal for architecture theory Footprint. His research focuses on radical empiricism in general, and the legacy of the founder of the ecological approach to perception, J.J. Gibson, in particular. He is a licensed architect and recipient of the Croatian Architects Association Annual Award for Housing Architecture in 2002.



# Machinic Assemblages of the Non/Living: Bioart and Uncontainable Life

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Bioart is an increasingly popular current of contemporary art which involves the use of biological ("living") materials and employment of bioscientific procedures, protocols, and tools. This also means that bioartworks often result from the collaboration between artists and scientists.

As any other form of tinkering with life in the frames of wet biology laboratory, bioartistic practices generate waste on a daily basis. It is not only laboratory materials, rubber gloves, or chemical substances that need to be disposed in accordance with lab protocols; the very life itself, the organisms, cells, tissues, bacteria, and all other forms of the living - once they "fulfil the ascribed role" - are to be disposed as well. In the latter case, yet, the "disposal" may also be understood as neutralisation or killing as the organisms cannot be sustained in the lab anymore ("are no longer useful"?), nor can they leave the lab. As the bioartists, Ionat Zurr and Oron Catts (Tissue Culture & Art Project) put it, "when life leaves the lab it is almost always waste". In their own projects, which do not only consist in growing semi-living sculptures out of tissue cultures seeded on biopolymer scaffoldings of different shapes, but also include the involvement of the audience, TC&A draw attention to this very instrumental position which life itself occupies in the context of contemporary bioscience and technology. At the same time, both their artworks and narratives challenge the popular (transhumanist) discourse on manageability and control over life. In this paper I will look at how the concept of the disposable/waste, which is increasingly problematised not only within environmental science, but also philosophy, sociology and cultural studies, may allow for a problematisation of life and the living entwined in the procedures constitutive of a bioartistic laboratory. Furthermore, whilst concentrating on the intertwinement between human and nonhuman, organic and inorganic, living and non-living that all fall into the category of "life", I will introduce the concept of the non/living as a more adequate and fruitful way of approaching this dynamic assemblage. Finally, I will inquire about possible ways in which the assemblage of the non/living may enable a rethinking of ethics in a non-anthropocentric manner.

**Biographical Statement:** Marietta Radomska is a PhD candidate at Tema Genus (The Critical Life Studies Research Group), Linköping University, Sweden. She holds an MA in Philosophy and an RMA in Gender and Ethnicity Studies. Her research interests include posthumanism, new materialism, feminist theory, feminist STS, Deleuze & Guattari studies, continental philosophy, animal studies, and bioart. She has published in *Artmix*, *Nowa Krytyka*, *Praktyka Teoretyczna*, *Journal of Curriculum and Pedagogy*.



# L'immanence: une vie (Deleuze) — between élan vital (Bergson) and bio-pouvoir (Foucault)

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Lifeworld and forms of life, biopolitics and bioethics, life philosophy and life sciences - life is booming. For Deleuze, the approaches of Bergson and Nietzsche for the elaboration of his difference philosophy are of central importance. Nevertheless, his position is not to be confused with a "life-philosophical" vitalism. The immediacy obsessive glorification of life conjures up only a chaos that destroys any (scientific/artistic/philosophical) consistency whatsoever. In this skepticism Foucault's critique of the penetration of power and life continues. How life can anyway be conceptualized, thought by Deleuze as immanence, is pointed out in my paper.

**Biographical Statement:** Prof. Dr. Marc Rölli, Full Professor at the Philosophy Department, Fatih University Istanbul and head of the Research Focus „Theory and Methods“ at Zurich University of the Arts. Author of „Gilles Deleuze. Philosophie des transzendentalen Empirismus“ (2nd edition, Vienna 2012; engl. transl. forthcoming 2015 ), „Mikropolitik“ (Micropolitics), Vienna 2010 and „Kritik der anthropologischen Vernunft“ (Critique of Anthropological Reason), Berlin 2011.



# Injecting Art into Everyday Life: The Curious Case of Hassel — The Private Investigators

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The purpose of this paper is to engage with the problem of repetition in commodity culture, or what could be defined as "the constant reproduction of the same thing" (Adorno and Horkheimer 1979). From the Frankfurt School's critique of the "culture industry" to the postmodern nihilism of Jean Baudrillard, a discourse of cultural pessimism develops according to which the commodification of the new promises that nothing changes, we enter an era of "pseudo-cyclical time" (Debord 1983) to finally pass into a post-historical hyper-real "where things are being replayed ad infinitum" (Baudrillard 2007). Deleuze is hardly blind to the problem that the cultural pessimists formulate, but his stance is radically different towards it: he advances the thesis that difference (in) itself is life's (un)founding principle, and that the constant reproduction of the same thing is a mere surface effect. The notion of repetition is radically reformulated, becoming the profound process through which difference is made, and art is granted a crucial differentiating function. Subsequently, "there is no other aesthetic problem than that of the insertion of art into everyday life. The more our daily life appears standardised, stereotyped and subject to an accelerated reproduction of objects of consumption, the more art must be injected into it" (Deleuze 2004).

With the Wallander franchise reaching its 50th sequel and Beck about to appear in his 40th film, the "Swedish detective wonder" seems to be the realisation of the pessimists' nightmare: Scandinavian crime fiction is a culture industry, if there ever was one. Acknowledging this (post)modern predicament, the paper will nevertheless take up on Deleuze's suggestion and investigate a curious case within this phenomenon: Måns Månssons highly idiosyncratic Hassel - The Private Investigators (2012). A roguish re-imagination of one of Swedish police fiction's most classical franchises, the film constitutes an artistic intervention into the seemingly unbreakable wave of Scandinavian crime fiction films - a covert work of conceptual art injected right into the channels of commercial distribution. Hassel is a film about replay ad infinitum, a "counter-actualisation" (Nilsson 2012) of the genre's action-driven, resolution-oriented logic. It follows a group of private investigators engaging in the endless re-enactment of historical events in order to solve the 30-year-old Palme murder. The film is packed with postmodern puns concerning the simulacral quality of their investigation and would thus seem to corroborate the pessimism of Baudrillard. The paper will nevertheless show how the aesthetic strategies taken by the filmmaker, including the choice to shoot the film on the obsolescent medium of S-VHS, push the film's mechanical repetitions to an unbearable point at which it breaks into the simultaneous expression of a seemingly insoluble problem and a potential solution to the very problem that it expresses.

**Biographical Statement:** I am a PhD student at the Department of Media Studies at Stockholm University. My research project studies how analog video has affected cinema both aesthetically and conceptually. Working in close dialogue with the philosophy of Gilles Deleuze, my aim is to develop the conceptual framework of "video-film" understood as a specific form of hybrid cinema. In my article "(Pro)Creative Encounters: From Photo-Painting to Video-Film" (Film International, 2012) I explore how Gerhard Richter's notion of "photo painting" and Deleuze's conceptualisation of Francis Bacon's art can reveal new insights into selected "video-film" hybrids. More recently, I have contributed to the anthology Konst och lärande: Essäer om estetiska lärprocesser, (edited by Anders Burman, Huddinge: Södertörn University, 2014). The essay "Alltid redan en aktivitet - åskådarskap och estetiska lärprocesser" explores how Jacques Rancière's radical reconsideration of image-spectator and teacher-student relations can contribute to our understanding of spectatorship and aesthetic learning processes.



# Complicating Chaos:

## Re-reading Chôra in Light of Deleuze and Guattari's Notions of Smooth and Striated Space

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In Plato's *Timaeus* chôra famously receives a multitude of names, some of which has been considered to connect her to chaos. She is called not merely "ever-existing place" but "mother", "necessity", "all-embracing", "receptacle", "nurse", "mixing-bowl", and "moulding-stuff", just to mention a few, and she is described as embedded with disorderly motion. Over the past decades chôra has received a lot of attention, not least from a feminist perspective. In addition to Irigaray, also for example Derrida, Grosz, Kristeva and Sallis have reflected on chôra and the imagery of the *Timaeus*. This paper considers an aspect of chôra that has received comparatively little attention, namely the image of the winnowing basket. This image is introduced at a point where chôra emerges as a kind of unordered receptacle of potentialities. She is filled with potential power, but sways unevenly and unbalanced, affected by unordered shaking. The question this paper looks at is what it would mean to reconsider the concept of space by rethinking the image of the winnowing basket. It has been claimed that Plato's chôra in the *Timaeus* anticipates Deleuze and Guattari's conception of a smooth space. Smooth space can be understood as a modality, or force, rooted in chaos, the unordered and the unpredictable. Striated space, on the other hand, is a modality or force of space that functions around order and the delimited. However, these terms do not really delimit a distinction between chaos and order, but are rather a mixture of both. Chôra also share in such a mixture between order and disorder. Through her unordered, volatile motion order is created in the cosmos. Taking Deleuze and Felix Guattari's notions of smooth and striated space as a point of departure, this paper raises the question of what an incorporation of volatile, unordered movement could contribute to a reconceptualization of space.

**Biographical Statement:** Kristin Sampson, dr. art., is Associate Professor at the Department of Philosophy at the University of Bergen, Norway. She is working mainly in the areas of ancient Greek philosophy and feminist philosophy, and has published work on Plato, the Homeric Greeks, Gadamer, Beauvoir and Irigaray. Her latest publications are "A Third Possibility: Mixture and Musicality" in *The New Yearbook for Phenomenology and Phenomenological Philosophy* (Vol. 13, ed. Burt Hopkins and John Drummond, Routledge 2014) and the forthcoming article "Beyond the Subject: Early Greek Conceptions of Corporeality" in *Agalma* (fall 2015).



# Performing methods: an ethico-aesthetic take on participation, positionality and reflexivity in a geographical research on neighborhood images

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Over the last two decades, geography has experienced a so-called participative turn, coming with a range of epistemological and methodological concerns. In this context, some geographers have considered the question of participation as a means of practicing geographical research. They argued that (geographical) scientific knowledge should be considered as being co-produced between the researcher and the participants of the research. This issue raises a range of ethical questions about expertise, positionality of the researcher, as well as the distribution of power in knowledge production. What is at stake here is the assumption that co-production of knowledge should not only be acknowledged, but also actively considered and thought through in the research designs' methodologies.

This paper proposes an empirical illustration of the issue of co-production of knowledge, and the set of particular matters that arise from it, through a research on residents' neighbourhood images. Drawing on an ontological perspective coming from Deleuze and Guattari, the study investigates processes of becoming of neighbourhood images of inhabitants of the city of Geneva (Switzerland). It explores their dynamics of re/assembling, as a way to provide a better understanding of how people view their city and make sense of it in manifold ways. Thus, for the investigation, a performative methodological dispositif was created to observe the emergence of images. It consisted of two participatory methods based on photography for the first, and on qualitative GIS for the second. Within these "labs", as the paper will show, the participants and the researcher co-produced the rules.

The development of this methodology drew on Félix Guattari's concept of Metamodeling, a tool, which allows for a methodological creative productivity (Guattari, *L'inconscient machine: essais de schizo-analyse*, 1979). It works by using different existing models and theories, in order to map the becoming of an assemblage and to explore the unconscious. In this sense, it is inscribed an "ethico-aesthetic" paradigm (Guattari, *Chaosmose*, 1992), which is a mode of construction and production that aims at uncovering a politics adequate to the desires of the collective subjectivity and productive forces of society.

The paper challenges the question of participation as it happens within research processes, in the discipline of geography. In the light of an "ethico-aesthetic" paradigm, the empirical material aims at illustrating how research practices in this discipline can give an insight of its performance in life.

Keywords:

participation, positionality, reflexivity, performing methods, ethico-aesthetic paradigm, metamodeling, neighborhood image

**Biographical Statement:** is a PhD student in Human Geography at the Department of Geosciences of the University of Fribourg, Switzerland. Her research investigates place images, in a context of everyday practiced and lived urban space. In line with a theoretical framework inspired by assemblage theory (Deleuze and Guattari), she developed a multiple methods research design that includes the use of photography as well as qualitative GIS.



# Deleuzian "Nooshock" and Kim Ki-duk's films

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Thought involuntarily starts to function by the the shock of an encounter. For Deleuze the concept of encounter is opposite to recognition. Unreceptive to the universality of good will and to a natural good sense or common sense, it is the sign that causes the encounter to force us think. For instance, signs of films, such as cinematographical sound and images, provide us with the moments of accidents and misfortunes. These signs provoke us to think, by virtue of the fact that shocks of films, according to Deleuze, bring us to the act of thinking and makes violence come to our thoughts. This Deleuzian theory of the image of thought plays an essential role for his transcendental empiricism, for which the problem is no longer the sensible being, but the being of the sensible; in other words the sentiendum of difference.

South Korean movie director Kim Ki-Duk is one of the most influential movie directors today, who specializes in problematic issues concerning not only the South Korean society but also affecting cultures all over the world. On one hand his films make us think, according to Deleuze's definition of thought, just as the orientation towards the thought, for the reason that most of his films provoke impressive shocking sequences and outrageous images. On the other hand, the aesthetics of his films has always been linked to political problems, which are characteristic South Korean chronic problems. Therefore, it seems obvious that Deleuze's aesthetics is also combined with politics, due to the Deleuze-Guattari's socio-political philosophy that art is not a private achievement from a personal life, but a socio-economic-political production. Hence, Kim Ki-Duk's films hit us not only by the moment of shock to force us to think, namely by perturbing our sensorimotor system, but also immerse us into the real social complications of South Korea.

**Biographical Statement:** Born in Seoul, South Korea, I completed BA and MA degrees in philosophy at Kun-Kuk University in Seoul, and then a DEA (diplôme d'études approfondies) in philosophy at l'Univerisité Paris Ouest Nanterre La Défense (Université Paris X). I'm currently undertaking my Ph.D at Univerisité Paris X, under the supervision of Prof. Anne Sauvagnargues. The subject of my thesis corresponds to "Transcendental Empiricism and critique of the cinematographical representation of Gilles Deleuze".



# Dramatisation as a life practice:

creative repetition as liberation from disciplinary power

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Dramatisation has to do with the actualization of events, in other words, emergence out of fundamental chaos. There is a drama involved in any event because the determinations involved - the field of individuation, series of intensive differences, precursors, couplings, resonance, and spatio-temporal dynamisms, are the categories of any system, and, in fact, provide us with the means of understanding the univocity of being in terms of dynamic, differentiated plurality. Within this paradigm the powers of the false, the simulacrum, fabrication, performativity and the prioritization of artifice and the aesthetic serve as our artillery of concepts to make sense of the creative possibilities of dramatizing the plane of immanence. In other words, dramatisation is related to bringing order to chaos by invoking the aesthetic register of thought.

When considering dramatisation, we must understand the untimeliness of the event. It has both already happened and never occurred. What this means is that there is no resting point in which the event is present, but an ever-developing process or flux. The method of dramatization is therefore not synonymous with the actual, but the process, which initiates and animates actualization, and from the logical necessity that the actual always already exists, it follows that dramatisation is also, and perhaps foremost, a process of counter-actualisation. Because dramatisation involves counter-actualisation, including the deterritorialisation of the self, we propose dramatisation as a life practice of creative repetition that can liberate the subject from disciplinary power.

Our claim is that dramatisation involves an ethico-aesthetic imperative to affirm the intensive differences (spatio-temporal dynamisms) that populate any event, to go back in [to the chaosmos of immanence], as it were, and explicate the myriad potentialities that insist, a dramatic counter-actualisation that opens and intensifies the event - in effect, to deterritorialise ourselves, as a life practice. It is from this perspective that we can say that dramatisation is linked to liberation - the liberation of the ideal events implicated in the actual, and the liberation of the affective and intensive field within us. This paper addresses two models that Deleuze provides for the counter-actualisation of the subject itself, the bodywithoutorgans and exhaustion, as habits/practices which eventually lead us to develop a sensitivity to immanence and becoming which can serve as countermeasures to the tendency towards hypostization and the kind of habitualisation that impedes creativity and political transformation.

**Biographical Statement:** Dr. Janae Sholtz, Assistant Professor of Philosophy and Coordinator of Women's and Gender Studies at Alvernia University, earned her PhD from University of Memphis and MA from New School for Social Research. Dr. Sholtz was recently awarded the prestigious Neag Scholar Award for excellence in teaching and research and has recently published *The Invention of a People, Heidegger and Deleuze on Art and the Political*, Edinburgh Press. Dr. Sholtz researches primarily in Twentieth Century and Contemporary Continental Philosophy and is interested in how different forms of expression and activity generate new modes of thinking. Her current research interests include transgression, immanence, powers of affect, and the conjunction of the aesthetic and the political.



# Thinking law, doing jurisprudence: A continued creation of a system of rights

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'If Deleuze and Guattari parse out the potential for thinking into these three styles - art, science and philosophy - where would we place law?' (Colebrook 2009: 14-22).

Deleuze describes jurisprudence as 'the philosophy of law' that 'proceeds by singularities, by working out from singularities' (Deleuze 1995: 153). In this statement he draws a similar description of thinking philosophy with that of 'thinking law' (jurisprudence) emphasizing that the crux of 'law' is a continued creation of a system of rights that must be relation-situational specific. Deleuze and Guattari's philosophy of immanence encourages 'thinking law', as a hybrid of styles of thinking philosophy, science and art, and encourages us to engage with 'thinking law' to become other than it presently is. Instead of perceiving the philosophy of law historically, we should engage with it as the creation of new concepts, where these concepts 'in itself calls for a future form, for a new earth and people that do not yet exist' (Deleuze and Guattari 1994: 108).

For Deleuze (1996: 'G comme Gauche'), being on the Left (fighting for freedom) is first a matter of perception and second it is a question of 'becoming(s)' of 'never ceasing to become "minoritarian"'. In constitutional states (état de droit) human rights are perceived (subsumed) as something that each individual possesses and these rights are protected through the institutionalised form of judicial review or adjudication under the principle of constitutionalism. Constitutionalism requires from courts to make a judgment whether a specific law or state action infringes on a specific right as contained in a supreme constitution based on abstract formless subject of law. This paper argues that when we perceive human rights as based on a fixed subject (or rights bearer) it resembles what Deleuze and Guattari calls the (empty) 'majoritarian' standard that presupposes the 'subject' of human rights in constitutional democracies as an abstract figure, 'the average adult-white-heterosexual-European-male-speaking a standard language' (Deleuze and Guattari 2005: 105-106; see also Deleuze 1996: 'G comme Gauche'). The latter forms the majority not in a quantitative sense but because it forms the historical standard in which the rights and duties of citizens are measured by the axioms of a capitalist society.

By considering case law and focusing on the case of *Carter v Canada* (British Columbia Supreme Court, 2012 BCSC 886, 287 C.C.C. (3d) 1) which concerned the question whether the prohibition of physician-assisted suicide (dying) infringes on the rights of some individuals, I intend to illustrate that courts function as faciality machine that produces both the face and the landscape when addressing the possible infringements of human rights (Deleuze and Guattari 2005: 180-181). I argue that thinking law and doing jurisprudence requires a movement beyond asking whether a term is conceptually possible and the notion that law requires a certain language accompanied by a degree of institutionalization. It brings forth 'the question of how concepts are created and what the world must be if something like societies of law and lawful relations have evolved' (Colebrook 2009: 12). I conclude that only through a continued creation of a system of rights that must be relation-situational specific will we be able to think law as thinking 'life itself' and do jurisprudence focusing on the interest of material bodies rather than the abstract formless subject of law (see Braidotti, Colebrook and Hanafin 2009: 1, 3).

**Biographical Statement:** Linda Stewart is a professor of law at the North-West University (Potchefstroom) South Africa. She teaches legal hermeneutics and human rights. Her research and consequential research outputs focused on poverty and the realization of socio-economic rights in terms of the South African Constitution. Since 2012, she redirected her research towards analyzing human rights in constitutional states with particular reference to the radical philosophy of immanence of Deleuze and Guattari. She is currently focusing on exploring the concepts of Deleuze and Guattari to re-think law. This includes (inter alia): 1) The formation of the subject of constitutional rights; 2) Deleuze and jurisprudence; 3) Deleuze and human rights discourse and the question of assemblages; 4) Becoming minorities and lines of flight; and 5) The court as a faciality machine. She is also interested in exploring immanence and expressionism that goes beyond representationalism in language through a combination of poetry and multi-media.

BLOG: [fuzzy face \(https://fuzzyfacial.wordpress.com/\)](https://fuzzyfacial.wordpress.com/)

DAUGHTERS OF CHAOS



# A SAME OTHER BODY: A VISUAL FIGURATION FOR A SUBJECT/SUBJECTIVITY IN BECOMING

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Using art as a tool to generate bifurcations and metamorphoses in our serialized subjective territories, this proposal aims to put forward a visual figuration for an political-aesthetic-ethical subject/subjectivity, open, plural and in constant becoming. With a poetical-literary writing, this text is the results of a survey on body, photography and production of subjectivity that refers to the field of experience and the level of sensations. "I am part of my time, so I position myself as hybrid and open to (mis)constructions. My body/subjectivity is fond to sympathetic connections with the world. My skin is supple and consists of openings. My hybrid just adds me, and a desire for fusion and metamorphosis takes me completely. I become someone who walks through the world with a strong will to feel it so completely. I design myself in the landscape already knowing that it permeates my flesh. In each place, time passes differently. At each location, a light, a wind, a story vibrates my skin, leaving traces and remnants in this porous/sensitive surface that composes me. Marking my position in the space, I make rhizome, I gave place to the multiple and the landscape pass through my body out lining the shape and the light reliefs on my skin. This same and other body born and die at each touch, each fusion. Now I am the world, I'm large, I contain multitudes. Letting just a sensitive skin between things is needed, and my body is this sensitive surface that creates a tenuous limit which does not show any traces of division and it turns myself in someone wide open to the world. I've learned that distance does not separate, but creates a space for endless proliferations, sensitive and desiring conjunctions. Ethically merged in the universe, I can see an erasure, a corrosion of the hard and fixed lines that segment me. My ego, my narcissism crumbles as my boundaries meet others. Knowing this, a sense of the world takes me and I allow different reliefs to print out time layers in my skin. I let them hollow sensitive depths that will over flow my ability to grow, because our bodies are just an intensive wide camp all open to overflows. Now I realize that my body can do more, always more that people make me believe. Knowing this, my body dematerialized without dissolution. My margins dissolve and melt every single thing that binds me, inside and out. Everything that is settled between what I am and the possibilities of what I can be. Now I know that the present is a time still to be created for us". In this poetic essay, I let the intensities of chaos disarrange the idea of body and of subject as identity or as a essence to rearrange it with others contours. Using the philosophy of difference as a substrate to my poetic visual, some concepts become visualities linked to the political concerns that activates my research about the production of subjectivity in biopolitics' capture times.

**Biographical Statement:** In his doctoral she studies art as a producer of critic and inventive subjectivities, focusing on the body, the experience and the micropolitics of resistance and creation of new relationships with the world. Believing in the power of affirmation, in the multiplicity, and in the use of imagination to create new forms of life, relations, visualities, sensibilities and desires, the artist combines her knowledge of Deleuze, Guattari and Foucault with the feminisms of Rosi Braidotti, Donna Haraway and Glória Anzaldúa. Currently, she gives special attention to post-identity politics and to the creation of other figurations for the body, subjects and subjectivity. Mail to [rostubs@yahoo.com.br](mailto:rostubs@yahoo.com.br) // <http://robertastubs.blogspot.com.br/>



# DELEUZE ON HOW ACCORDS DISCIPLINE THE CHAOS OF CAPITALISM

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The ontological constitution of social and cultural formations is typically delineated in terms of either the universal subject and its concomitant intersubjectivity (e.g. Rousseau's account of the general will, Habermas's ideal speech communities, and so on) or the general object (e.g. sensation or emotions or the passions, as in Hume and Bentham, and that which confers utility, as in the empiricist or utilitarian traditions- but then this sensation, etc., is only an abstraction, necessarily arbitrary, of the flow of absolute consciousness, as Bergson and Deleuze point out). That is, this ontological constitution of the social and the cultural, even when one is talking of such basic phenomena as 'sensation' or 'sense data', is already imbued with the remnants of the transcendent in the problematic sense just outlined.

Deleuze maintains that social and cultural formations owe their existence and functions to accords or 'concerts'. These accords are principles which provide conditions of possibility for the conjugation of all manner of events, personages, processes, movements, institutions, in this way making it possible for the resultant assemblage or configuration to become an integrated formation. Capitalism is a good example of precisely such an accord, or rather, as an axiomatics, it is more like an accord of accords, a 'meta-accord', which links, for instance, the accord governing the relationship in South Africa that exists between labor (black gold-miners), capitalists (the corporations owning the mines), and a commodity (the raw gold deposits extracted by the black miners) with the accord that governs a relationship in Switzerland between another labor-force (workers in a Swiss watch factory), other capitalists (the owners of the watch factory), and a commodity (an expensive gold watch), which in turn is linked with another accord governing a relationship in London or Atlanta between that commodity (the Swiss gold watch), still other capitalists (the owners of the British or American jewelry store selling the watch), and consumers (the buyers of the expensive Swiss watches). The apparently disparate zones of accumulation and production represented by the gold mine just outside Johannesburg, the watch factory in Zürich, and the jewelry store in London or Atlanta are rendered 'harmonious' by the higher-level accord or 'concert' created by capital, even though the lower-level accords which govern the regimes of accumulation prevailing at each of these zones remain (qua lower-level accords) disconnected from each other. Each lower-level accord retains its relative autonomy, and requires the meta-accord established by capital to bring it into concert with the other accords to which it is connected. The 'concerto grosso' orchestrated by the meta-accord enables the lower-level accords to function independently of each other while still expressing the same world, the world of the current system of accumulation and production. This 'disciplining' meta-accord allows chaotic capitalism nonetheless to operate as a system of vastly ramified but still interconnected functions, linking peoples, places, infrastructures and transportation systems, technologies, raw materials and finished products, corporations, governments, and so on.

This paper will use Deleuze's Leibniz book to elaborate this notion of chaos-reducing accords in capitalism.

**Biographical Statement:** Born in Malaya, Kenneth Surin completed his high school education in Wales, before obtaining a PhD in Philosophy and Theology from the University of Birmingham in 1977. He taught in city schools around Cambridge (UK) before getting his first academic job at the University of Gloucestershire. In 1987 he took up a position at Duke University. He is currently Professor of Literature, with a joint appointment in the Department of Religion and an adjunct appointment in the German Studies PhD Program. He has also been Director of Duke's Center for European Studies and Chair of the Program in Literature. His most recent book is *Freedom not Yet: Liberation and the Next World Order*.

DAUGHTERS OF CHAOS



# Uexküll's Stroll

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Jacob von Uexküll invites us, in *Streifzüge durch die Umwelten von Tieren und Menschen* (A Stroll Through the Worlds of Animals and Men), to go outside for a stroll. It sounds innocent enough. The sun shines and, at that time, the world is buzzing and fluttering with life. Gilles Deleuze and Félix Guattari remind us, at the beginning of *Anti-Oedipus*, that the outdoors differs from what is experienced and expected in our offices, homes, indoor lives, and the relationships we foster that closet us in disciplines, routines, practices. They take us on a schizo stroll into the mountains, with the poet and playwright, Jakob Lenz, in Georg Büchner's account which breaks off. At this time, even as snowflakes fall, the world is whirring with machines. Machines have an innocence, which is that of dreams, images and of deliria. It is the same as the innocence of the animals we encounter on our stroll with the biologist, von Uexküll, who asks that we build around each of them the world which only that organism is able to perceive, like a soap-bubble, a world of which it alone is sensible. The schizo's relation to the world machines are whirring to produce is, write Deleuze and Guattari, one of love, while the production itself is of desire. The scientific study of the behaviour of animals, down to the tic, whose world Deleuze frequently invokes, called ethology, is also a science of affects, engaging the production and the reproduction of desire. The schizo stroll, the artist's, and the scientist's, is indifferent to the division of worlds, concerned only with their connection, to an animal or to a machine that is itself never guilty of an intentional relation to its world. The question of innocence, or good or bad intention, or how to proceed intentionally, with a life, a practice or a discipline, is met with here not so much in ethical as in ethological terms. The current paper compares the stroll von Uexküll invites us to take with Lenz's schizo stroll, that Deleuze and Guattari recommend, in order to consider both the motility given to ethology, as a science of affects, and the plane of immanence upon which it sets its object in motion, whether biological, conceptual or creative. It asks us not just to follow the paths these strollers take, as they cross and fork, but rather to make ourselves a non-purposive trespass on an outside that no longer relates lives, practices and disciplines to judgement and that, passing over onto immanence, sooner connects a life, a practice, a discipline to a dream, an image of desire, a delirium.

**Biographical Statement:** Simon is a practice-led PhD candidate and Teaching Assistant at Auckland University of Technology, New Zealand. He is director of Minus Theatre Research Group, an experimental theatre practice, established to engage in artistic research across performative disciplines, natural languages, artistic media and expressive materials. His research considers communication and noncommunication from the phantasmic register of Klossowski's simulacrum and Deleuze's (in Foucault's words) *Theatrum Philosophicum: a Simulacrum Mundi*. Minus has originated an approach called 'theatre of the individual life' and cultivates a methodology based on the transindividual of Gilbert Simondon. Simon has a background in professional theatre as director, dramaturg, designer and playwright. Simon's research interests include Gilles Deleuze, Félix Guattari, Gilbert Simondon, Pierre Klossowski, immanence, simulation and biophilosophy.



# The Jurisprudence Like a Practice of Life

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Deleuze wrote in *Empiricism and Subjectivity* that a philosophical theory always arises in answer to a problem. Even Deleuze philosophy is born as a response, in particular to the question of a life: Deleuze uses here the indefinite article because he isn't looking for life as an abstract and universal concept, but he is searching for a life which is immanent, singular and contingent. Therefore, the problem of a life means that Deleuze wants to construct a philosophy which respects and gives dignity to the singular case. However, in *Difference and Repetition* Deleuze understands that philosophy, which he calls "dogmatic", has never considered the singularity; instead it has always taken care of what is abstract, universal and eternal. Deleuze needs to leave this dogmatic philosophy in order to build another kind of thought, which he and Guattari will call geophilosophy. Deleuze has to make an intermediate passage, because of the realization of geophilosophy: he has to distance himself from philosophy and encounter another practice, which will become the model to construct the geophilosophy. This practice is the jurisprudence, not understood as the simple application of the laws; it is, in fact, an act of creation of new rights starting from singular cases (Deleuze gives us an example of this creative practice in *L'Abecedaire*, talking about the smoking ban in taxi). In this kind of jurisprudence there is that encounter with the singularity which forms a life; for this reason Deleuze says: "La jurisprudence, c'est la vie". The dogmatic philosophy has always thought the law (with Plato and Kant, for example) or criticized the law (as Socrates, Sade, Sacher-Masoch, Kafka have done). But maybe now, following Deleuze, it will be possible to create a new philosophy (geophilosophy) which produces rights, instead of law; this philosophy could collaborate with the jurisprudence, since they are both creative practices and not abstract thoughts. This cooperation doesn't mean that philosophy and jurisprudence identify themselves, it represents, instead, the new task of philosophy: to create a new image of law, in which the singular case becomes normal (the exception now will be the law). The final aim of this new creative philosophy is to make possible a practice of rights, after the dogmatic philosophy had made it unfeasible. Therefore, the jurisprudence will be the purpose of philosophy because to create rights corresponds to the valorisation of a life. This is the biggest possibility that we have, in our societies of control, to realize a practice of subjectivation. The task which Deleuze has left us is to create not a new philosophy of right, but a new practice of rights which will be able to draw new lines of flight.

**Biographical Statement:** My name is Natascia Tosel and I am currently enrolled in a PhD in Padua (Italy), with a foreign co-advisor in Paris (Eric Alliez, University Paris 8). My research belongs to the field of political philosophy and my interests concern especially contemporary French philosophy. I am developing my doctoral thesis about the role of the "droit" (right) in Gilles Deleuze. I have already participated in some international conferences as lecturer (for example "Michel Foucault: Ethnography and Critique" in Bergamo; "International Mini-Conference Deleuze in Praxis" in Amsterdam; "SGEM - International Multidisciplinary Scientific Conferences on Social Sciences and Arts" in Albena, where I was award-winning for "The Best Oral Presentation in Philosophy").



# On Schizo's Virtual Becoming: Camera-consciousness in Meng-Hung Chung's Films

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This short paper aims to examine the schizo characters in Taiwanese Meng-Hung Chung's films to show how the social misfits in their own aberration create a life that is a poetic wonder, with the aesthetic help of camera-consciousness that almost reduces and sublimates its certain pathological affects. The Deleuzian-Guattarian notion of "a schizo" in *Anti-Oedipus* presents a human life which finds itself unable to be included into the social systems of dominant ideology. A schizo, with his weakest link of singularity of life, wanders nowhere or elsewhere creates a life that could be affirmatively-different mode of poetry. Struggling through the process of oscillation between chaos and virtual becoming, a schizo falls endlessly with inner strength to create his own "rhizomatic territory" of life with "a superject" (*The Fold*, 20). In *Difference and Repetition*, Deleuze depicts that the concept of "I" is "fractured," which means the primal time of the subject is forever lost. Yet, a schizo does not set up his great quest for his "origin" of the cause of the event in his life, but aims at what he/she desires to become in the future even though the past keeps haunting. Meng-Hung Chung is the famous post new-waves Taiwanese director whose poetic cine-eye and aesthetic cinematographic Cogito pave the path for the audience to enjoy a wonder of poetic life that a schizo has created. Thus, the concept of "chaos" in *What Is Philosophy?* is not "chaotic" but creative in the aesthetic and virtual realm of poetry for the potential re-birth of the different mode of life.

Key words: chaos, the virtual, becoming, superject, Meng-Hung Chung, schizo.

**Biographical Statement:** Shu-hui Tsai: She is an associate professor in the department of foreign languages and literatures in National Chung Hsing University, Taiwan.

Her academic research fields focus on Critical Theories, Psychoanalysis, Visual Arts, Contemporary French Philosophy, Deleuze Studies and Žižek Studies. She is also a poet, and her two collections of poetry were sponsored by National Culture and Arts Foundation. She has translated Slavoj Žižek's *Looking Awry* into Chinese in 2008 and has also edited an academic book, titled as *In the Infinite Duration of Life: Childhood, Memory and Imagination* (Taipei: Bookman, 2012). She has published her academic monograph in 2013, titled as *The Unconscious Maze of Love and Belief* (Taipei: Bookman, 2013). She held two-year position (2010-2012) as the editor-in-chief for the electronic academic journal, *Intergrams*. Her academic papers are published in several well-known academic journals, such as *Fiction and Drama*, *Journal of Taipei Fine Arts Museum*, *International Journal of Humanities*, *Tamkang Review*, *Chung-Wai Literary Monthly*, *Wenshan Review of Literature and Culture*, *Review of English and American Literature*, *ATINER* (online).



# The Philosopher and the Priest: Foucault and Deleuze's Askesis

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In my paper I will examine the role and significance of the Nietzschean persona of the ascetic priest in the work of Foucault and Deleuze. Nietzsche's 'psychology of the priest' must be understood in a double sense: it is both the typology of the priest and the essentially priestly nature of all psychology. Firstly, the priest is he who wages a war against aristocracy, not through direct physical engagement but through psychological trickery. And secondly, psychology presupposes the gregarious organization of guilty individuals that only the priest can bring about. Not only is psychology a typical means of the priest, the priest is also typical of psychology: the priest is the psychologist par excellence, the very sense and value of psychology's will to power. Being at the same time sick and strong, master and servant, the priest is the artist of the modern subject.

Foucault and Deleuze are without a doubt the most profound authors to continue Nietzsche's genealogical inquiry into the priestly origins of modern subjectivity and the practices of knowledge and power centered around it. I will explore some important convergences and divergences between their analyses. Besides the obvious differences related to the concepts of desire and pleasure, these also concern the sense of ascetics, the role of psychoanalysis, and contemporary successors to the figure of the priest.

**Biographical Statement:** Sjoerd van Tuinen is Assistant Professor in Philosophy at Erasmus University Rotterdam and Coordinator of the Centre for Art and Philosophy ([www.caponline.org](http://www.caponline.org)). He is editor of several books, including *Deleuze and The Fold. A Critical Reader* (Basingstoke: Palgrave Macmillan, 2010), *De nieuwe Franse filosofie* (Amsterdam: Boom, 2011), *Giving and Taking. Antidotes to a Culture of Greed* (Rotterdam: V2/Nai) and has authored *Sloterdijk. Binnenstebuiten denken* (Kampen: Klement, 2004). Van Tuinen is currently finalizing a book in which he proposes a speculative concept of Mannerism, entitled *Matter, Manner, Idea: Deleuze and Mannerism*. See also: [www.svtuinen.nl](http://www.svtuinen.nl).



# A Philosophy of Film towards a Metaphysics of Time: on its Aesthetic value

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The time is coming when it will hardly be possible to write a book of philosophy as it has been done for so long: 'Ah! the old style...'. The search for new means of philosophical expression was begun by Nietzsche and must be pursued today in relation to the renewal of certain other arts, such as the theatre or the cinema.

Gilles Deleuze, *Difference and Repetition*

In this presentation, I will clarify Gilles Deleuze and Félix Guattari's position towards the creative role that a philosopher has towards the aesthetic function of moving images concerning, in particular, Time and its manifold representations. My analysis towards the moving images will be transhistorical, focusing especially on early cinema and expanded cinema.

Moving images seem to replicate the infinite act of the birth of thought and thus have a considerable philosophical and aesthetic value. Indeed, philosophy and art (along with science) share a common plane of consistency, even if each is inhabited by distinct elements that maintain thriving their connection between elements and planes. Thus, both philosophical concepts and aesthetic images are the heterogeneity of thought. Deleuze and Guattari did not defend a clear autonomy between disciplines; on the contrary, they advocated that "between" disciplines there is an asymmetric resonance oriented by that common "noological" element, which can mutually suggest and stimulate new ways of philosophical and artistic expressions. Philosophy urgently needs a non-philosophical field. That was precisely 1969 *Difference and Repetition's* purpose, as is highlighted in the epigraph - to find those new philosophical ways of expression through drama and cinema, and to deterritorialize philosophy as a becoming-minor.

Consequently, concerning the so acclaimed connection between time and film for example we may ask how and when the moving image ceases to be a mere illustration of Deleuze's metaphysics of time (from *Difference and Repetition* and *The Logic of Sense*) and begins to contribute to his autonomous philosophical thought. This metaphor has a strong impact in all the work done on Deleuze and on Deleuzian studies: but how can we avoid the inevitable trap of applying his conceptual work to new domains and embrace the challenge of a praxis beyond the delimited territories?

**Biographical Statement:** Susana Viegas is since May 2014 an FCT Postdoctoral Research Fellow. She received her Ph.D. in Philosophy from the New University of Lisbon in 2013 with a doctoral thesis on Deleuze's philosophy of film, supervised by José Gil. She was awarded a Ph.D. Fellowship (2007-2011). She is co-editor of "Cinema: Journal of Philosophy and the Moving Image" ([cjpml.ifl.pt](http://cjpml.ifl.pt)) and "Aniki: Portuguese Journal of the Moving Image" ([aim.org.pt/aniki](http://aim.org.pt/aniki)). Her last publications include - Susana Viegas (ed.), "Gilles Deleuze and Moving Images" in *Cinema: Journal of Philosophy and the Moving Image*, N. 6, 2014.



# Combatting Chaos, Struggling against Opinion: Global Warming as Concept?

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The climate change debate in the United States has been caricatured as a rivalry between climate science deniers and apocalyptic environmentalists. While environmentalists cite climate science, the deniers treat global warming as the mere opinion of scientists. These caricatures can be read as attempts to bring a little order to the chaos of 21st-century life. Science and philosophy combat opinion as much as they combat chaos, claim Deleuze and Guattari, explaining that opinion merely shields us from chaos by covering it over with doxa. Unlike opinion, they say, science and philosophy heroically confront chaos by extracting propositions and concepts, respectively. In the case of climate change, science plunges into the threatening chaos and brings back the proposition of human-induced global warming. In contrast, opinion's doxa block global warming from perception, like an umbrella shielding against sun or rain. Following Deleuze and Guattari, if philosophy were to plunge into the chaos of climate, it could bring back a concept of global warming, which would be distinct both from global warming as scientific proposition or as doxa. If "concepts are only created as a function of problems which are thought to be badly understood or badly posed," then the global warming is a concept worth creating, in order to help science combat opinion (What is Philosophy? 16). Plunging into the chaos, Timothy Morton has created the concept of the "hyperobject" as exemplified by global warming. He does so to combat the doxa of climate denial and of apocalyptic environmentalism. Hyperobjects are "things that are massively distributed in time and space relative to humans" (Hyperobjects 1). To produce a concept of global warming as hyperobject is to create a composition, a heterogenesis, an ordering of components, a refrain. The concept sets up "an event that surveys the whole of the lived" and "every state of affairs" (What is Philosophy? 20-21, 34). The concept provides "a little order in ideas," but this requires "a little order in things or states of affairs" (202). The climate is a "thing" in a "state" of physical chaos. If global warming can be produced as a philosophical concept, then will the concept be able to work with the correlated scientific proposition in order to intervene in global warming as a thing or state of affairs? Can the "perpetual in-breeding" characteristic of science and philosophy, as daughters of chaos, effectively confront climate opinion? I have always found What is Philosophy? lacking in politics. That is why I am rereading it alongside Morton, who conceptualizes global warming for use as a tool of political environmentalism.

**Biographical Statement:** Janell Watson is Professor of French at Virginia Tech. Publications include Guattari's *Diagrammatic Thought* (Continuum, 2009) and *Literature and Material Culture from Balzac to Proust* (Cambridge UP, 1999). She is editor of the *Minnesota Review: a journal of creative and critical writing* (published by Duke University Press) and a member of the editorial board of *Deleuze Studies*.



# The greater part of architecture: How intuition makes a better world

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Ethical joy is a correlate of speculative affirmation.

Deleuze's interpretation of Spinoza explains that his triadic epistemology creates an ethological philosophy for life through the 'curious (...) intervention of a type of relative proportion' which suggests that the manner in which we think and act has a substantial impact on the quality and endurance of our existence. This paper sketches connections between Deleuze's expressionist interpretation of Spinoza and a selection of architectural practices implicated in attempts to create more inclusive urban environments. It constructs parallels between Deleuze's critique of Descartes and Robin Evans' assessment of the inadequacies of the predominant architectural epistemology - 'picture theory' - to set out the terms for development of a triadic, expressionist alternative of 'project - process - product'. This triad is used to explore how the third kind of intuitive knowledge of 'intensive essences' enables an affirmative production of ethical joy in architectural practices (of designing, teaching, researching) seeking to make 'adequate ideas and active affects' the greater part of their expressive capabilities.

**Biographical Statement:** Stefan is a Senior Enterprise Fellow at the Manchester School of Architecture (directing the centre for Spatial Inclusion Design-research (cSIDr) alongside the MArch Projects atelier (MSAp)). An architect with a practice specialism in social and environmental sustainability, his research explores the ethics of design.



# State Philosophy and the War Machine

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State Philosophy and the War Machine: This paper will put Hegel's political philosophy into conversation with Deleuze and Guattari's war machine thesis along four axes: a shared understanding of political structure as an assemblage of desire; competing understandings of dialectical and non-dialectical becoming; how moments of semblance in the unfolding of Hegelian right offer points where the war machine can emerge from within State structures; and finally, Hegel's civil servant as the mediating figure within the State in relation to Deleuze and Guattari's metallurgist as the figure who disjunctively relates the State to the war machine. In establishing this exchange, I hope to demonstrate how Hegel's and Deleuze and Guattari's accounts present comparable structures and ambiguities, but with very different priorities surrounding them. While Hegel aims to contain the excessive contingencies and multivalent desires that mark the ideals and institutions of his State's Ethical Life, Deleuze and Guattari seek to use them to problematize the State's purported rationality, and whereas Hegel's political philosophy culminates with Ethical Life as the highpoint and precondition of politics, Deleuze and Guattari show that these same arrangements find their precondition in a fundamental exteriority. Recent scholarship on Deleuze and Hegel has moved beyond the simplistic viewpoint that Deleuze's philosophy of difference has no real relation to Hegel's dialectical thought, and has demonstrated clearly how Deleuze has significant affinities with Hegel even while breaking sharply with him, and, indeed, how Deleuze's and Hegel's projects share many philosophical aspirations. With respect to their political thought, I hope to show that the relation between Hegel and Deleuze and Guattari is that of a disjunctive synthesis, wherein they are intimately intertwined but incapable of full and final resolution. The stark antithesis to Hegel often appearing in Deleuze's and Deleuze and Guattari's rhetoric must be understood in light of this much more complex and subtle connection.

**Biographical Statement:** Nathan Widder is a Professor of Political Theory at Royal Holloway, University of London. He is author of *Genealogies of Difference* (2002), *Reflections on Time and Politics* (2008), and *Political Theory after Deleuze* (2012). He is currently working on a book length study of Deleuze's Logic of Sense.



# In Praise of Serendipity. Toward an Ecology of the Synthetic World

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There we no longer have any secrets, we no longer have anything to hide. It is we who have become a secret, it is we who are hidden, even though we do all openly, in broad daylight.

—Gilles Deleuze, Dialogues

Digitality and digitally supported media of communication—the Internet, in particular—appears to be amid the few technologies ever built by humans that they do not really comprehend. What began as a formal structure of relations guided by a mathematical logic of man-made symbols reserved for communication purposes in the military has developed into a ubiquitous and unendingly enfolded and multifaceted sphere of mental, social, and environmental experimentation of an anarchic nature unparalleled in Western history. Accomplishing the Western metaphysics' perennial dream, digital technology has succeeded in technically tethering all spheres of human existence and activity. Insofar as the twentieth-century rampant expansion of technologies in general stimulated a revival of metaphysical thinking after two centuries of Kantian hangover, I argue—following Manuel DeLanda—that the ontological realm of the digital communication has remained oddly neglected. In the present-day context increasingly determined by a digital plough of humanity's capacity to think and to exist, best observable in the syntheticization of the senses (and, equally, the synthetic sensibilation of machines), it is imperative to explore an ecological dimension of the digital-synthetic code. Assuming the transcendental-empirical dimension and status of the digital, in this paper I propose—bringing together the ontological and ecological perspectives—to look at it as formative of socially (un)/inhabitable virtuality (i.e. augmented reality), and analyze some aesthetic reverberations of its synthet(iciz)ing power. More concretely, I am interested in exploring the ethico-political consequences of managing and governing the rhizome of Big Data under, what I call, "digitalitarianism." Fostering humans' exhibitionistic revelation of their most intimate secrets by promising freedom, democratic communication, and equal distribution of information, the digital (capitalist) system eugenically annihilates exception and expropriates us of privacy. Exposing its foundational pillars, erected upon a rationalist belief in entropic qualities of sensibility and a mathematical techno-manner of overcoming them, I will critically address their eco-aesthetic shortcomings and threats. Positing the digital as a (digital) expression of the virtual, human-technological, involution, I intend to develop an affirmative ecology of our culturally s(t)imulated (functional and practical) addiction to digitally supported virtuality. Infiltrating our body, the digital apparatuses force us to rethink our aesthetic interface with the techno-environment. Responding to the conference theme, I will argue for an educational necessity of recognizing on both an experiential and institutional levels of the emergence of a novel field of (tele)communication based on computational technologies as an alliance of computer science with the arts and humanities. This interdisciplinary area of study is not one that simply applies computer science to arts and humanities projects; it aims to suture the fissure between computing (i.e., science) and its cultural-humanistic (i.e., philosophy), and artistic contexts, challenging us to ask the questions we tend not to ask about the role of computers in our lives. An (un)timely pedagogy can proceed by rediscovering the synthetic power in sensibility, a diabolical capacity of immanent (ontological) creation which opens us to, and welcomes, serendipity, helping us appreciate and passionately experience mystery beyond the hyper-pornographic transparency of the digital code.

**Biographical Statement:** Marek Wojtaszek is a 2014-15 Fulbright Fellow at the University of Illinois at Urbana-Champaign, USA. He is Assistant Professor in the Faculty of International and Political Studies at the University of Lodz, Poland, where he teaches courses on communication and the media, American culture and society, bodies and technologies, men and masculinities. He holds a Ph.D. in the Humanities. His main areas of research and expertise include aesthetics, digital culture, techno-ecologies of space, and the philosophy of Gilles Deleuze. He recently published "In Quest of (Posthuman) Togetherness: Digital Communication and Affective Disconnection" in *Digital Diversities: Social Media and Intercultural Experience* (2014).

DAUGHTERS OF CHAOS



# Molecular Experimentations: (Bio)art, (bio)technology and (bio)semiotics

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In this paper, I will discuss bioart as an embodied practice that experiments with the notion of the body, its materiality and the notion of life in general. Through an analysis of particular works of bioart, I will study Deleuze's and Guattari's intensive notion of the body as a relational and expressive understanding of meaning generation that crosses art, science and philosophy.

Contemporary biotechnological practices which manipulate the body, such as genetic modification, cloning, tissue engineering, present a challenge to traditional notions of the human. These new technologies not only reconfigure the image of the human body, but mostly create relations between bodies and technologies which are said to undermine any presumption of its fixed and autonomous being. Unlike focusing on the human as a main subject of inquiry, post-human theories, mostly following Deleuze and Guattari's thought, pursue to reconceptualise human body manipulation focusing on the nonhuman forms of symbiosis and relationality between the human and the non-human. Particularly, by engaging in an analysis of the body as non-human and non-organic generative force, they rethink the notion of matter and life within philosophical, cultural and biopolitical studies, in a more egalitarian, self-critical and non-essentialist way.

However, the novel relations between bodies and technologies enabled by the life science and biotechnology necessitate not only new theoretical tools, but also new embodied ways of practice and meaning generation. Bioart's engagement with the living body is such an innovative practice which constantly exercises discursive boundaries and disciplinary divisions. In its practice bioart functions between biosemiotics and pansemiotics, which means that it experiments with the notion of life itself and immanent to its production and generation of meanings.

The term bioart refers here to artistic practice that engages with biotechnological tools and employs living materials (cells, tissue or DNA) as its expressive medium. In fact, bioart blurs fixed distinctions between artistic and biological media, as well as between what can be defined as living and artificial, as human and non-human body. It allows us to move beyond the humanities/science opposition and to rediscover spaces of embodied experimentation that goes hand in hand with critical reflection.

In that sense, bioart allows us to actually practice Deleuze's call to think about the body in terms of forces and intensities that make no sense within the binaries such as living/dead, organic/inorganic, sentient/insentient, human/nonhuman. On this account, Dorothea Olkowski called Deleuze's and Guattari's approach to the body "nonhumanistic". The non-humanity of the body that bioart exercises means that the body is constructed through forces and intensities which do not belong to a human alone, as if the human was the only carrier of agency and meaning. Rather, what we call the body is co-constitutive of multiple exterior and interior agencies that belong simultaneously to human and non-human bodies, organic and inorganic. I will discuss how bioart's embodied intervention as a process and minoritarian utterance generates new meanings.

**Biographical Statement:** Agnieszka Anna Wołodźko holds an MA in Philosophy from the University of Warmia and Mazury in Olsztyn (Poland) and an MA in The Philosophy of Art History from Leiden University (The Netherlands). She is currently a PhD candidate in the cultural disciplines at Leiden University investigating ways in which art, by working with living tissue material redefines what the materiality of the body and life is, which in turn influences new modes of meaning production. Her recent publication is "Materiality of affect. How art can reveal the more subtle realities of an encounter," in Rosi Braidotti and Rick Dolphijn (ed.) *This Deleuzian Century: Art, Activism, Life*, Rodopi: Amsterdam/New York, 2014.



# Feminization of the Political

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From Tehran to Cairo, there lies a geographic zone which is known to be, from the Western point of view, in the Middle. But if it is according to major political geography in between, it is also in between from the perspective of minor politics, for it has given birth to our times' political conception of in-betweenness, as manifested during the protest movements and revolutions in the Middle East and Northern Africa in the last decade.

The woman is a subject of politics, which has been silent and overly represented in Western knowledge of the Middle East. She is supposed to be voiceless and move-less. Her form of life has not been disclosed politically, but anthropologically, socially, or in general terms scientifically. Thus she has raised a potential monster in the chaotic layer of invisibility. In a reversal move the political has womanized itself.

In this essay I intend to draw the cartographies of resistance, the autonomous forms of life, which cannot be explained and become visible by modern knowledge on the Middle East. In a negative description of my research, I do not intend to define my essay merely as an anti-type of research, which means against the modernist knowledge of the subject, despite my starting point is a critique of modernist-traditionalist, localist-orientalist perspectives of knowledge. In a positive way, my way of describing the political has a specific assemblage, referring to the affective aspects of constituent power of the multitude and the immanent changes it has undergone. This answer is not the only one, but a dramatization of what cannot be answered directly in the existing structure of knowledge.

I use dramatization method, introduced by Gilles Deleuze through his work on Nietzsche, to describe the dynamism of the movements in Middle Eastern cities, the way bodies performed the ideas, and to see different assemblages of movements and actions inside a movement. Feminization of the political in the Middle East has certainly a powerful dramatic weight in describing the quite subaltern movements in the recent decade of the Middle East. It refers to the feminized/feminizing quality of the political, which does not refer to a specific gender as the subject of politics, but is a dramatic description of the affectionate quality of the political. In other words, it is not about being woman, but becoming woman, as a move against any fixated identity, or established identity politics. Feminization of the political in fact brings back the power of chaos (the virtual field of immanence) to the surface, in order to destroy the actual constituted power of dominant politics.

Feminization of the political refers to the biopolitical aspect of feminization of labor, or affective labor (Hardt and Negri). However, as Hardt and Negri point out, the biopower aspect of such development should also be emphasized. The economic developments which they explain is not identical to the developments to Middle East, but there are similarities which would be mentioned later in the full text of this article. In general what matters is the opening of economic sphere to the creative, performative, affectional, and non-institutional human capital.

**Biographical Statement:** I am a current PhD Sociology student in Bielefeld Graduate School in History and Sociology. The working title of my dissertation, started from April 2014 is "In Search of Alternities: Dramatizing the political in the Middle East". Feminization of the political is a one of the main themes of my dissertation and elaborates on the affective character of the political in the Middle East. My current research in the field of political theory follows a series of other political activities in Iran, including translating and writing books and articles in autonomous websites. Co-translation of a Thousand Plateaus, and a series of book from French philosophers (Bataille, Blanchot, Nancy, etc) are some of the tangible result of such activities.



# From Biopolitics to Biophilosophy, or Life as Becoming-imperceptible

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In this paper I will analyze the notion of becoming-imperceptible which opens up the perspective of non-anthropomorphic, asubjective and pre-individual life. Although Deleuze and Guattari's notion of life is strongly depending on literary examples and seems to be very far away from a political vocabulary, I will argue that it is precisely the notion of becoming-imperceptible which enables us to reformulate the question of resistance to biopower. The notion of becoming-imperceptible means several things. First, it renounces the notions of subject and subjectivity, and replaces them with individuations, haecceities and becomings. Second, it renounces the structuralist model of signification and interpretation and replaces it with the capacity to affect and to be affected. The third level is much more complicated. It proposes the anorganic which can mean either the renunciation of the organic in favor of the inorganic, or the renunciation of the organism as the principle of organization. In this sense to become imperceptible would mean to go beyond the limits of the organizing principle of human perception. Thus the notion of becoming-imperceptible should be related to the notion of the body without organs and the three great strata that it opposes: subjectification, signification, and the organism (Deleuze, Guattari 2004: 176). As far as the organism is the result of organization, renouncing the organism means to oppose the principle of organization, hierarchized domination and exclusion. Thus becoming-imperceptible implies not the subject's dissolution in a soup of haecceities but an escape from the structures of domination and power. As Deleuze points out, "[w]hen power becomes bio-power, resistance becomes the power of life, a vital power that cannot be confined within species, environment or the paths of a particular diagram. (...) Is not life this capacity to resist force?" (Deleuze 2006: 77). In this regard we can claim that Deleuze is creating a philosophy of life or biophilosophy, which, rethought in terms of becoming, multiplicity, and imperceptibility, can be seen as a strong alternative to biopolitical power. If biopolitics operates by making divisions and exclusions, by making decisions about which life is "worth living", by contrast, biophilosophy follows the logic of multiplicities which is all inclusive and non-hierarchic. In other words, it does not have a higher dimension or authority to make such decisions. Against the hierarchies of life erected in modern political philosophy, biophilosophy encompasses the flat plane of immanence, populated with singularities, haecceities, and becomings.

**Biographical Statement:** Audronė Žukauskaitė is senior researcher at the Lithuanian Culture Research Institute and President of the Lithuanian Philosophy Association. Her recent publications include "Ethics between Particularity and Universality" (Deleuze and Ethics, eds. Nathan Jun and Daniel W. Smith, Edinburgh University Press, 2011); "Potentiality as a Life: Deleuze, Agamben, Beckett" (Deleuze Studies, vol. 6.4, 2012); "Intensive Multiplicities in A Thousand Plateaus" (Understanding Deleuze, Understanding Modernism, eds. Paul Ardoin, S. E. Gontarski, Laci Mattison, Bloomsbury, 2014); the monograph Gilles Deleuze and Felix Guattari's Philosophy: The Logic of Multiplicity, Vilnius: Baltos lankos, 2011, and an edited volume Intensities and Flows: Gilles Deleuze's Philosophy in the Context of Contemporary Art and Politics, Vilnius: LKTI, 2011. She also co-edited (with S. E. Wilmer) Interrogating Antigone in Postmodern Philosophy and Criticism, Oxford: Oxford University Press, 2010; Deleuze and Beckett, Palgrave Macmillan, forthcoming; and Resisting Biopolitics: Philosophical, Political and Performative Strategies, Routledge, forthcoming.



A black and white photograph of water with ripples and small white specks. The water is dark, and the ripples are light, creating a textured, circular pattern. The white specks are scattered throughout the water, some appearing as small, bright dots. The overall effect is one of movement and complexity.

# Co-Written Papers

DAUGHTERS OF CHAOS



# Images of Dragons – Sounds of Fire Breathing Horses.

Introducing the rhythms of performativity and sounds to Guattareuze

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We're aiming towards framing a composed image-sound chaosmos. Reflecting the challenge of multidisciplinary research practice, our paper-presentation will confront the image-sound synchresis. Break up traditional conference speech milieus with performative elements and interactive audiovisual dialogue. Our art-chaoid juxtaposition strategies aim to cut a tenuous crack into the rhythms of conventional paper presentations. Visual gestures and speech contradictions can be used to trigger a disconnection between words and images. Although the viewer understands cognitively the separation of the seen and heard stimuli, he shapes the meaning of the images (and sounds) out of an »indiscernibility of the real and the imaginary« (Deleuze 1989) from the initially perceived images and memory.

In our case, images will run parallel with perceived actual sounds. The intermodal associations of images and sound help us to create meaning from isolated stimuli. Michel Chion calls this a synchresis, »the forging of an immediate and necessary relationship between one sees and something one hears at the same time« (Chion 1994). Furthermore, we are cursed to create this necessary relationship although we know that the sensory stimuli do not belong together per se.

Let us »tear open the firmament and plunge into the chaos« (Deleuze & Guattari 1994) of an intermodal perception-association of images, sounds and performative elements representations. To ignore the safety belt of resemblances, contiguity or causality and carve a question mark into the umbrella.

**Biographical Statement:** Jeanine Reutemann, studied animation film, iconic theory, cultural studies and pedagogics, and worked prior to her Ph.D. (Media Sciences) in research projects at the ETH Zurich and the Pedagogic University, Liestal (CH). Short films for e.g. Novartis, WWF, Department of Culture Basel, PRO7/Sat1, Short film Agency Hamburg. Research interests: Cognition Theory, Embodiment Theory, Media Aesthetics, Gesture Theory and Philosophy of the Mind.

Sarah Keusch, is a professional dancer and choreographer. She worked at the City Theatre St. Gallen, Swiss Television SRG, „Schauplatz international“, „Mark & Bein“ and directed projects in Germany, Switzerland and China. Further educational studies in pantomime, ralenti and Kung Fu. Teacher for Urban Dance, Modern, Jazz and Hip Hop at dance schools.

Jeanine and Sarah already worked together for short dance film projects, e.g. End of Green „She's wild“ (2011), Rhythm Police „Ghosttrain“ (2010), NaWay Dance Company (2008).



# WHAT'S THE MATTER – WHERE'S THE MATTER

Transmaterial Configurations and the Museum of Innocence

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While discussing a-signifying semiotics with a diffracting touch on the matters of matter, we wish to encounter the three daughters of chaos in the following way: For the first we will shortly discuss the sign-model for linguistic analysis presented by Louis Hjelmslev (the four dimensions of content, substance, form, and expression), and propose what if Hjelmslev's model could be pushed further in terms of materiality. Secondly, we take up the ways Deleuze and Guattari, in *Mille plateaux* (1980), expand Hjelmslev's theory to cover a larger field of phenomena besides linguistics. The philosophers enhance on the transversality of the notion of matter, but in their understanding, it is not just a question of language but expression in more general terms. For the third, by reading the two Museums of Innocence by Orhan Pamuk – the actual museum in Istanbul, Turkey, and the novel with that title (published originally in 2008) – we end up suggesting an appendix of sorts to the ways in which Hjelmslev on one hand and Deleuze & Guattari on the other theorize about the sign as expressible. Our addendum to the model is 'matter', and the idea of an a-signifying semiotics understood as the adjacent theoretical framework. Pamuk's two Museums of Innocence offer an option to understand the ways in which literature folds into matter; the materialities of language do not merely emerge in word-bodies, rhythms, speeds, style, and so forth. It is matter that makes manifold manifestations in/through literature. Words turn into series of material objects (and vice versa) – becoming-transmaterial – as they are on display in the rooms and floors of the museum. By expanding the notion of the expressible sign we also wish to tackle literature in new ways.

## Biographical Statement:

In her book *Algot Untola ja kirjoittava kone* ("Algot Untola and the Writing Machine", 2013) Kurikka elaborates on deleuzian concepts in order to think literary authorship and author studies anew.

Jukka Sihvonen, Professor of Film Studies, University of Turku, Finland. In his latest book, *Aivokuva, Elokuva, teoria, Deleuze* ("Brain-Images. Cinema, theory, Deleuze", 2013) Sihvonen adapts deleuzian concept formation to the films directed by Kathryn Bigelow and David Cronenberg among others.



# "Nothing succeeds like Excess" – Excess as a ground for political in arts

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The ethos of capitalism is to overcome the old boundaries and to expand into foreign territories. Our contemporary world seems to be the one of excess: too much pollution, too much production, too many impulses, too much poverty, too many references, too much of everything. The semiocapitalistic phase is characterised by its constant circulation of quantifiable and reinvested exchanges that produces further exchanges (Colebrook 2002, 66). As Deleuze insisted on an expenditure and excess that would produce the new as such, not foreseeable or calculable asignifying traits, it is of a key importance to study the aesthetic and political dimensions of the concept of excess.

In its everyday use the concept of excess (greek hubris, lat. excessus) relates to surplus quantity or aberrant behaviour that goes beyond what is usual, normal, or proper. As Deleuze demonstrates in his re-reading of Nietzsche (2002, 19-20) since the ancients the existence has been interpreted and evaluated as excess (hubris). For Plato, the excess generally causes reaction, and produces a change in the opposite direction (in seasons, in individuals, in governments). For Greeks, "a life in excess" (Cynics) is opposed to nature ("the happy medium" of polis).

The right to identify and name the excess carries enormous power, always in favor of the dominant (Altman 1989, 346). According to Sihvonen (1991, 32), excess has three distinct sites: redundancy ("too much"), transgression ("more"), and meditation ("movement"), a complex dynamics between absence and presence, hence forming a strategy of re- and deforming. It seems that the contemporary "excess of life" is so overwhelming that we, instead of embracing the movement embedded in excess, start to limit ourselves and narrow the image of the self into organised patterns of behaviour; we repress the excess, violence and disruptions of life - the creative force and encounters that transgresses the boundaries.

In this joint paper we seek to explore the uses of the concept of excess, drawing e.g. from the works of Deleuze and Guattari, Bataille and Shaviro. What we are after is the interplay between order and chaos, namely the artistic and political implications. The idea of material excess has been explicitly touched upon in literature, but its aesthetic aspects have not been covered in particular (Mandoki 2001, 65). Excess easily appears as an ominous form of chaos, but what more there is to it? What kind of politics could one derive from the excess in arts, e.g. cinema and literature, following the words of Oscar Wilde: "Moderation is a fatal thing. Nothing succeeds like excess."?

**Biographical Statement:** Laura Piippo, MA, University Teacher and Ph.D Student in Literature, University of Jyväskylä, Finland.

Piippo is currently working on her doctoral thesis "Indefinitely identifiable. Repetitive Poetics of Experimentalism in Neuromaani (2012)". In her research she focuses on the experimentalism, poetics and politics of a prominent Finnish novel by Jaakko Yli-Juonikas (b. 1976), mainly through the concepts of repetition and assemblage. Piippo also teaches undergraduate courses in Finnish and Comparative literature, and literary theory. She is part of a Finnish research group "Poetics and Politics of Finnish Experimental Literature", and also active in several Finnish literary and cultural organizations.

Antti Vesikko is a third year PhD student of political science from University of Jyväskylä, Finland. He is working on Deleuze and Guattari oriented doctoral thesis that deals with politics of melodramatic films and minor cinema practices. The main subjects of his study are the films of Finnish director Teuvo Tulio (1912-2000). Currently Vesikko is working on the concepts of excess, faciality, affection-image and close-up.



# topologies of educational policy

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There is extensive use of topology and topological concepts in Deleuze's work, ranging from his argument in *Empiricism and Subjectivity* that justice is topological (1991, p. 43), to his argument in *Difference and Repetition* that the Ego must be "topologically distinguished" from the Id (1994, p. 98), to his argument in *Foucault* that multiplicity "is neither axiomatic nor typological, but topological" (1988, p. 14). In his works with Guattari, topology is used to build concepts such as nomadism, war machines and smooth space (2005, p. 382), as well as the effects of capitalism on identity through representation (1983, p. 241). Our point is that topology, which provided extensive tools for Deleuze, also provides potential for framing seemingly intractable 'problems' surrounding sociality, institutions and governance. For example, Lury, Parisi and Terranova argue that "culture is becoming topological" through the proliferation of diverse practices of "ordering, modeling, networking and mapping that co-constitute culture, technology and science" (2012, p. 5). The emergence of "topological analytics" responds to new topological forms of governance that operate through new configurations of matter and meaning (Ruppert, 2012). This new folded terrain operates through unexpected closeness and proximity, connecting data with body, school with corporation, care with calculation, so that finely textured networks become smooth and striated spaces, where "topological rationality participates in and renews the specificity of the material and the sensuous" (Lury, Parisi, & Terranova, 2012, p. 28).

In this paper we will engage with the possibilities of topology to theorise globalizing education policy, including interactions between testing regimes, data infrastructure and the folding of 'space' in 'local' classrooms that produces connected surfaces for global assessments. In this, education policy is the disciplined practice of ordering chaos, or more specifically for this paper, of taming multiplicity through linear temporal and spatial representation. To understand and explain the spatio-temporality of education policy, we will turn in this paper to particular tools from topology, tapping that "problematic science that concerned the property of geometric figures that remain invariant under transformations such as bending or stretching" (Smith, 2006, p. 151). In this we follow the method of Deleuze and Guattari (2005) in exploring the nature and relationship between smooth and striated space. For Deleuze and Guattari, topology allows one to reconsider spatial and cultural practices as part of a patchwork of distinct territories, each powered by undulating lines that operate according to different material conditions. If we consider education policy as topological, a number of possibilities emerge. Firstly, it allows us to see policy, not simply as a static, discrete technology of government and governance, but as the flow of forces across a (policy) surface. Secondly, we can follow the flows and forces associated with globalisation, and the ways that these interact with national habits of policymaking and are further mediated by the patchwork of local spaces that Reimann theorised as the manifold. Thirdly, it allows us to consider policy and policymaking as it becomes a bounded continuous figure that continues to work with, through and on other such figures across the policy surface. In this presentation, we deploy particular topological concepts as devices that reconfigure the policy terrain.

**Biographical Statement:** Greg Thompson is Senior Lecturer in the School of Education at Murdoch University. He is currently an Australian Council Research Fellow investigating the effects of large-scale testing regimes on school communities. He is the Associate Editor of *Discourse Studies* in the *Cultural Politics of Education*, series editor for the Australian Association of Research in Education's book series *Local/Global Issues in Education* (Routledge) and has written articles on Deleuze and education policy.

Elizabeth de Freitas is Associate Professor in the Ruth S. Ammon School of Education, at Adelphi University, NY, U.S and Visiting Research Fellow at Manchester Metropolitan University, UK. She is the co-author of *Mathematics and the body: DAUGHTERS OF CHAOS in the classroom* (Cambridge University Press) and co-editor of *Opening the research text: Critical insights and in(ter)ventions in mathematics education* (Springer Verlag), as well as numerous articles on Deleuze and education.





"I am a creature of the mud, not the sky."

(Haraway)

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diary of the Academy of Science Austria

Fair-Trade, organic food, recycling ... today "green thinking" seems to be omnipresent. But it seems that sadly enough the ecological concerns are all too often not more than capitalistic "green washing" or part of a conservative and reactionary "back to nature" attitude. Based on the thoughts of Deleuze and Guattari, especially Guattari's concept of the Three Ecologies, we want to plea for a (re)politicising of ecological and environmental issues. Guattari emphasizes that every ecological struggle must also be understood as a political struggle, and vice versa. Therefore environmental justice has to acknowledge the importance of democratic participation (gender, race, etc.), distribution of common properties and resources on a global scale (north-south) as well as distribution of environmental pollution (for example: landfills in poor neighbourhoods and the global south).

As we see, environmental movements are neither political nor emancipative automatically. Therefore we think that it is crucial to develop critical approaches to intervene in the complex field of global environmental as well as social injustices. This struggle cannot be a defensive one, but has to be active and offensive in questioning capitalistic as well as sexist and racist practices. As Guattari already stated in 1989: "In the future much more than the simple defence of nature will be required; we will have to launch an initiative" (Three Ecologies, 66).

In our paper we want to sketch this critical approach based on the theories of Deleuze and Guattari. The concept of becoming-minoritarian, that Deleuze and Guattari developed, seems to be the perfect tool to deal with this complex problem of socio-political-environmental assemblages and especially new environmental initiatives, movements and practices. Becoming-minoritarian suggests to focus not only on the repressed but also on the displaced, therefore to 'become' means also to make things and people visible and to rebel.

Following this theory we want to introduce our concept of becoming-compost. It is a metaphor for complex nature-culture intra-actions (Barad) in which trash, and especially thrown-away rotting food becomes useful again. Our capitalistic societies are throwaway societies, producing trash on a never before seen scale, but at the same time they are hiding the trash, trying to make it invisible (by shipping the trash to the global south or to poor neighbourhoods). Becoming-compost/trash means not only to recycle and reuse trash but also to make the amount of trash visible.

The figure of the dumpster-diver is not only an intrinsic part of current social movements (by gathering food for the squatting communities) but more importantly it represents the livelihood of millions of poor people living in and on the trash of our wealthy societies. Thinking about these minorities in our global throwaway, environmental-polluting societies focuses not only on environmental but also on economic and social questions and shows how all three ecological levels are intertwined and how important it is to (re)-politicise environmental movements.

**Biographical Statement:** Nina Aukenthaler studied biology at the University of Innsbruck and gender studies and social ecology at the University of Vienna. At the moment I'm working on the question of gender in social-ecological research.



# topologies of educational policy

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There is extensive use of topology and topological concepts in Deleuze's work, ranging from his argument in *Empiricism and Subjectivity* that justice is topological (1991, p. 43), to his argument in *Difference and Repetition* that the Ego must be "topologically distinguished" from the Id (1994, p. 98), to his argument in *Foucault* that multiplicity "is neither axiomatic nor typological, but topological" (1988, p. 14). In his works with Guattari, topology is used to build concepts such as nomadism, war machines and smooth space (2005, p. 382), as well as the effects of capitalism on identity through representation (1983, p. 241). Our point is that topology, which provided extensive tools for Deleuze, also provides potential for framing seemingly intractable 'problems' surrounding sociality, institutions and governance. For example, Lury, Parisi and Terranova argue that "culture is becoming topological" through the proliferation of diverse practices of "ordering, modeling, networking and mapping that co-constitute culture, technology and science" (2012, p. 5). The emergence of "topological analytics" responds to new topological forms of governance that operate through new configurations of matter and meaning (Ruppert, 2012). This new folded terrain operates through unexpected closeness and proximity, connecting data with body, school with corporation, care with calculation, so that finely textured networks become smooth and striated spaces, where "topological rationality participates in and renews the specificity of the material and the sensuous" (Lury, Parisi, & Terranova, 2012, p. 28).

In this paper we will engage with the possibilities of topology to theorise globalizing education policy, including interactions between testing regimes, data infrastructure and the folding of 'space' in 'local' classrooms that produces connected surfaces for global assessments. In this, education policy is the disciplined practice of ordering chaos, or more specifically for this paper, of taming multiplicity through linear temporal and spatial representation. To understand and explain the spatio-temporality of education policy, we will turn in this paper to particular tools from topology, tapping that "problematic science that concerned the property of geometric figures that remain invariant under transformations such as bending or stretching" (Smith, 2006, p. 151). In this we follow the method of Deleuze and Guattari (2005) in exploring the nature and relationship between smooth and striated space. For Deleuze and Guattari, topology allows one to reconsider spatial and cultural practices as part of a patchwork of distinct territories, each powered by undulating lines that operate according to different material conditions. If we consider education policy as topological, a number of possibilities emerge. Firstly, it allows us to see policy, not simply as a static, discrete technology of government and governance, but as the flow of forces across a (policy) surface. Secondly, we can follow the flows and forces associated with globalisation, and the ways that these interact with national habits of policymaking and are further mediated by the patchwork of local spaces that Reimann theorised as the manifold. Thirdly, it allows us to consider policy and policymaking as it becomes a bounded continuous figure that continues to work with, through and on other such figures across the policy surface. In this presentation, we deploy particular topological concepts as devices that reconfigure the policy terrain.

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# Notes on a Pedagogy for Dark Times

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We are increasingly called to navigate dark times. Enlightenment articles of faith, which provided a compass for navigating previous periods of uncertainty, have given way to political short-termism, an inability to imagine post-capitalism and a folk politics of sustainability. These passive responses to dark times avoid direct engagement with crises in environmental, mental and social ecologies that may well have passed beyond a tipping point. As we stare into the abyss of ecosystem collapse, we have seen movements emerge such as the Dark Ecologists and Accelerationists, who are asking new questions about how to go forward in times when it is difficult to be optimistic about the future. While we do not necessarily share all of the views held by these groups, the rise of these movements suggests the need for a "symptomology" that grapples with how we might create new subjectivities, new social relations and new environments. Relatedly, we are also struggling with how to respond when asked to talk about the future of education as academics, who are called on to advise groups of graduate students about their career prospects in institutions that are becoming less hospitable to careful, critical scholarship. And yet we persist, perhaps partly because our tendency is to retreat into the safety of the institutional embrace. What does it mean to be pedagogical when belief in the progress and viability of the university wavers?

The German theorist of Bildung, Klaus Mollenhauer (2014), poses the following questions as a beginning point for pedagogical thought: Why do we have a younger generation? And who do we want this generation to become? In dark times, when younger generations can fairly expect standards of living to deteriorate in response to ecological (environmental, social, mental) changes, we must revisit these questions. If pedagogy begins with questions that anticipate an optimistic relation to the next generation, what happens to pedagogy, and all that constitutes education, when this optimism wanes? Pedagogy, that Royal science that wraps virtuality within enlightenment codes and order-words, must be thought anew in the dusk light of the Anthropocene. While this seems to present us with a despondent view of the future, we argue that new faith in immanent processes of learning may well open us to an ethico-aesthetics for navigating and narrating dark times with no guiding star. This paper will examine how the discipline of pedagogy might be rethought in order to produce new epistemic, political and economic formations. As Deleuze and Guattari suggest, through such conceptual work we might take up the task of the '... far-seer [who] will abandon his or her segment and start walking across a narrow overpass above the dark abyss, will break his or her telescope and depart on a line of flight to meet a blind Double approaching from the other side' (Deleuze & Guattari 1987: 202).

**Biographical Statement:** Sam Sellar is a Postdoctoral Research Fellow in the School of Education at the University of Queensland. Sam draws on social theory and philosophy to study education policy and pedagogy. He is currently involved in projects investigating international and national large-scale assessments, new accountabilities in schooling and working pedagogically with the aspirations of young people. He is Associate Editor of two journals: *Critical Studies in Education* and *Discourse: Studies in the Cultural Politics of Education*.



# Deleuze, Guattari, and the deterritorialization of strategy

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Iain Munroe and Thales Torkild

Perhaps it should be no surprise that the philosophical-political concept-tools of Deleuze and Guattari are being picked up and appropriated by numerous protagonists of the capitalism that they so eloquently critiqued in the two volumes of *Capitalism and Schizophrenia*. In few places is this co-optation so obvious as in the social science/business discipline of strategic management research, where 'smooth space', 'the rhizome', 'the nomadic' and 'the event' are harnessed and exploited for purposes of organizational creativity, change and renewal within the limits of contemporary capitalism (see e.g. Chia 1999; Hjorth 2007; Chia & Holt 2009; Kristensen et al. 2014 - Nigel Thrift's work in geography is evident of a similar trend).

In this paper, we critique these de-politicized mis-readings of Deleuze and Guattari, and mobilize Deleuze and Guattari's heterodox Marxism and nomadism to examine the deterritorializing and semi-chaotic forces of production, distribution and consumption that challenge capitalism from within. Thus, we join recent attempts to revivify Deleuze and Guattari's relationship with Marx (see e.g. Choat 2009; Jain 2009; Smith 2011).

Doing so, we re-invoke the issue of free-of-charge content in the music industry and the media industry to explore how the schizophrenia of capitalism is currently played out: As the business strategists of these industries seek to overcome the limits of capitalism by trying to capture the values generated for free by nomadic meshworks of aberrant operators, they end up (a) reinforcing these same limits through reterritorializing efforts such as pay sites and legal battles against internet pirates, or (b) taking capitalism to its own limit by participating in the absolute deterritorialization of capital that is facilitated through free-of-charge content. Whilst acknowledging that the nomadism of aberrant operators within and beyond the fields of music and media production is not free of territorial constraints, we argue that their value-creation overflows the limits of capital to such an extent that their business strategy 'followers' will always be miles behind.





Consequently, the rhizomes and nomadisms that the strategic management literature hi-jacked to ground their gesture towards laissez faire liberalism becomes about as stable as quick sand. But more importantly, the Marxist-nomadic movements that we are sketching in this paper challenge established forms of organization in the political economy of contemporary capitalism. Indeed, in the strategic terms of Deleuze and Guattari, they bear witness to how we can "deterritorialize the enemy by shattering his territory from within" (1988: 412). Hence, they might help us clear the ground for a new socius, 'the new earth', the very condition for a free society.

This paper, then, aims to speak to the conference call by (i) interrogating the powers and problems of cross-disciplinary engagement with Deleuze and Guattari at the interstices of philosophy and social science research, (ii) exploring currents of life and labour that seep through the cracks of the capitalist social order, and (iii) pointing to the novel forms of social life that might emerge out of this 'chaosmosis'.

**Biographical Statement:** Torkild Thanem is Professor of Management & Organization Studies, Stockholm Business School, Stockholm University. Torkild has a long interest in the works of Deleuze and Guattari. His publications include articles on the body without organs as a force of non-organizational desire (in *Culture and Organization*, 2004), on the positively monstrous aspects of becoming-other in organizational life (in *Organization*, 2006), on how organizations are preceded and exceeded by social multitudes and a virtual ontology (with Stephen Linstead in *Organization Studies*, 2007), and on the nomadic movements of homeless people (in *Organization*, 2012). Torkild edited the special issue of the organization studies journal *Tamara* on the topic of Deleuze and Organization Theory (2005), which includes an interview with John Protevi and the openly anti-Marxist Manuel DeLanda. In his book *The Monstrous Organization* (2011), Torkild rejects DeLanda's social theory of assemblages 2.0 for a theory of assemblages 1.0 closer to Deleuze and Guattari's original. In a recent piece on the affective ethics of Spinoza, Torkild buggers the false dichotomy that Deleuze-Spinoza erects between life and order, bodies and organization (with Louise Wallenberg in *Organization*, 2014).

Iain Munro is Professor of Leadership and Organization at Newcastle Business School, Newcastle University. Iain has a long interest in the works of Deleuze and Guattari, and his publications include a number of texts where he engages with their work:

Maréchal G, Linstead S, Munro I. The Territorial Organization: History, Divergence and Possibilities. *Culture and Organization* 2013, 19(3), 185-208.

MacKay B, Munro I. Information Warfare and New Organizational Landscapes: An Inquiry into the ExxonMobil-Greenpeace Dispute over Climate Change. *Organization Studies* 2012, 33(11), 1507-1536.

Munro I. Nomadic Strategies in the Network Society: From Lawrence of Arabia to Linux. *Scandinavian Journal of Management* 2010, 26(2), 215-223.

Munro I. *Information Warfare in Business: Strategies of Control and Resistance*. London: Routledge, 2005.

Munro I. Non-Disciplinary Power and the Network Society. *Organization* 2000, 7(4), 679-695.





Panels

DAUGHTERS OF CHAOS



# The smallest interval is always diabolical

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This paper explores Deleuze's reading of Spinoza's geometric method, focusing on how Spinoza incorporates mathematics into the Ethics. "The geometric method," claims Deleuze (1988), "ceases to be a method of intellectual exposition; it is no longer a means of professorial presentation but rather a method of invention." (p.13). Ironically then, Spinoza deploys a geometric method that appears on its surface to be enthralled to a Euclidean and axiomatic image of mathematics, an image and associated practice that actually forestalled the dangerous methods of indivisibles that had been in circulation long before Leibniz (Alexander, 2014). As Boyer (1959) describes, the early stages of the calculus were awkwardly "bound up with concepts of geometry ... and with explanations of ... the infinitely small" (p.11). While making claims about finite geometric quantities, Leibniz and others were operating on and with infinite sequences generated through the repeated act of cutting an interval so as to produce "the smallest possible intervals or differentials." (p. 12). The very idea of a smallest interval that could not be further dissected seemed paradoxical to many scholars. Deleuze and Guattari (1987) describe the infinitesimal as always "diabolical" because it undermines the atomism and fixity of individuals, and binds content with expression through infinite variation (p. 109). This paper explores how the diabolical infinitesimal haunts Spinoza's ethics.

In a now infamous 1676 letter, Spinoza presents a geometric example to support an argument about infinity. The example has become a source of inventive speculation, as various philosophers - including Deleuze - have used this example to make sense of Spinoza's Ethics. Deleuze uses the example to argue that the metaphysics of the Ethics is crucially linked to the infinitesimal. As Duffy suggests, "According to Deleuze, the most simple bodies of Spinoza's Ethics correspond directly to the infinitely small differentials of the geometric example in Letter XII" (p. 69). For Deleuze the relational ontology of Spinoza corresponds to the differential relationship as articulated by Leibniz in his development of the infinitesimal calculus. Thus Spinoza, according to Deleuze, shows how mathematics is central to ethics. If, however, mathematics is seen more often as a kind of "order word", the task is not simply to elude this order-word, but to "draw out the revolutionary potentiality of the order-word." (Deleuze & Guattari, 1987, p. 110). This paper delves into the revolutionary potential of mathematics in relation to Spinoza's ethics.

ng arts and media and the use of movement as an analytical tool in music and dance research.

**Biographical Statement:** Elizabeth de Freitas (defreitas@adelphi.edu) is Professor at the Education and Social Research Institute, Manchester Metropolitan University. She is the co-author of *Mathematics and the body: Material entanglements in the classroom* (Cambridge University Press) and co-editor of *Opening the research text: Critical insights and in(ter)ventions in mathematics education* (Springer Verlag), as well as numerous articles on cultural studies of mathematics.



# Deleuze and the conceptualizable character of mathematical theories

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In characterising his understanding of what a mathematical concept is, Deleuze draws upon the mathematical philosophy of Albert Lautman and one of Lautman's contemporaries Jean Cavailles. According to Deleuze, a mathematical concept is the conceptualizable character of a mathematical theory, however, his account of mathematical theories, indeed his account of mathematics, is much broader than what is usually meant by these terms. Mathematics is more than just the sum of its theories, and mathematical theories are more than just the proofs upon which the theories are based. For Deleuze, the mathematical problems that theories are solutions to retain their relevance to the theories not only as the conditions that govern their development, but also insofar as they can contribute to determining the conceptualizable character of those theories. Deleuze presents two examples of mathematical problems that operate in this way. One formal: Galois's group-theoretic proof of the solvability of higher degree polynomial equations. Galois proved that, despite some specific quintics actually having solutions, it was impossible to construct an algebraic formula that solved all quintics. And one informal: Poincaré's qualitative theory of differential equations which develops the concept of an essential singularity. The different kinds of essential singularity are determined by virtue of the observed trajectories of variables across a potential function, rather than by a formal mathematical proof. The diagrammatic representation of essential singularities, which are determined in relation to the problem of the representation of meromorphic functions, remains only intuitive. The question of the solvability of quintics and the diagrammatic representation of essential singularities are each examples of mathematical problems, the conditions of solvability of which are immanent to the problems themselves. Deleuze considers these mathematical problems, and the mathematical concepts derived from them, to be characteristic of a more general theory of mathematical problems, and he traces its development through the history of mathematics drawing upon the work of Karl Weierstrass, Henri Poincaré, Bernhard Riemann, and Hermann Weyl. It is by providing an account of this history and of its significance to the work of Deleuze that an account of what a mathematical concept is for Deleuze will be developed in this paper.

**Biographical Statement:** Simon B. Duffy is a Senior Lecturer at Yale-NUS College, Singapore. His current research interests include: Deleuze's engagement with the thinkers of the early modern period, specifically Spinoza and Leibniz; and, the implications of certain developments in the history of mathematics for Deleuze's project of constructing a philosophy of difference. He is the author of *Deleuze and the History of Mathematics: in defense of the new* (Bloomsbury, 2013) and *The Logic of Expression: Quality, Quantity and Intensity in Spinoza, Hegel and Deleuze* (Ashgate, 2006). He is editor of *Virtual Mathematics: The Logic of Difference* (Clinamen, 2006), and co-editor with Sean Bowden of *Badiou and Philosophy* (EUP, 2012). He is translator of Albert Lautman's *Mathematics, Ideas and the physical real* (Continuum, 2011). He has also translated a number of Gilles Deleuze's Seminars on Spinoza.



# Diagrams of Chaos: Sha Xin Wei and Deleuzian Mathematics

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In *Poiesis and Enchantment in Topological Matter*, Sha Xin Wei's 2013 book with MIT Press, philosophies of material ontogenesis in Whitehead, Simondon and Deleuze are coordinated with a variety of projects in art, media theory and cultural studies. Modes of gestural expression and experimental interaction in such contexts are interpreted by Sha in light of systems dynamics that are most readily modelled mathematically by topology rather than arithmetic, analysis or metric geometry. Indeed, Sha's overall argument aims to reorient mathematical models of cultural, economic, social and political phenomena through the use of non-metric topological structures and continuous ontogenetic processes. The present paper argues that Deleuze's philosophical method of apprenticeship and his distinctive understanding of mathesis may be clarified and refined on this basis and that the method of what Sha calls a "microphenomenology - free of ego and anthropocentrism and indeed free of fixed, a priori objects" may be applied constructively in the context of a Deleuzian mathematical pedagogy. It is argued that a creative and flexible yet potentially quite mathematically rigorous usage of diagrammatic methods in the learning and teaching of mathematics is capable of both investigating and instantiating ontogenetic models, in other words, of charting inquiry in a manner that is immanent to its own subject-matter. The domain of mathematics thus appears as transformed from an abstract, representational discipline to a species of rigorous, constructive praxis. In particular, the diagrammatic notation that emerges naturally in category theory becomes itself transformed into material for practical experimentation and creative extension in a Deleuzian mode. Formal exactness and mathematical precision no longer appear as opposed intrinsically to experiential processes of hypothesis-formation and testing nor to concrete immersion within contexts of ungoverned complexity. Correctly understood, the ramifications of this view of Deleuzian philosophical method extend well beyond the narrow sphere of mathematical pedagogy and inflect diverse aspects of Deleuze's thought and its usages. In particular, this view clarifies how Deleuze's concepts can function as "anexact yet rigorous" operators in a variety of domains.

**Biographical Statement:** Rocco Gangle is Associate Professor of Philosophy at Endicott College, USA. His articles have appeared in *Synthese*, *Angelaki*, *Journal of Applied Logic*, *Philosophy Today*, *Political Theology*, *SubStance*, and *The Logic Journal of IGPL* among other journals, and he is the author of *Francois Laruelle's Philosophies of Difference: A Critical Introduction and Guide* (Edinburgh University Press 2013) and *Diagrammatic Immanence: Category Theory and Philosophy* (Edinburgh University Press, forthcoming 2015). With Gianluca Caterina, he directs the Center for Diagrammatic and Computational Philosophy.



# Becomings of Mathematics

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The prevalent uses of the word "concept" in our culture can be traced back, among many other paths, to Aristotle's taxonomic use of 'genre' and 'species'. Against a tree-diagram background, with nodes from which branches bifurcate towards other nodes originating thinner branches, entities – anything that is – are located in proper nodes, such as human beings located in a node derived from 'animal' and bifurcated towards 'rational.' Each node encompasses a class of entities defined by a chain of genre-species. A class is constituted by "blocking" further bifurcations underneath; for example, the class of human beings is constituted by brushing aside such bifurcations as 'male/female,' 'adult/child' and infinite others. Each class correlates to a 'concept.' The web of predications proper to the entities of a certain class forms its concept.

This paper draws on Deleuze's efforts to generate alternative approaches to this pervasive image of a concept. Granting that this arboreal image of concepts does "work" to address common issues, Deleuze highlights its superficiality and frequent thought-impooverishing blockages. A major instance of such blockage is the exclusion of the becoming of entities. Entities show up in this or that node without traces of their birth, genesis, or struggle to be there. Another blockage is the split up between the design of the arboreal diagrams and the actual empirical entities that populate them. The arboreal diagram seem to emanate detachedly from the things it organizes, such as the categories of "rationality" and "animality" needed to be given a priori, in order to properly define one of us as a human. The aim of this paper is to contribute towards an image of (mathematical) concept in which these two blockages – the exclusion of becoming and the split between general categories and particular instances – are lifted.

This paper builds on Simondon's account of the genesis of a crystal as a means of rethinking the nature of mathematical concepts. Stepping back from the being of a crystal as fully existing somewhere at a certain time, Simondon traces its genesis by conjuring up a supersaturated solution precipitating around one or more "seeds" immersed in it. The becoming of a crystal arises from open-ended encounters between a supersaturated solution and a set of seeds. It is crucial that these encounters are open-ended rather than deterministic. They are open ended because countless aspects participate, no matter how slight, and have unpredictable potential to shape the future crystal. In addition, the growth of a crystal goes by spurts unleashed by local dislocations; around each dislocation a degree of local "disorder" propagates. Mathematical concepts then, like crystals, grow in a supersaturated medium animated by encounters with seeds and dislocations.

**Biographical Statement:** Ricardo Nemirovsky is professor at the Mathematics Department of San Diego State University. He has directed educational projects in Argentina, Mexico, and USA. His teaching includes courses on theories of learning, projective geometry, complex functions, and educational technology. He is conducting research and theory development on the interplay between embodied cognition, affects, and mathematics learning. An important part of this work focuses on the synergy between art and mathematics.



# The Bastard Fourth Daughter: Deleuze & the Possibility of Filmic Concepts

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This talk investigates ambiguities in Deleuze's conception of the cinema-philosophy-concepts relation. It argues that the poetic shift at the end of *Cinema 2*, from "what is cinema?" to "what is philosophy?", entails a skip over some important loose ends regarding how cinema, philosophy, and concepts relate. Certain philosophy-driven films appears to have become too much of a complication for the question of the specificity of philosophy. A few years later, with the publication of *What is Philosophy?*, Deleuze clarifies the specificity of philosophy in relation to (science and) art. But cinema is now conspicuously missing from the discussion (except for a couple of references). This talk will investigate and juxtapose Deleuze's different statements about the cinema-philosophy-concepts relation - in and around the cinema books and in *What is Philosophy?* - in order to 1. show how certain films, as Deleuze himself conceives of them, disturb his definition of the specificity of philosophy (much more radically than the affects and percepts of "art"), and 2. how this disturbance can be used to open new lines of thinking about what a philosophical conceptual practice could be.

**Biographical Statement:** Jakob Nilsson is a researcher in film studies at Stockholm University. He teaches also at Södertörn University and at Linnaeus University. Recent publications include articles in *Cinema: Journal of Philosophy and the Moving Image*, in *Cinema & Cie. International Film Studies Journal*, in *Journal of Aesthetics and Culture*, and in *Rhizomes*, as well as the edited volume *Foucault, Biopolitics, and Governmentality* (ed. with Sven-Olov Wallenstein, 2013).



# Concepts and the interference of Literature

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This talk will investigate the question of literature as a possible "material" for philosophical thinking understood as the art of creating concepts. If philosophy necessarily must do what it does in relation to art (and science), how are we to understand this relation from the point of view of the practice of philosophy, as determined by the new image of thought proposed by Deleuze? There is a distinct tension in Deleuze's thought regarding this matter, relating to the question of the autonomy of philosophy and the determination of philosophical creation as essentially heterogenous, which I in this talk wish to address by way of Deleuze's readings of Leibniz.

**Biographical Statement:** Johan Sehlberg is a doctoral candidate in philosophy at Södertörn University. He is also a translator of works by, among others, Michel Foucault and Édouard Glissant.



# Concepts and Constellations

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The talk will investigate some possible connections between Adorno's idea of the concept as constellation, and Deleuze's claim that philosophy is the task of creating concepts. In both cases, I will argue, this philosophical act is performed on a raw material that itself is not necessarily part of the philosophical canon: politics, art, the sciences, but also features of personal experience, although not in the sense of something merely subjective. Furthermore, this creation has a close affinity to art, in the sense that it entails a moment of poiesis, of bringing forth something which does not exist previously: it does not propose a solution to an already given problem, but rather the position of a new problem. Beyond the difference in vocabularies, the clash, but in this also the possibility of a philosophical exchange, between the two conceptions lies in their respective understanding of the time of the concept: Adorno's negative dialectic wants to free the "inner historicity" of concepts by relocating them in the complex socio-historical milieu in which they originated, without reducing them to their origin, while Deleuze's quest bears on their inner virtual time, which severs them from their original context in order to restore a transformation capacity with respect to the future.

**Biographical Statement:** Sven-Olov Wallenstein is the editor of Site ([www.sitemagazine.net](http://www.sitemagazine.net)), the translator of works by Baumgarten, Winckelmann, Lessing, Kant, Hegel, Frege, Husserl, Heidegger, Levinas, Derrida, Deleuze, Foucault, Rancière, Agamben, and Adorno, and the author of numerous books on philosophy and aesthetics. Recent publications include *Biopolitics and the Emergence of Modern Architecture* (2009), *Svar på frågan: Vad var det postmoderna?* (ed. 2009), *Swedish Modernism: Architecture, Consumption and the Welfare State* (ed. with Helena Mattsson, 2010), *Nihilism, Art, Technology* (2011), *Edmund Husserl* (ed. 2011), *Aisthesis: Estetikens historia del 1* (ed. with Sara Danius and Cecilia Sjöholm, 2012) *Translating Hegel: The Phenomenology of Spirit and Modern Philosophy* (ed. with Brian Manning Delaney, 2012), *Foucault, Biopolitics, and Governmentality* (ed. with Jakob Nilsson, 2013), and *Heidegger, språket och poesin* (ed. with Ola Nilsson, 2013). Forthcoming in 2015: *Architecture, Critique, Ideology: Essays on Architecture and Theory*, and *Madness, Religion, and the Limits of Reason* (ed. with Jonna Bornemark).



# "Of Words and Worlds: Deleuze and Minors"

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When it comes to children, we all too often witness the tendency to group all children under one common denominator: "the child." This noun phrase seems to stand for all those set to perform under it. While it has become offensive to talk about the "gay," so Susan Honeyman, it is still acceptable to speak of and for "the child." This grouping, so Honeyman, "reveal[s] a deeper obstacle": "in recognizing that we are presumptuous in our construction of childhood, we seem to excuse ourselves from the need to radically alter our rhetoric and thought" (Elusive Childhood 10).

This paper turns to this adult refusal to change the ways adults speak of and for children. Through Deleuzian philosophy, this paper turns to processes that dismantle the molarity of "the child" and that provoke a continuous world-making and word-making that displaces the teleology of "growing up" from child to adult. I turn to J. M. Barrie's Peter Pan and Lewis Carroll's Alice in Wonderland to explore such a worlding and wording to argue that the all too distant and foreign worlds to which so many childhood characters embark are not to be found in far away lands, but rather continue to emerge within the worlds we live in and the words we live by.

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Honeyman, Susan. *Elusive Childhood: Impossible Representations in Modern Fiction*. Columbus: The Ohio State UP, 2005. Print.

**Biographical Statement:** Markus P.J. Bohlmann is a professor of English at Seneca College, Toronto. He is the coeditor of *Monstrous Children and Childish Monsters: Essays on Cinema's Holy Terrors* (McFarland 2015), with Sean Moreland, and he is on the editorial board for *Red Feather Journal: An International Journal of Children's Popular Culture and Children and Youth in Popular Culture*.



# Little Hans and Pedagogies of Heterosexuality

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Addressing his people in an ironic quest to find himself, Oedipus, the man who murdered his father, implores his subjects to: "Hear what I have to say and treat your own disease - then you may hope to find relief from your distress" (2007: 15). The meta-textual prophecy of these words was given an enduring dimension by Freud's study of Little Hans. Here we find the resources through which Oedipus became located specifically in the words and acts of young, largely white Western subjects. 'Phobia in a Five Year Old Boy [Little Hans]' is Freud's recounting of a father's close observation of his son's sexual life, which extends across a number of years. While Freud himself declares quite plainly that he thinks Hans is neurotic (2008: 114) and that his case is not able to be applied elsewhere (2002: 84), Hans, or at the very least, echoes of Hans, populate the pages of *Anti-Oedipus*, *A Thousand Plateaus* and *The Logic of Sense*. Deleuze's essay 'What Children Say' in *Dialogues* can also be read as providing a political-philosophical response to Freud's statement that: "the unreliability of what children say is derived from the power of their fantasy" (2002: 85).

More broadly, Hans can be employed to both contextualize Deleuze's writings on childhood sexualities in terms of Freud's project on infantile / childhood sexuality, which Steven Angelides (2004: 143) suggests characterises Twentieth century, popular Western approaches to child sexuality, and to consider some possible limits to Deleuze's thinking about children. While, at times (especially in his work with Guattari in the *Capitalism and Schizophrenia* books), Deleuze wants to advance a politically liberal idea of childhood sexuality through the figure of Hans, his work in *The Logic of Sense* on boyhood is less progressive than one might take his politic of the child to be.

**Biographical Statement:** Anna is Head of the PhD in Arts and Learning at the Centre for The Arts and Learning, where she leads the research collaborations of an interdisciplinary team of practitioners and researchers. Anna has developed a philosophically informed, cultural studies approach to youth arts as a subcultural form of humanities education. Through developing a concept of little public spheres, her recent book 'Youth, Arts and Education' theorises young people's creative practices as a form of civic participation. Her 2009 book 'Unimaginable Bodies' creates a Spinozist concept of an open body, an assemblage of affects made through collaborative arts practice that breaks apart dominant medical and social codings of young people with disabilities. Anna also researches and publishes on masculinity. She is interested in the politics and aesthetics of masculinity read as embodied critique of institutionalized patterns of hegemony. Her 2006 book 'Masculinity Beyond the Metropolis' is a global ethnographic study of the lives of young men in 'out of the way' or hard to reach places. The book considers ways the everyday lives of these boys are mediated by global scapes of media production and consumption, economic globalisation, generational change, spatial and temporal configurations of subjectivity. Anna has edited a number of collected works - recently she published an anthology on pedagogy, media and affect called 'Disability Matters' which explores how ideas and experiences of disability come to matter across assemblages of media, through vectors of affect and experiences of pedagogy. Other collections and publications are listed on the 'publications' page. Anna teaches and supervises in the areas of arts practice, youth culture, masculinity, the cultural politics of schooling and aesthetics.



# From clock-time to child-time, from Chronos to Aiôn: time travelling with Deleuze in children's literature

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Children's literature is rich with complex temporal structures, from texts dominated by circular time in which characters are brought back to their place of origin at the end of the text, to texts which bend and warp linear progressions of time or have multiple time streams running in parallel. This paper posits Deleuze's concept of coexistent time, Aiôn, as a framework from which to discuss such temporal structures. Drawing on Philippa Pearce's *Tom's Midnight Garden*, this paper discusses how Deleuze's temporal theories can be used to look at these different time structures.

Central to this paper is Deleuze's overturning of Freudian *Nachträglichkeit* and Nietzschean eternal return. The linear delay from an 'original' childhood experience to its repetition in an adolescent or adult is overturned, instead considering childhood, or in fact any moment in time, as the communicator between the before and after, in a temporal rhizome. Aiôn, as the time of the cut, de-centres the circular structures of eternal return, opening them to this infinite connectivity. Linearity becomes only one of the possible paths in the infinitely connected time of Aiôn.

This paper seeks, therefore, to provide a new understanding of the concepts of temporality in children's literature through Deleuze's time of Aiôn, allowing the complexity to be part of the intense experience rather than necessitating its reduction to a line or a circle. This, in turn, breaks down the traditional boundaries between childhood, adolescence and adulthood.

**Biographical Statement:** Dr. Jane Newland's research marries the philosophy of Gilles Deleuze with children's literature. Her doctoral thesis defined a new critical approach for children's series fiction reassessing the inherent repetition in series fiction, requiring it to be thought for itself and thus shifting the focus from one of comparative difference to pure repetition. Her current project focuses on notions of the child, childhood and children's literature in the children's texts written by some of Deleuze's favoured authors. She has published articles in journals such as *Modern and Contemporary France*, *International Research in Children's Literature* and *Jeunesse: young people, texts, cultures*.



# Becoming(s) and Lifelines

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For Deleuze, how are becoming and time are connected, and how is chaos expressed in sensation? The figure of the line in Deleuze's canon provides the solution. This essay explores how Deleuze re-appropriates the line from Bergson's Creative Evolution, giving way to his elucidation of involution as the logic of the virtual. Invariably, whenever Deleuze announces a process of becoming or temporality he invokes the figure of the line. Establishing the difference between the successive linearity of chronological time and the synthesized instants of the line of Aion, divergent lines are catalyzed and mapped across Deleuze's works. In Francis Bacon: The Logic of Sensation he explains that by constantly being broken, the line becomes more than a line. The line in all its permutations and milieus are indeed lifelines: the abstract line, the northern line, the line-bloc, the line of flight, and the rhizome are all conceptually plotted to reveal their corresponding temporal features. In fact, one cannot think becoming in Deleuze without also thinking the line. Tracking the line throughout Deleuze's works discloses the logical link between becoming and time. Unsurprisingly, the various incarnations of the line involve a conceptual re-appropriation of the line across the history of philosophy and art. The two divergent temporal frameworks of becoming are dramatized through the various lines in Deleuze's philosophy along the axis of involution, producing a rhizomatic concept of becoming. Drawing new lifelines, and thus new temporal frameworks, disturbs the status quo, forming contours of resistance to that which suppresses the liberating process of becoming(s) and chaos.

**Biographical Statement:** Samantha Bankston received her PhD in philosophy from Purdue University in 2011, having completed a dissertation on Gilles Deleuze's metaphysics. She is currently Assistant Professor of Philosophy at Sierra Nevada College, USA, and has been a visiting scholar at the University of Copenhagen and Smith College. The publication of her monograph, *Deleuze and Becoming(s)*, is forthcoming (Bloomsbury Publications, 2015), and she is currently writing *Deleuze and Žižek*, which is forthcoming from Palgrave Macmillan. She also published a book translation of Anne Sauvagnargues's *Deleuze and Art* (Bloomsbury/Continuum, 2013), as well as book chapters in *Simone de Beauvoir—A Humanist Thinker* (Rodopi, 2015) and *Deleuze and the Passions* (Rodopi, 2015). Her translations of book chapters by Frédéric Gros and Salvo Vaccaro can be found in *Biopower: Foucault and Beyond* (University of Minnesota Press, 2014), *Between Deleuze and Foucault* (University of Chicago Press, 2015), and *New Perspectives on Anarchism* (Lexington Books, 2010). Bankston is also a part of an international transcription team that makes available online previously unpublished, audio-recorded lectures from Gilles Deleuze's University of Paris-Vincennes seminars (<http://www.webdeleuze.com>).



# All entities are sublime – sublimity and chaos in Deleuze and Lyotard

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Deleuze and Lyotard share a fascination for Kant's Analytic of the Sublime. In their respective books on Kant, both philosophers conclude that sublimity does not just concern majestic cathedrals and savage oceans, but all experience. They take the analytic of the sublime to demonstrate that even the most familiar experience has a sublime dimension. Moreover, this dimension is deemed primitive and constitutive of sensation, so that all experience must always already be a translation or transformation of what is experienced.

Such a realization has dire consequences. For one, 'chaos' is no longer an exterior threat which can be avoided as long as the subject maintains its rational grasp on the world. A chaotic element instead comes to characterize our entire existence, since no experience is exempt from sublimity. Yet even though Lyotard and Deleuze agree on this point, there are vast differences in how they conceive of its implications.

For Lyotard it entails the collapse of the grand narratives of philosophy and science. If sublimity is everywhere, then there is no hope of finding stable ground for knowledge and action. Our first task then becomes acknowledging and coping with difference, most importantly the differences between language games. For Lyotard sublimity concerns human experience and thus his is a philosophy concerned with how we can still create some measure of justice and intersubjectivity in a world devoid of final knowable reality.

For Deleuze, however, things are different. For him there is also sublimity between non-human entities. The condition of only ever experiencing translations or caricatures, never another thing as it is in itself, is a condition for any entity whatsoever. For example, the central premise of *Anti-Oedipus* is that reality consists of an infinity of individual entities or machines, with any machine relating to other machines only as a flow, that is, according to whatever capacities the experiencing machine happens to have and never in terms of what that other machine is in itself ('without doubt the eye experiences everything in terms of light...').

For Lyotard there is merely chaos for humans. Since all experience has a sublime dimension, we can never fully understand what other people are doing and thinking. For Deleuze, sublimity and hence chaos are not merely part of the human condition, but ontological features of any being whatsoever. This leads to two different conceptions of philosophy. With Lyotard, to reflections on language, communication, and, for example, the possibility of justice. With Deleuze, to an emphasis on experimentation with and investigation into other machines, whether human or non-human. It is as if Lyotard's thought never ceases to express worries about how reconciliation and intersubjectivity can be conceptualized when final truth is declared impossible. By contrast, in Deleuze there is an almost palpable sense of relief. After all, the more science, philosophy, and art relinquish all foundational pretense, the more we can become capable of mobilizing them as the 'daughters of chaos', or the tools which can help us, bit by bit and anew in each case, to uncover what the infinity of bodies surrounding us can do.

**Biographical Statement:** Arjen Kleinherenbrink is a doctoral candidate at the Center for Contemporary European Philosophy of the Radboud University Nijmegen. His research and teaching concern Deleuze's ontology and its implications for philosophical anthropology. In addition, he publishes on philosophical forerunners and contemporaries relevant to Deleuze's thought and takes an active interest in how 20th century French philosophy is currently influencing genres such as new materialism and speculative realism. He organizes the 2015 Annual National Deleuze Scholarship Conference in the Netherlands.



# "A little time in its pure state".

The temporality of the sublime in Kant and Deleuze

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For Kant, time is nothing but the affecting of self by self: "the form of inner sense, i.e., of the intuition of our self and our inner state." The nature of this self-affection is, however, fundamentally different in the first Critique and in The Analytic of the Sublime of the third Critique. In Kant's account of sublime feeling, time is suspended as the form of inner sense and accordingly the successive form of time proper to the account of self-consciousness and self-cognition in the first Critique is lost. The suspension of time in sublime feeling does not annihilate time as such but it produces a kind of 'exit' from inner sense. In the Analytic of the Sublime, the imagination is related to reason and is said to institute a "regression" which annihilates the condition of time. Introducing the possibility of a pre-conceptual, pre-logical, aesthetic mode of comprehension, Kant proposes a function of the imagination that contrasts with its previously assigned functions: the imaginative regress allows to the spectator of sublime states of affairs or events to comprehend as a simultaneous whole what is normally apprehended as temporally discrete. Although the regression is said to do "violence" to inner sense, the spectator does not lose all phenomenal stability. The imagination, for a moment, plunges into chaos, becomes unbounded, and drags thought into the "delirium" ("Wahnsinn") of enthusiasm. The latter, Kant specifies, is only a temporary and remissible delirium (proper to its "negative" mode of presentation), which is to be clearly distinguished from the "mania" ("Schwärmei") of the imagination claiming to positively present the absolute. The delirium is only temporary and remissible, thanks to the attraction that reason exerts upon the imaginative regress, "directing" it at the "supersensible", determined by Kant as the idea that "transcends" all sensibility, and even the sensibility transformed by the imagination. In my paper, I will inquire how Deleuze draws on this Kantian exit from inner sense in the second chapter of Difference and Repetition, where the Proustian formula 'a little time in its pure state' is conceptualized as referring (1) "to the pure past, the in-itself of the past or the erotic synthesis of time", and (2) "more profoundly to the pure and empty form of time, the ultimate synthesis, that of the death instinct which leads to the eternity of the return in time."

**Biographical Statement:** Louis Schreel studied philosophy at the Catholic University of Leuven (MA, Mphil) and is currently doctoral student at the post-graduate school 'Materiality and Production' of the Heinrich-Heine University Düsseldorf where he is preparing a dissertation on the immanent sublime in the aesthetics of Gilles Deleuze.



# Ecosophical Chaoids: Drilling into Language with Hollis Frampton's Zorns Lemma

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Through a study of Hollis Frampton's 1970 film, *Zorns Lemma*, this essay will explore the use of silence as a means of accessing and connecting Deleuze and Guattari's three planes - composition; immanence/consistency; and organization/development - and their 'taming' of chaos through the creation of 'chaoids,' an overcoming of the dead hand of doxa through a combination of sensation and fabulation. Frampton's film is a particularly apt example of this process, for it consists of two verbal 'bookends': a brief opening section featuring readings from the *Bay State Primer*, Euro-America's first grammar book, while the epilogue features a couple and their dog walking away from the camera across a snow field as voices read passages from the 1225 treatise, *On Light, or the Ingression of Forms* by Robert Grossetese, each text representing the systematicity of set theory. However, it is the silent middle section that deterritorializes the structure of language by literally tearing holes in its surface fabric, where fragments of New York City street signs are arranged in alphabetical order but then replaced at random by analogous images (also alphabetical), but without the text, until all letters have been re-represented by contiguous signs.

In this respect the film constructs a powerful ecosophical project, for as Guattari argues in *The Three Ecologies*, "There is no overall hierarchy for locating and localizing the components of enunciation at a given level. They are composed of heterogeneous elements that take on a mutual consistency and persistence as they cross the thresholds that constitute one world at the expense of another" (54). In this respect, Frampton's fragments form silent, asignifying chains much like Schlegel's "work of art," for "A fragment, like a miniature work of art, must be totally detached from the surrounding world and closed on itself like a hedgehog" (fragment 206 from *The Athenaeum*). *Zorns Lemma* thus creates the possibility of creative proliferation at the very point that discursive chains (in this case the alphabet) break with meaning and form their own auto-constructibility, for every image is potentially replaceable by another, provided that it starts with the same letter of the alphabet. As Guattari notes, "These focal points of creative subjectification in their nascent state can only be accessed by the detour of a phantasmatic economy that is deployed in a random form. In short, no one is exempt from playing the game of the ecology of the imaginary!" (57).

**Biographical Statement:** Colin Gardner is Professor of Critical Theory and Integrative Studies at UCSB where he teaches in the departments of Art, Film & Media Studies, Comparative Literature and Art History. He is the author of critical studies on Joseph Losey and Karel Reisz for Manchester University Press and Beckett, Deleuze and the Televisual Event: Peephole Art for Palgrave Macmillan. He is currently co-editing two anthologies with Patricia MacCormack: *Ecosophical Aesthetics* (Bloomsbury) and *Deleuze and the Animal* (Edinburgh UP).



# A Cinematic Form of Historical Mourning: An Analysis on Ten Thousand Spirits (Manshin) by Park Chan-Kyeong

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A documentary film titled *Ten Thousand Spirits (Manshin 萬身)*, which is directed by Korean filmmaker and media artist Park Chan-Kyeong, shows the life of a Korean female national shaman, Kim Keum-Hwa. Her life can be considered as an incarnation of oppressed 'Others' positioned by Korean modernisation history from the Japanese colonial era to date. Moreover, the film explores a new cinematic form that can summon and appease the spirits who were killed during the Korean modernisation. The spirits are brought back to present from the unresolved past by the shaman in the film, and, at the same time, the oppressed pasts of the shaman herself are recalled by the film. In the meantime, spectators can be led to think about their own past, as well.

For that purpose, the film crosses over the distinction between archival footage, interviews, documentaries and fictional elements freely. In spite of the complicated weaving of different filmic layers, the role of this filmic form seems quite clear; it can be said it is a cinematic figuration of a purification rite for the dead (or the past). This rite is considered as a ritual of mourning that can function as active forgetting for the closure of the past that haunts the present. Because, for Nietzsche, active forgetting is not avoidance of the past but selective memory and opening up a possibility for the future.

If Deleuze's *Cinema books* is interpreted under the Nietzschean influence rather than the Bergsonian one, then active forgetting as the untimely plays a crucial role in rupture or irrational interstices in the time as series. In fact, this claim supposes the problem of the relation between *Difference and Repetition* and *Cinema* volumes that there is not a consistent one-to-one match between them and the third passive synthesis of time, that is, the future, has a stronger and more widespread influence than most people expected from *Cinema books*. I will argue that the filmic form of a historical mourning as an act of active forgetting within the rupture, which is fundamental for becoming series of time, is one of the philosophical consequences followed by my interpretation focused on the future in *Cinema books*.

**Biographical Statement:** Dr Jiyoung Lee is doing her second doctoral course in Film Aesthetics at the University of Oxford. She is also a research fellow of The Institute of Philosophical Research at Seoul National University where she completed her PhD in Philosophy. Her research has been focused on Deleuzian film philosophy, Digital Cinema in the mobile network age, and some directors whose works show the extremity of cinematic boundaries.



# A Foray into the Worlds of Size and Scale: Umwelten, Miniatures and Opaque Realism

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This paper considers when, for an eco-aesthetics, it is relevant to emphasise the material connections between the image and the world, and when what I call opaque realism is appropriate. It contrasts Deleuzian immanence with the many Umwelten of Jakob von Uexküll. According to Uexküll, an Umwelt is closed system and because of this, one can draw comparisons between them. This leaning towards analogy contrasts with their Spinozist view of nature which opposes the 'plane of immanence or univocality to analogy' (1987: 254), despite Deleuze and Guattari famously using Uexküll's example of the tick in *A Thousand Plateaus*. Moreover in contrast to Deleuze's impersonal approach, Uexküll's Umwelten are always that of a subject. Even when he assumes a non-human perspective, Uexküll traces it back to that of a subject: 'each dew drop mirrors the whole world and repeats it a thousand times. We just need to imagine that a subject, who is party to the mirror of the world, is in each drop ... already our next neighbour is the centre of another drop' (1930: 127 [my translation]). Uexküll is also frequently mentioned in the context of new materialism, but according to himself, is an opponent to materialism. In contrast to a materialist approach, whereby the environment defines the subject, Uexküll argues that it is the other way round: each subject 'lays out its own perception marks' (1930: 129). 'Each Umwelt is the creation of the subject' (1930: 30). Uexküll's Umwelt is not material, but perceptual. This paper considers if Uexküll's views would result in eco-aesthetical images, or if the separation into Umwelten thwarts material connections. It moreover contrasts documentary eco-aesthetics with the miniature killer episodes of *CSI: Crime Scene Investigation*, in which the killer makes a miniature of the future crime scene and then arranges reality to conform to that model. Here the originator is the criminal and the 'original' is death. While things are immanent to the world, in this case the object that is a miniature provides a doubling depending on a closure. The killer miniature is an object that announces a future intervention which is deadly for a subject. It is an object made by a subject fatale, not a thing with its own agency. The object announces the death of the subject it copies: a demonstration of how deadly resemblance can be. In contrast to the idea that realism is transparent, this paper develops the notion of an opaque realism with respect to these miniature objects.

**Biographical Statement:** Silke Panse, PhD, is Lecturer for Fine Art at the University for the Creative Arts, UK. She is the co-editor of *A Critique of Judgment in Film and Television* (2014) which includes her chapter 'The Judging Spectator in the Image.' She has written 'Ten Skies, 13 Lakes, 15 Pools' in *Screening Nature: Cinema Beyond the Human* (2013) and was the co-investigator of the Screening Nature Network (2013-14, AHRC, UK). She has written about the work of the documentary protagonist in *A Companion to Contemporary Documentary Film* (2015) and in *Marx at the Movies: Revisiting History, Theory and Practice* (2014). She has written about documentary as painting in *Third Text* (2006), about materials without motives in *Reading CSI* (2007), and 'What Drawings Can Do That Films Can't' in *Blind Movies* (2009). She is currently working on a monograph about *Documentary Eco-aesthetics: Protagonists, Materials, Work, Art and Nature*.



# Desperation, Displacement, Desolation, and Striation

in International Lines of Flight in Four Contemporary Films

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There are some people on the move with a definite purpose who cannot be called travelers, tourists, voyagers, or explorers. The nuances that differentiate refugee, migrant, nomad, displaced, mobilized, non-indigenous, transient, etc. will derive from what we could know about motivation, circumstances, means, and goals of migration. People who are at sea in life sever ties with a place that no longer allows them to thrive. They travel with life on the verge of calamity. They endure the immanent lived world having become inextricably striated beyond the close bubble of safe environment and suddenly collapsed into vaporousness, surrounded by an ominously imposing, coldly severe realm of looming annihilation from physical and social elements indifferently.

Deleuze and Guattari speak of a line of flight as "deterritorialization according to which [people] change in nature and connect with all multiplicities." People desperately at sea are engaged in lines of flight, having variously confronted a crucial juncture in life when the vision and decision to find a pathway away from where life has become impossible becomes imperative. The pathway will be a pathway of becoming profoundly different.

People at sea, in transient and undocumented, aspire to land in another land where they may blend in and find sustenance. They face exposure to all the dangers of nature and to the unrestrained inclination of theft, pillage, and murder among not just those who are identifiable enemies. Stable social relations dissolve; customs and quotidian habits are forgotten. Literature and creative artefact are left behind. The only things to take along are those items that are necessary to the passage.

Globalization has created a vast cosmopolitanism of those whose professional or personal engagements give them cause to travel regularly or live regularly outside the boundaries of their native lands. Their travel occurs mostly at altitudes of 35,000 feet. But there is also a nearly as vast social phenomenon of people who also traverse oceans and lands to situate elsewhere, but at sea level, without eligibility for admittance into the destination land, without assurances of safety, without guarantee of sustenance upon arrival, and with minimal resources. These are grim narratives, for which it is peace that is the improbable goal. That the journey across an expanse of dangerous environment constitutes the substance of such stories provides filmmakers with the need to create both form and style of cinematic narrative strongly divergent from mainstream norms. Along the fringes of contemporary international cinema there have emerged accounts of people propelled into this horrendous fate of being entirely at sea and with the loss of everything that could count as the source of happiness, thriving, and survival. There are four such films well worthy of exploration in these terms: Aki Kaurismaki's *Le Havre* (Finland/France/Germany, 2011), Cary Fukunaga's *Sin Nombre* (Mexico/USA, 2009), Merzak Allouache's *Harragas* (Algeria/France, 2009), and Maggie Peren's *The Color of the Ocean* (Die Farbe des Ozeans, Germany/Spain, 2011).

**Biographical Statement:** Dennis Rothermel is Emeritus Professor of Philosophy at California State University, Chico. His recent publications include "Slow Food, Slow Film," "Heroic Endurance," and a book review published in the *Quarterly Review of Film and Video*; and book chapters on Joel and Ethan Coen, Clint Eastwood, John Ford, Bertrand Tavernier, Julie Taymor, "Anti-War War Films," "Grievability and Precariousness," "Workerist Film Humor," and *True Blood*. He has co-edited a volume of essays on peace studies, *Remembrance and Reconciliation*, which was published by Rodopi in 2011. *A Critique of Judgment in Film and Television*, a collection of theoretical essays in film and media theory, co-edited with Silke Panse, was published by Palgrave Macmillan in 2014. This collection includes his chapter, "The Tones of Judgment in Local Evening News," and the introduction he co-authored with Silke Panse. He is working on a monograph on Westerns and another on Gilles Deleuze's cinema books.



# Towards a theory of the photogenic event.

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What is a photograph? After all, we surely know what a photograph is – clearly an image, a technical image of something. Yet already the casual announcement of the photograph as a “signification of something” relies on an a priori truth outside experience, a transcendental one that orients our thinking, our identities, our institutions. It is “in terms of this self-apparent image of thought, of a common-sense acceptance that everybody knows and is presumed to know what it means to think”.

An unlikely story, the tale of a non-“moving” target from then, can tell us a lot about photography now. On 2 July 1860 at the inaugural meeting of the National Rifle Association, Queen Victoria fired a rifle on a mechanical rest triggered by a cord. The economy of photographs actualizing in different renderings with different densities, different currencies, that circulate around this event, in particular The Queen’s Target stream time as a photogenic event.

In a second thread, the work of Andreas Angelidakis’ engages with a digital or viral world where the virtual is folded very close, on what he calls a viral interface; a mapping of algorithmic possibilities—the virtual—onto actual digitally mediated forms. Our familiar extensive world becomes thus a mode of expression of soft virtual fluxes, flows: potentials are actualized via a rendering on screen, a formation of shapes, patterns, a plugging together of scanned and printed objects, a stepping into designs and worlds. This, I argue, is a form of post-internet photography, or as I prefer to label it photogenesis. That is, where a classic photography has a laboured role as the archivist of things as the demonic representational medium sine qua non, as Deleuze labels it a “dull signification,” a post-digital, post-internet photogenesis reveals itself as a maker of image, as a creator, a generator of a heterodoxical non-representational world.

This genetic medium goes further than being different, for in its difference to the classic semiotic world of the photographic, it reveals exactly that canonical characterization as ultimately false. In other words, the first characterization of photography as the trace is always already wrong—the overdetermining indexical and iconic nature of the representational image hides away even for D himself the genetic nature of the photogenic—the making of world in two manners. A non-photography is, then, a critical remodernizing of the past and the present through a juxtaposition of found and prototyped objects, a new genesis. Within this frame, we can especially locate classics from the repertoire, such as Fenton’s Queen’s Target as a signalisation that transforms the diagrammatic into the actual and back again in a flip-flop between what we now understand as viral and lived worlds.

**Biographical Statement:** Peter Burleigh teaches English culture, language and linguistics at the University of Basel, and critical and visual theory at the HGK, Basel. His interests lie in the theories and histories of photography, forms of the visual, and in determining a post-representational theory of photography. His most recent essay appears in the European Month of Photography 2014 catalogue.



# Respawn Permadeath

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Institutional Affiliation and Position: Independent Artist & Writer

Taking gamified contemporary culture and language as a starting point Garrett Nelson will address new words and generative language in a Deleuzian reading starting with birth and death and working his way to a potential elusive linguistic middle point from either end.

The words Respawn and Permadeath were inducted into the arsenal of the English language in 2014. Their origin is one of virtual reality and virtual games. They indicate a non-human ability to regenerate and hence the contrary possibility of permanent death. Virtual game becomes real life through incorporating the politics of living and dying – “bare life” into common language. Respawn and Permadeath slip into our language, our concepts of existence, and change our ontologies from the inside. Whether the words are material or immaterial they are hinged to death and rebirth like silence and iteration.

**Biographical Statement:** Garrett Nelson (1982, USA/CH) is a visual artist, writer and occasional filmmaker. Nelson uses referential impulse, theoretical or historical research, literature and poetics as a basis for installation and performance. Recent exhibitions and performances at Kunsthalle Zürich, Taylor Macklin, The Future Myth Oslo10 Basel, Kunsthalle Basel, Centre PasquArt Biel, SALT Galata Istanbul, Les Urbaines Lausanne, Bone Festival for Performance Art, Stadtgalerie Bern, Canary Comfortable: Special Island Issue Die Diele Zürich and Sinop Biennial 2014 Turkey. Collaborative curatorial projects include –The Traveling Artist, Budapest, Vienna & Basel, 2011 –The State of Making Things la rada Locarno, 2013. His forthcoming book of prose poetry will be published with Pyramid Press Basel and released at his solo show at the Museo de la Ciudad Queretaro Mexico 2015.



# I'm less of a wolf or a bear...

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Institutional Affiliation and Position: Independent Artist & Writer

TBH with you, rn I am less of a wolf or a bear and not even the funny monkey with its trumpet but The Pantheist. In this case. I got many-a-role. And a colour, like: I've just made myself Pink. Like, as I said: private dick. Private 1-eyed clock (off - in/form./informal 4 face) Got many a ring to myself, like a private bell (end the cat now) Just like that.

And why not be a little bit of a gender fluid. Fluidity is my belief.

Religious views: (fluidity)

Description: Fuck off

Anywho

dunnit/dammit. Get to the point. Blank. That's my state and I / USE my statUS to remind myself of myself. Sophie Jung is dotdotdot. Enter.

My status is thusly: I find quotes in detective novels. I already found one.

See above.

And above all it's about proving my point which is this:

Space out and see the whole picture.

In outer space all is fluid. I think. Though I wasn't that composed, myself, when Dr. Prof. Challenger talked me through it. Right to the other end. And back.

To the moon and back if you b - if you b my bb -

And you're gonna drop a beat.

And I'm gonna drop the link.

It's gonna happen.

But it's for the greater good.

And the trouble is finding, amongst all links. ALL links. That one that gets you to the next one. The so-called solution and you know anyone will do but then only one does do in the end and that was the only one that was gonna do. The chosen one. By me. The right one, though you know there's more to spatial taxonomy than just those 2 of which you get 1.

AB solution

But chemistry aint got nought (excuse the accent. I'm in cognito ergo sum of all pieces more than so on) to do with this, piss off bb.

Plan A

Plan B

Because there are infinite ones and not just 26 but you gotta fix sth somewhere.

As an artist (heavy breathing - pregnant pause) I am not searching, I am finding. (That's a quote by a very famous man - you know him - you'd know if I told you his initials.

BB. PP. Good shape, no belly. Not circular, he's cubist. lol.)

I am finding in the depth of my "dark matter," I am a miner.

I was a minor but now it's ok. No pressed charges. No investigation into this dark matter as we both ... you know. "doesn't matter."

**Biographical Statement:** Sophie Jung (b. 1982, Luxemburg) received her BA in Fine Arts from the Rietveld Academy in Amsterdam, her MA in Fine Arts from Goldsmiths, University of London. Recent shows and performances include her solo show Learning about Heraldry at Ceri Hand Gallery (UK), Pick Me Ups & Pick Ups at ICA (UK), NY-LUX at MUDAM (LU), Throw Up / On Line at House for Electronic Arts (CH), read the room/you've got to, curated by Quinn Latimer for S.A.L.T.S. (CH), Panda Sex at State of Concept (GR), as well as her most recent solo show New Waiting at Temnikova & Kasela in Tallinn (ES). Future projects include an online comission for Inflected Objects at Instituto Svizzero in Milan as well as äppäät curated by Tom Morton at Ballroom Marfa (US). Sophie's writing has been published in PALE Journal, Hoax Publication, Paperwork Magazine, Journal of Visual Arts Practice, Intellect, Fiktion.cc.

DAUGHTERS OF CHAOS





# how much order? — social inquiry may be criticised for producing an aggregated and aggregating version of the world it claims to describe.

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Institutional Affiliation and Position: BSenior Lecturer, Brunel University London

Research may be regarded as a material intervention that imposes ordered understanding on the chaos of the world and of living. This poses the critical question: how much order? – social inquiry may be criticised for producing an aggregated and aggregating version of the world it claims to describe.

Our intention in this workshop is to re-think academic and activist social research from a DeleuzoGuattarian perspective. Deleuze's materialist and monistic ontology replaces essentialist and organic conceptions of life with a concern for practices and events, flows of matter and affect, assemblages and relationality. The events studied by social research are not stable phenomena to be revealed by astute inquiry, but flows, movements and intensities themselves assembled by fluctuating forces within the world's becoming.

But so too, of course, are the practices that comprise 'research'. We offer a materialist understanding of social inquiry that explores affective movements within what we call the 'research-assemblage'. The research-assemblage comprises the human and non-human elements of social inquiry, including the researchers, the methods used, theories and ideas, social collectivities and institutional contexts of research. During the practices of social inquiry, the affect economies of an event-assemblage and a research-assemblage interact to produce a third hybrid assemblage with its own affective flows. Often these flows are highly aggregative, imposing a top-down micropolitics of order on the events they investigate, and affecting how the flows in the event-assemblage are refracted in the outputs that produce 'research knowledge'.

**Biographical Statement:** Pam Allred is Director of the Centre for Youth Work Studies in the Division of Social Work, Brunel University. Her work is predominantly on gender, sexuality and youth work, informed by post-structuralism, feminist theory, and new materialism.





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Institutional Affiliation and Position: Honorary Professor, University of Sheffield

In this interactive workshop, we will explore with participants the flows and affects in a range of social research assemblages, to reveal how differing models of social inquiry have differential effects on both knowledge and the event itself, and how these effects may be manipulated by managing the affective flows in the research-assemblage. We will also explore critically how this ontology of social inquiry can be used to 're-engineer' the affective flows in research-assemblages to meet the various needs of the academy, activists and the 'researched'.

The overall aim of this workshop will be to reveal - from a DeleuzoGuattarian perspective - the micropolitics of science and the research process. We will draw these threads together within the workshop, to consider how this can contribute to a creative and transformational, minoritarian rather than 'Royal', practice of science that is a becoming-other and a line of flight.

**Length of Workshop: 60 minutes**

**Audience:** This workshop will be of interest to those wishing to apply a DeleuzoGuattarian new materialist perspective to empirical inquiry in any field of scholarship, though our emphasis will be upon social research.

**Biographical Statement:** Nick J. Fox is honorary Professor of Sociology at the University of Sheffield, in the School of Health and Related Research. He has researched and written on a range of topics concerning postmodern social theory, including health, technology, creativity and sexuality.

Allred and Fox have been working together since 2010 on projects developing new materialist and DeleuzoGuattarian analyses of sexuality, masculinities and social inquiry. They are now preparing a book on sociology and the new materialisms.



# Moving Music and Sound between Deleuze and Ethnographic Encounters

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Institutional Affiliation and Position: Helsinki University, Senior Research Fellow, Musicology

This panel will consist of dialogues among scholars working in the Academy of Finland-funded research project "Deleuzian Music Research" (2012-2016) – the first Finnish larger-scale project on rethinking music and sound studies with Deleuze. We approach musics and sounds as ever-coming practices of making, experiencing and co-activity. Instead of the prevalent musicological identity categories of work and text, we strive to put process first, thus engaging with music and sound primarily as verbs: musicking (Small 1998), sounding. This defies traditional assumptions about musical substance and essence in favour of becomings that in our explorations involve a multiplicity of interrelating and relationally changing forces, both material-corporeal and discursive, human and more-than-human. We aim to rethink music and sound through contextual interplay of actualizing form and the regenerative chaos of the virtual.

More specifically, the project seeks to develop new insights and methodological practices for the study of musicking through collaborations with Deleuze and Guattari's philosophy. It aims at transforming or deterritorializing Deleuzian concepts for the audiences of music research. New becomings but also consistencies of research-making are hence sought between music and sound studies and Deleuze/Guattari's thought. The third 'daughter of chaos' figuring in these relationships encompasses ethnographic methodologies. The project's sub-studies employ and further invent these methodologies while addressing various milieus of musicking: affects and materialities of indigenous musicking; becomings with music and sound during pregnancy and childbirth, new ecologies of individual, society and environment suggested by vocal expression in contemporary performing arts and media and the use of movement as an analytical tool in music and dance research.

**Biographical Statement:** Taru Leppänen's research engages with feminist new materialisms, feminist and cultural studies of music, musics and media, children's music cultures, and musical practices of the Deaf. Leppänen has a multidisciplinary background in musicology and gender studies: she is a lecturer in gender studies (on research leave), and adjunct professor of musicology at the Universities of Turku and Helsinki. She works currently as Senior Research Fellow at the Department of Musicology in Helsinki in the research project "Deleuzian Music Research" (funded by the Academy of Finland 2012-2016).





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Our dialogues about the research problems and ethico-political potential of the project revolve round the following questions that we will discuss through our sub-studies. The questions can be regarded as refrains bringing consistency to the conversation. They also act as an in-between that inspires, interconnects, and distinguishes our respective voices:

- \* How is "music", as territorialized by previous practices of music research, being moved (de- and reterritorialized) in our studies?
- \* How do the studies expand the notion of "music" as delineated by D&G?
- \* What refrains and habits of thinking, researching, and research's socio-political participation may emerge in between D&G, music studies, and ethnographic methodologies?
- \* What or how are the politics of Deleuzian music research from the vantage points of our project?

The panel will consist of dialogues (approximately 4 x 15 min.) on each of the above mentioned questions after which we always open the discussion for audience questions and participation (ca. 10 minutes related to every question).

**Biographical Statement:** Milla Tiainen lectures in the Department of Musicology at the University of Helsinki while also working as a postdoctoral researcher in the Academy of Finland-funded project 'Deleuzian Music Research'. Her research interests include the voice in contemporary performing arts and media, affect, rhythm and bodies-as-movement, the aesthetics and ethics of sound, cultural studies of music, (feminist) new materialisms, and posthuman and environmental humanities. Her work has recently appeared for instance in *Body&Society* and *NECSUS - European Journal of Media Studies*. She is writing a book about a new Deleuze-inspired approach to vocal and operatic performance (under contract with University of Minnesota Press). Milla is a founding member of the COST-funded action *New Materialism: Networking European Scholarship on 'How Matter Comes to Matter'*. She currently co-leads the network's working group titled *New Materialisms Embracing the Creative Arts*.



# Moving Music and Sound between Deleuze and Ethnographic Encounters

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This panel will consist of dialogues among scholars working in the Academy of Finland-funded research project "Deleuzian Music Research" (2012-2016) – the first Finnish larger-scale project on rethinking music and sound studies with Deleuze. We approach musics and sounds as ever-coming practices of making, experiencing and co-activity. Instead of the prevalent musicological identity categories of work and text, we strive to put process first, thus engaging with music and sound primarily as verbs: musicking (Small 1998), sounding. This defies traditional assumptions about musical substance and essence in favour of becomings that in our explorations involve a multiplicity of interrelating and relationally changing forces, both material-corporeal and discursive, human and more-than-human. We aim to rethink music and sound through contextual interplay of actualizing form and the regenerative chaos of the virtual.

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**Biographical Statement:** Hanna Väätäinen is a music and dance scholar who has done research on wheelchair dance sports and integrated dance. Väätäinen is interested in the use of movement improvisation in ethnographic encounters, in the analysis of research material and in the creation of analytical concepts for music and dance research. In 2014 she has worked in the research project Deleuzian Music Research at the University of Helsinki.



# Moving Music and Sound between Deleuze and Ethnographic Encounters

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Institutional Affiliation and Position: Helsinki University, Professor of musicology and ethnomusicology

This panel will consist of dialogues among scholars working in the Academy of Finland-funded research project "Deleuzian Music Research" (2012-2016) – the first Finnish larger-scale project on rethinking music and sound studies with Deleuze. We approach musics and sounds as ever-coming practices of making, experiencing and co-activity. Instead of the prevalent musicological identity categories of work and text, we strive to put process first, thus engaging with music and sound primarily as verbs: musicking (Small 1998), sounding. This defies traditional assumptions about musical substance and essence in favour of becomings that in our explorations involve a multiplicity of interrelating and relationally changing forces, both material-corporeal and discursive, human and more-than-human. We aim to rethink music and sound through contextual interplay of actualizing form and the regenerative chaos of the virtual.

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**Biographical Statement:** Pirkko Moisala is professor of musicology and ethnomusicology at Helsinki University. She is the author of several books, such as "Cultural Cognition in Music", "Gender and Qualitative Methods" and "Kaija Saariaho", twelve anthologies, including "Music and Gender", and tens of refereed articles. Her current research projects are about Deleuzian music research and Indigenous Musics and Well-being.



# The Unforeseeable Composition: Deleuze on Literary/Artistic Procedures

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Institutional Affiliation and Position: Pei-Yun Chen: Associate Prof. of English, Tamkang University, Taiwan  
Wan-shuan Lin: Assistant Prof. of Department of Applied English,  
Yanpei University  
Pei-Ju Wu: Assistant Prof of Foreign Languages and Literatures,  
National Chung Hsing University, Taiwan

To Gilles Deleuze & Félix Guattari, chaos and cosmos cannot divorce from each other. And this is what they mean by chaosmos. As a dynamic system, chaosmos engages both stable strata and unstable flows. Understood as a non-formed, non-organized, and non-stratified body which is presupposed by organized organism but exists within stratified fields of organization, the Body without Organs can be thought of as a dynamic system/chaosmos. Being a certain anorganic functioning of the organs which traverses the organic body, the BwO allows for the emergence of alternative modes of being and experience. Considering the artistic productions of the "mad" as the construction of a BwO, Deleuze and Guattari even argue that the delirious formations by which the BwO invests the socio-political field constitute "kernels of art" (Anti-Oedipus). The BwO thus amounts to the model of life and art. However, Deleuze and Guattari also call for caution on the BwO as a model of death when the anorganic functioning of the organs stops dead. The vital body then becomes an empty body suffering from schizophrenic catatonia and the dynamic system explodes into an uncontrolled process which results in death. This panel attempts to pay special attention to the literary/artistic procedures employed to make experiments on the various dimensions of the BwO.

Pei-Yun Chen's paper, "Individuation and a Life: Reading Poe's Morella", examines the notion of individuation in Deleuze's reading of Simondon in order to figure out the crucial link between individuation and life, which is impersonal, singular, and becoming. The operation of individuation is inseparable from knowledge; this is Simondon's thesis—one knows the individual through individuation, and individuation through individual. This paper takes Edgar Allan Poe's tale "Morella" to explore the possibility where "the life of the individual gives way to an impersonal and yet singular life that releases a pure event freed from the accidents of internal and external life" (Pure Immanence 28) as well as what is at stake in such notion of a life.

In "Struggling with Madness: The Empty Body without Organs in Poe's 'The Fall of the House of Usher,'" Wan-shuan Lin proposes to read Edgar Allan Poe's "The Fall of the House of Usher" as depicting the struggle of the artist protagonist, Roderick Usher, at the limit of reason which ends with his collapse into the gaping depth of death. The many mirror images, including a series of literary insertions, presented in the story bring Usher to confront natural elements and forces with which his intensive organs can enter into a becoming. The lurking horror of catatonic stasis, symbolized by Madeline Usher's catalepsy, however, prevents Usher from crossing the bounds of madness as a victorious artist. Wan-shuan Lin's paper seeks to scrutinize why Usher fails to distinguish the vital body from its empty double.



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Pei-Ju Wu's paper, "The Pulsation of life: Phantasm and Chaosmos in Daniel Clowes' Ghost World," examines Daniel Clowes' graphic novel, *Ghost World* (2001) as a deterritorializing point of reference for initiating discussions on the artistic success and failure. As *Ghost World* is a story quilted with four-letter words, vulgar X-rated graphics, and anachronistic dominations of abusive languages in teen's life, Pei-Ju Wu contends that such a troupe fulfilled the notion of poetic dis-grace in that if seen from the perspective of Deleuzian chaosmos, Clowes' breakthrough graphic novel adopts both abstraction, vulgarity, movements of hyper sexualized and desexualized frames and disappearing of those framings in order to negotiate adolescence's life experiences. Deleuze once elaborates that "the phantasm goes from the figurative to the abstract; it begins with the figurative, but must be continued in the abstract. The phantasm is the process of the constitution of the incorporeal. It is a machine for the extraction of a little thought, for the distribution of a difference of potential at the edges of the crack, and for the polarization of the cerebral field" (The Logic of Sense "Thirty-first Series of Thought"). In this light, Clowes' graphic space attempts to illustrate a locale where the last summer of a teenage friendship takes up a state of delirium; yet the series of drawings and narratives metamorphosed, flowing with graphic phantasm that is replete with hedonistic events that trigger the pulsation of life.

**Biographical Statement:**

Pei-Yun Chen received her PhD in Comparative Literature from State University of New York at Binghamton, USA. She is Associate Professor of English at Tamkang University, Taiwan, where she teaches translation theory and literary theory. Her research interests concern the problems of translation and its relation to contemporary philosophical discourses. Her recent publication includes a monograph titled *Intrinsic Paradox in Translation*, in which she tackles the concept of translation in Nietzsche, Benjamin and Deleuze. She is now the editor of *Tamkang Review*, an English scholarly journal, founded in 1971 and distributed worldwide over forty years.

Wan-shuan Lin is a scholar based in Taiwan. She got her PhD degree in Foreign Languages and Literatures at National Taiwan University in 2008 on her dissertation entitled "Assemblages to Contagion: Thinking at the Intersection of Biomedicine and Biophilosophy." Her PhD research project is devoted to reconsidering the notion of contagion, which has come laden with all sorts of negative assumptions, via the concept of affect developed by Gilles Deleuze. She is currently working as an assistant professor at the Department of Applied English of Yuanpei University. Her research interests include life philosophy, aesthetics, cinema and Deleuze studies. She has worked on a variety of research projects, including "Approaching Life Itself Beyond DNA: Modern Life Sciences in Need of Deleuzian Life Philosophy," "Body-without-Organs and Anorganic Life: Counter-actualizing the Functive of Gene via Deleuzian Life Philosophy" and "Thinking with Images: The Diagram of Body and the City of Intensities in the CSI Franchise."

Pei-Ju Wu is Assistant Professor at National Chung Hsing University in Taiwan. Specialized in identity discourses, cosmopolitanism, and travel as a theme in Twentieth-Century Novels. Wu's teaching and research interests are multiethnic and transnational understanding of identity, Globalization and Literatures, and Travel Literatures and World Literature. Received her doctorate in Comparative Literature from the University of South Carolina in 2009, Wu's current project is a book tentatively entitled *Cosmopolitan Identity: Toward a Literary Theory of Migration and Cultural Imagination*. She is also writing a monograph on Musical Theatres in Taiwan. Her projects advocate a constellation of factors that indicate plural affiliations and a specific Taiwanese-Asian worldview, urging the opening of imaginative spaces and trans-cultural narrative experiences.





# Artisite Contributions

DAUGHTERS OF CHAOS



# Practicing life, invertedly - hand-balancing as a return to the subject?

Name: Damkjaer Camilla

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Institutional Affiliation and Position: Senior lecturer in Dance Theory & Head of research education, Stockholm University of the Arts

In certain phenomenological traditions and within cognitive sciences, the upright posture of human is considered to be the basis of many of our cognitive functions (Zahavi & Gallagher, 2008, p.132) and thus a part of the construction of the subject. But what if the materiality of the human body suddenly has to hold in an inversed position, balancing on its hands. How does it hold, can it stand on its own, and which idea of the subject does this result in?

In *Mille Plateaux*, Deleuze and Guattari propose to see subjectivation as one of the three great strata that bind us; "You will be a subject, nailed down as one (...) - otherwise you are just a tramp." (Deleuze & Guattari, 2004, 159). However, in a text from 1988, Deleuze writes concerning the concept of the subject, that it "it is never interesting to criticize a concept; one should rather construct new functions and discover fields that render them useless or inadequate" (Deleuze, 2003, p.326, my translation). Which new functions can we discover for the idea of the subject today, and how can the practice of hand-balancing possibly elucidate that?

In this lecture performance, I would like to start from one of the historical figures of the "tramp" subject, namely the circus artist, and one of the practices that circus has developed, namely the technique of hand-balancing. I would like to propose that hand-balancing is or can be a "technique of the self" (Foucault, 2001), that is: a way of practicing the individual's relation to itself. However, this technique relates differently to, or makes us reconsider, a number of processes that influence in human life, including the relation to the materiality we consist of and our surroundings, and our relation to the pre-subjective and a-subjective processes of life.

Starting from an exploration of the ways in which hand-balancing activates the relation between pre-subjective processes and reflective consciousness, I would like return to Deleuze's understanding of sensation in his "transcendental empiricism" (Deleuze, 1968), and the relation between "a life" (immanence) and the instances of it that traverse us (Deleuze, 2003b). Which life do we practice, invertedly?

**Biographical Statement:** Camilla Damkjaer is a researcher at Stockholm University of the Arts in the field of dance and circus. At DOCH she teaches, among other things, dance theory, dance history, aesthetic theory, philosophies of the body and methodologies of academic and artistic research. In her work she is crossing theory and practice, physicality and philosophy in order to challenge the assumptions of what dance and circus is and the kinds of knowledge they can produce. Research interests: bodily practices and their articulation, contemporary dance and circus, Deleuzian studies, phenomenology, methodology within artistic research, paradigms of knowledge and how they affect the arts.



# Patriot Act

Name: Parr Adrian

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Institutional Affiliation and Position: Chair of Taft Faculty, Director Taft Research Center, UNESCO Co-Chair of Water Department of Sociology & School of Architecture & Interior Design, University of Cincinnati, Cincinnati

A filmic documentation of a performative event undertaken at the Daughters of Chaos: Practice, Discipline, A Life... Deleuze Studies Camp on the island of Utö in the Stockholm outer archipelago. Participants were asked to read aloud, in their mother tongue where translations were available, from Gilles Deleuze and Félix Guattari's *Kafka: Toward a Minor Literature*.

Filmed by Behzad Khosravi

Participants: Chotima Ag-Ukrikal, Jeremy Aroles, Lena Aronsson, Jessie Beier, Arba Bekteshi, Anki Bengtsson, Thierry Berlemont, Kristina Böreback, Jennifer Bowes, Jasmin Duecker, Christina Eriksson, Katherine Evans, Marina Fraga, Hélène Frichot

Hannes Frykholm, Catharina Gabrielsson, Mark Grogan, Katie Guinnane, Annika Hellman, Elliot Howard, Sabina Jallow, Lars Bang Jensen, Sepideh Karami, Behzad Khosravi, Stavros Kousoulas, Remi Le Blanc, Ulla Lind, Heather Lynch, Davina Marques, Jonas Mikaelis, Sideeq Mohammed, Marie Nerland, Paulina Prieto de la Fuente, Julie Rrap, Helen Runting, Iwona Sadowska, Ida Sandstrom, Bettina Schwalm, Ewelina Sokolowska, Andrew Stones, Roberta Stubs, Miriam von Schantz

Helena Westerlind, Citty Williams

**Biographical Statement:** Adrian Parr is the Director of the Taft Research Center and Professor of Architecture and Sociology at the University of Cincinnati. She is a theorist, activist, and public intellectual working at the intersection of political philosophy, cultural criticism, environmentalism, and social theory. In 2011 she won the UC Rieveschl Award for scholarly and creative work. She has written extensively on environmental politics, memorialization, contemporary art and cultural practices. Recent publications include *The Wrath of Capital* (Columbia University Press, 2013), *Hijacking Sustainability* (MIT Press, 2009) and *New Directions in Sustainable Design* (Routledge, co-edited with Michael Zaretsky). She has published articles in *Theory, Culture, and Society*; *Childhood*; for Al Jazeera; and the *World Financial Review* to name a few. She serves on the editorial board of *The Disposable Life Series* and is a UNESCO water chair.



# Stirring Stillness: aesthetic variations on a concrete plane

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Institutional Affiliation and Position: College of Creative Arts, Massey University, Professor

In Gilles Deleuze's notion of the Chaoids,

[t]he scientist brings back from the chaos variables that have become independent by slowing down, that is to say, by the elimination of whatever other variabilities are liable to interfere ... : they are no longer links of properties in things, but finite coordinates on a secant plane of reference that go from local probabilities to a global cosmology. The artist brings back from the chaos varieties that no longer constitute a reproduction of the sensory in the organ but set up a being of the sensory, a being of sensation, on an anorganic plane of composition that is able to restore the infinite. (Deleuze and Guattari, *What is Philosophy?*, 1992, 208)

Situated in an event honouring the three daughters of chaos - science, art and philosophy - *Stirring Stillness* is a sensate composition that seeks to "...to tear open the firmament and plunge into the chaos." (Deleuze and Guattari, 1992: 202). This durational performance puts rents in the 'umbrella' that scientists hold up to protect definitions, absolutes, boundaries and systematic order where the body-subject is boxed into its culturally prescribed site so tightly, so locally determinant, that it is held in gridlock. It is here that I operate between concepts of matter and the realities of material while employing an ethics of care and relationality associated with a feminist/ new materialist perspective. In this work, I am taking on Brian Massumi's challenge to leap into the chaos; to prompt the virtual stimulation of concepts through a material network of felt sensations:

The optimal situation would be to take a scientific concept and use it in such a way that it ceases to be systematically scientific ... by treating the scientific concept the way any other concept is treated in the approach advocated here. It was said that a concept could be severed from the system of connections from which it is drawn and plopped into a new and open environment where it suffers an exemplary kind of creative violence. (Massumi, *Parables for the Virtual*, 2002: 3)

Thus, *Stirring Stillness* is prompted by the most basic of scientific literature which, contrary to popular understanding, reveals that water's transformation from a frozen to a liquid to a gaseous state is not uniform or fixed: ice melting and water freezing does not always occur at 0° C, and nor does water wait for its 100° C boiling point to evaporate. Such deviation is a matter of scientific tolerance where such phase changes are environmentally contingent and subject to atmospheric anomalies. It is in this variability of state change that I will explore creative violence, effectively an inhabitation of material stillness.

**Biographical Statement:** Dr Julieanna Preston is a spatial artist currently probing the performative agency of materials through the mediums of creative work and a spatial writing practice. Her recent projects include *becoming boulder and oro awa* (New Plymouth, NZ 2015), *A Reconciliation of Carboniferous Accretions* (Newcastle Upon Tyne, 2014), *thirsty stuff* (Melbourne, AUS 2014), *meeting, you in detail* (Writingplace, Delft, 2013), *moving stuff* (Auckland, NZ 2013), and *BALE* (Snowwhite Gallery, 2011). Recent publications include *Performing Matter: interior surface and feminist actions* (2014, AADR, <http://www.spurbuch.de/en/aadr.html>) "Blazing Inter-Alia: Tropes of a Feminist Interior Practice" (*Feminist Practices: Interdisciplinary Approaches to Women in Architecture*, Lori Brown ed., 2011), "Fossicking for Interior Design Pedagogies" (*After Taste: Expanded Practices in Interior Design*, Kent Kleinman, Joanna Merwood-Salisbury and Lois Weinthal eds, 2011), and as guest editor of *Interior Economies* (*IDEA Journal*, 2012). Julieanna is a Professor of Spatial Arts in the College of Creative Arts, Massey University.

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# Remaking the World: Artists' Dreaming

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Remaking the World: Artists' Dreaming 2015 is the first in an ongoing series of works in which artists are invited to sleep/ dream on the concept of "remaking the world" as an artwork. This act of active dreaming is revealed to the audience as a collection of video compilations. This first manifestation of the work involves 30 artists who live and work in Sydney. The substance of their dreaming is never revealed so the audience must themselves 'imagine' what each artist might envisage as the work. Surfing the Internet would reveal each artist's concerns, interests and aesthetic style sufficiently for viewers to construct possible outcomes. This work is ultimately about construction, imagination and the creative process where the potential of the audience to be both participant and witness is actively sought.

**Biographical Statement:** Julie Rrap's involvement with body art and performance in the mid-70s in Australia continued to influence her practice as it expanded into photography, painting, sculpture and video in an on-going project concerned with representations of the body. Between 1986 and 1994 Rrap lived and worked in France and Belgium where she exhibited widely. This opportunity to broaden her horizons grounded her work in a more international context and she exhibited in Belgium, Switzerland, France, Holland, Germany and Italy.

Rrap returned to Australia in 1994. In 1995, she held a survey of her work at the Australian Centre for Contemporary Art, Melbourne and in 2007, the Museum of Contemporary Art, Sydney held a major retrospective of Rrap's work titled *Body Double*, curated by Victoria Lynn.

Rrap has exhibited in Biennales of Sydney, 1986, 1988, 1992 and more recently, "Revolutions - Forms That Turn", Biennale of Sydney, curated by Carolyn Christov-Bakargiev, 2008.

In 2015, Rrap will exhibit a major body of new work titled "Remaking the World" at the Ian Potter Museum of Art, Melbourne. This exhibition was supported by a Vizard Foundation Grant.

Monograph publications include *Julie Rrap: Body Double*, Victoria Lynn's book to coincide with the MCA exhibition (co-published by Piper Press and the MCA) and *Julie Rrap*, also a Piper Press publication, 1998.



# Tool, Jewellery, Weapon

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Institutional Affiliation and Position: Konstfack, Master students, graduating June 2015

Tool Jewelry Weapon is an invitational international exhibition of artists and designers of different media that shows work which explores the boundaries of tools, jewelry and weapons as defined by Deleuze and Guattari in *A Thousand Plateaus*. We believe that understanding the first objects created by humans reveals the elementary systems and origins of our society. By tracing these objects back in time, we can better understand how they function today and what they may become in the future. This exhibition investigates the way objects move between being supportive and disruptive of the State, upholding structure or inviting chaos.

For example, we ask: is a wedding band a tool due to its function as defining position within the societal system? Is a lucky charm a weapon because it defies any logical explanation and often has a very privileged, intimate position in a person's life? According to Deleuze and Guattari in *A Thousand Plateaus* (2005), "Jewelry has undergone so many secondary adaptations that we no longer have a clear understanding of what it is" (p. 401).

At its most basic level, "A distinction can always be made between weapons and tools on the basis of their usage (destroying people or producing goods)" (p. 395). Is then beautiful or "good" design a tool in that it might produce a more orderly society? Would then disruptive design be considered a weapon? We want to understand the implications of how and what we make, remakes us, so that we can be more purposeful in our making according to our intention. For example, an artist or designer aiming to effect societal change might focus more on the opportunities the "weapon" offers than that of the tool.

On the whole, in their studio practice the makers we chose to exhibit work in Tool Jewelry Weapon already question the behaviour of objects in daily life. Though not all artists are particularly interested in philosophy, this conversation is happening without it being necessarily intended as philosophical. We invited artists and designers to both look upon their work from a philosophical perspective and to look upon these texts from the perspective of their making. In addition to including work from artists and designers, we also show work that includes collaboration with representatives from the defense industry in hopes to engage in a boundary-crossing conversation which we feel is vitally needed in the development of our fields but also in the world at large.

Tool Jewelry Weapon creates an opportunity for these physical works to engage in a philosophical context. We are curious to see how the works contribute to philosophical discussion by creating a different perspective on the borders of these objects. We also hope that the connections made between the artworks in the exhibition add to the verbal academic debate.

**Biographical Statement:** Elzbieta Celary (b. 1980) was born in Poland and raised in Berlin, Germany. She attended Communicationcenter Berlin L4 and received a BA in Industrial Design in 2012 from Burg Giebichenstein Kunsthochschule Halle.

Rebecca Deans (b. 1982) was born and raised in Massachusetts, United States. She received a BFA in Metals from Massachusetts College of Art and Design in 2004 and has worked in higher arts education administration.

Jasmin Matzakow (b. 1982) was born and raised in Germany. She apprenticed to a goldsmith before attending the jewelry program of Burg Giebichenstein Kunsthochschule Halle, where she received her Diploma of Arts in 2010.

Celary, Deans and Matzakow live and work in Stockholm where they expect to graduate from Konstfack University College of Arts, Crafts and Design with a MFA in June 2015. Celary is a designer. Deans and Matzakow are jewelry and object makers. They have organized and participated in exhibitions internationally.

DAUGHTERS OF CHAOS



# Deleuze Studies Camp 2015 Participants

## Camp Guides

Daniela Angelucci  
Mindy Blaise  
Marc Boumeester  
Gary Genosko  
Anna Hickey-Moody  
Adrian Parr  
Julieanna Preston  
Andrej Radman  
Julie Rrap  
Daniel W. Smith

## Camp Organisers

Hélène Frichot  
Catharina Gabrielsson  
Helen Runting  
Bettina Schwalm  
Miriam von Schantz

## Camp Participants

Chotima Ag-Ukrikal  
Jeremy Aroles  
Lena Aronsson  
Jessie Beier  
Arba Bekteshi  
Anki Bengtsson  
Thierry Berlemont  
Kristina Böreback  
Jennifer Bowes  
Jasmin Duecker  
Christina Eriksson  
Katherine Evans  
Marina Fraga  
Hannes Frykholm  
Mark Grogan  
Katie Guinnane  
Annika Hellman  
Elliot Howard  
Sabina Jallow  
  
Lars Bang Jensen  
Sepideh Karami  
Behzad Khosravi  
Remi Le Blan  
Ulla Lind  
Heather Lynch  
Davina Marques  
Jonas Mikael  
Sideeq Mohammed  
Marie Nerland  
Paulina Prieto de la Fuente  
Iwona Sadowska  
Ida Sandstrom  
Claudia Schumann  
Ewelina Sokolowska  
Stavros Kousoulas  
Andrew Stones  
Roberta Stubs  
Helena Westerlind  
Citt Williams