



# deleuze + art

MULTIPLICITIES | THRESHOLDS | POTENTIALITIES

Abstracts

# Conference

8 – 10 April 2016

Trinity College Dublin

## Conference Organisers

Steve Wilmer  
Radek Przedpeński

## Abstract Book Editors

Radek Przedpeński  
Anna Zielenkiewicz

## Abstract Selection Committee

Burcu Baykan  
Matthew Causey  
Noel Fitzpatrick  
Radek Przedpeński  
Steve Wilmer  
Audronė Žukauskaitė

## Photography/Website

[Radek Przedpeński](#)

## Graphic Design

[Anna Zielenkiewicz](#)



Ireland's EU Structural Funds  
Programmes 2007 - 2013  
Co-funded by the Irish Government  
and the European Union



EUROPEAN REGIONAL  
DEVELOPMENT FUND



An Roinn Post, Fiontar agus Nuálaíochta  
Department of Jobs, Enterprise and Innovation



HIGHER EDUCATION AUTHORITY  
AN tÚDARÁS um ARD-OIDEACHAS



Trinity College Dublin  
Coláiste na Tríonóide, Baile Átha Cliath  
The University of Dublin

Digital Arts and Humanities PhD programme – Investing in your future

We acknowledge generous support from Trinity Long Room Hub Research Incentive Scheme, Trinity College Dublin Association & Trust and Visual & Performing Arts Fund.



digital arts & humanities PhD

Orpheus Institute | Ghent

Belgium

Paulo.deassis@orpheusinstituut.be

Paulo de Assis is a trained concert pianist, conductor and musicologist with transdisciplinary interests on Composition, 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 eight as editor. Recent publications include an article on “The Conditions of Creation and the Haeceity 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.

Gérard Fromanger's paintings from the series *Le peintre et le modèle* (1972) inspired Gilles Deleuze's *Le froid et le chaud* (1973). Deleuze's text was first published as part of the exposition's catalogue, which included ten paintings alongside the text. Fromanger's realistic “monochromes” are in fact colored through an elaborated system of colors organized and arranged following serial principles, which might be read as related to basic serial techniques of musical composition. The fundamental monochrome layer of each painting follows a serialized sequence of colors, and inside every painting the coloring of human figures follows another serialized sequence of colors. There are, therefore, two series of colors interacting with each other. However, in the original catalogue only the cover page was in color, the rest of the reproductions being in strict black and white, making it practically impossible to follow Deleuze's constant and profuse allusions to the colors of the paintings. In later editions, the pictures were simply suppressed, turning the reading of the text into an abstract exercise, which easily shifts focus to the conceptual dimension of Deleuze's exposé—including the “four elements that make the painting operate” (“connections”, “disjunctions”, “conjunction”, and “residue”), and to the “three indifferences” (of the “commodity”, of the “pedestrians”, and of the “black painter”). But Deleuze's text was thought in intimate dialogue with the paintings, and if these form a two-fold series, so does the text by Deleuze, which is not reducible to a simplified conceptual reading. Deleuze follows a route through the pictures, pointing to other alternative paths, significantly stating that “we could imagine other beginnings and other endings [of the cycle]”.

In this presentation I will first show reproductions of the original colored paintings by Fromanger, its intrinsic musical construction, its serialized system of colors, and its relation to Deleuze's text. At the end of the presentation, following Deleuze's claims that (1) “the painting and its series don't mean anything, they function” (Deleuze 1973, 10) and (2) that there are several possible sequences of the images, I will present a sequence of diverse new arrangements of the original paintings, letting new images emerge from a close relational reading of both series (Fromanger's and Deleuze's), constructing new diagrams of thought.



Trinity College Dublin  
Ireland  
akervall@tcd.ie

Lisa Åkervall is an Assistant Professor of Film Studies with a Specialism in Digital Theory and Practice at Trinity College Dublin. Before coming to Trinity, she was a postdoctoral research fellow at the interdisciplinary research center "Media and Mimesis" at Bauhaus-University Weimar. She received her Ph.D. in 2012 from Free University Berlin. She is the author of *Kinematographische Affekte: Die Transformation der Kinoerfahrung (Cinematic Affect: The Transformation of Cinematic Experience)*, forthcoming from Fink, and co-editor of *Waking Life: Kino zwischen Technik und Leben (Waking Life: Cinema between Technics and Life)*, forthcoming from b\_books. Her publications in English include: "Cinema, Affect and Vision," *Rhizomes* 16. Special Issue: Deleuze and Film, 2008, <http://www.rhizomes.net/issue16/akervall.html>, "Character-Witness, Actor-Medium," *Acting and Performance in Moving Image Culture: Bodies, Screens, and Renderings*, 2012, and "McMansion of media excess: Ryan Trecartin's and Lizzie Fitch's SITE VISIT," *NECSUS: European Journal of Media Studies*, Spring 2015, <http://www.necsus-ejms.org/mcmansion-of-media-excess-ryan-trecartins-and-lizzie-fitchs-site-visit/>.

In *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image*, Gilles Deleuze famously distinguishes between a cinema of the movement-image and a cinema of the time-image, based in part on the different relationship each has to perspective. This talk analyzes how Gus Van Sant's *Paranoid Park* (USA 2007) exemplifies a multiperspectival aesthetics that challenges and ultimately exceeds both of these image regimes. Through a multiperspectival aesthetics of asynchronous simultaneity and transmedial remediation the image in *Paranoid Park* becomes fractal and multiple. This discloses a new type of image that is neither a movement-image, nor a time-image, but rather what I term a multiperspectival image. This multiperspectival image constitutes part of a more general postcinematic aesthetics that relates to the contemporary transformations of perspectival norms, most notably the erosion of perspective. In *Paranoid Park* this multiperspectivity takes the form of the unchaining of sound and image, the blurring of the borders between the objective and subjective, a logics of transmedial remediation, the emergence of posthuman perspectives, and explorations of the mutations of subjectivity under postcinematic conditions.



Lithuanian University of Educational Sciences | Lithuania  
jurarbar@gmail.com

Jūratė Baranova (official name Rubavičienė, nickname Ana Audicka) is a professor in the Department of Philosophy, faculty of History at Lithuanian University of Educational Sciences. She published the books in Lithuanian: *20th Century Moral Philosophy: Conversation with Kant* (2004), *Philosophy and Literature: Contradictions, Parallels and Intersections* (2006), *Nietzsche and Postmodernism* (2007), *Cinema and Philosophy* (with co-authors, 2013), *The Phenomenon of Jurga Ivanauskaitė: Between Surrealism and Existentialism* (2014), also edited and published the books in English: *Between Visual and Literary Creation: Tarkovsky and Ivanauskaitė* (2015), *Lithuanian Philosophy: Persons and Ideas* (2000), *Contemporary Philosophical Discourse in Lithuania* (2005). Recently is writing the book in English: *Gilles Deleuze: Philosophy and Arts* (with co-authors), the project is financed by the Lithuanian Academy of Science (No. MIP-067/2014). She is a member of the Lithuanian Writers Union, published literary essay books: *Meditations: Texts and Images* (2004) and *The Fear to Drown* (2009)

Deleuze and Guattari wrote: "To us, Art is a false concept, a solely nominal concept; this does not, however, preclude the possibility of a simultaneous usage of the various arts within a determinable multiplicity" (Deleuze, Guattari 1987: 300-301). Have the multiplicity of creative events in different arts something in common or there is an unbridgeable gap between sound, word and image, between music, literature, painting and cinema? One of the possible answers to this question is suggested below: the concept of rhythm oscillates between the heterogeneity and multiplicity of creative events in different arts.

Deleuze started to explore the concept of rhythm first of all reflecting upon literature: upon four heterogeneous series of signs he deciphered in Marcel Proust's novel *In the Search of Lost Time*. The concept of rhythm was used by Proust himself. Deleuze quotes Proust saying: "and the very rhythm of this discomposed city" (Deleuze 2000: 162). But rhythm is the concept which has first of all something to do with time: it defines the sequence of segments in time: the rarity or density of the passing moments, appearance of segments, occurring of events. In the search for the time lost Proust discovered (and Deleuze noticed and reflected upon this discovery) that time forms different series and contains more dimensions than space. But dimensions are not identical what is gained in one of the series is not gained in the other. They are heterogeneous and have different rhythms.

In *Difference and Repetition* Deleuze noticed, that "perhaps the highest object of art is to bring into play simultaneously all these repetitions, with their differences in kind and rhythm, their respective displacements and disguises, their divergences and decentrings; to embed them in on another and to envelop one or the other in illusions the 'effect' of which varies in each case". He also draw a distinction between arithmetic symmetry, which refers back to a scale of whole or fractional coefficients, and geometric symmetry, based upon proportions or irrational ratios, between tonic rhythms and arithmetic rhythms. Deleuze used the example of poetic rhyme as the case of verbal repetition, which is connected to rhythm: "Nor does its meaning lie in marking equal intervals, but rather, as we see in a notion of strong rhyme, in putting tonal values in the service of tonic rhythm, and contributing to the independence of tonic rhythms from arithmetic rhythms" (p.20)

But Deleuze also uses the concept of rhythm to discuss the peculiarities of Francis Bacon's paintings, writing on the phenomenological unity of the senses: sensation and rhythm. Deleuze discovers rhythm as the essence of painting. He concludes, that rhythms are the only characters, the only Figures in Bacon's triptychs. Deleuze discerns three basic rhythms distributed in Bacon's triptych's panels: "one steady or "attendant" rhythm, and two other rhythms, one of crescendo or simplification (climbing, expanding, diastolic, adding value), the other of diminuendo or elimination (descending, contracting, systolic, removing value).(p.XV)

In the philosophy of cinema Deleuze returns to the concept of rhythm expressed in film director Andrei Tarkovsky's book "Imprinted time" in the chapter "*Time, rhythm and editing*". Deleuze discerns the difference between classic and modern cinema using the concepts of rhythmical montage (Eisenstein) and arhythmical montage (Godard). As a matter of fact when in *A Thousand Plateaus* Deleuze and Guattari approach music, they exchange the concept of rhythm for the concept of refrain. Rhythm is connected with the change in time, refrain – with the territory and deterritorialization. Is music somehow different from the other arts? What is the role of a rhythm in it? Deleuze and Guttari answers: " But when music lays hold of the refrain and deterritorializes it, and deterritorializes the voice, when it lays hold of the refrain and sends it racing off in a rhythmic sound block, when the refrain "becomes" Schumann or Debussy, it is through a system of melodic and harmonic coordinates by means of which music reterritorializes upon itself, qua music".

#### Literature:

Deleuze, Gilles (1986) *Cinema 1. The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam, Minneapolis: University of Minnesota Press.

Deleuze, Gilles and Félix Guattari (1987) *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, Minneapolis, London: University of Minnesota Press.

Deleuze, Gilles (1989) *Cinema 2. The Time-Image*, trans. Hugh Tomlinson and Robert Galeta, Minneapolis: University of Minnesota Press.

Deleuze, Gilles (1994) *Difference and Repetition*, transl. Paul Patton, London and New York: Continuum.

Deleuze, Gilles (2000) *Proust and Signs*, trans. Richard Howard, Minneapolis, MN: University of Minnesota Press.

Deleuze, Gilles (2003) *Francis Bacon. The Logic of Sensation*, trans. Daniel W. Smith, London, New York: Continuum.

**Independent scholar**  
**Turkey**  
**batukan78@hotmail.com**

I was born in Ankara, 1978. Graduated from Saint-Joseph high school, studied mathematics and economics with a minor in literature and philosophy at Istanbul BILGI University. In 2015, I completed my PhD research entitled "The Question of the Animal in Heidegger and Deleuze" at the University of Galatasaray.

My main areas of interest are Continental Philosophy, Critical Theory, Philosophy of Music, Animal Philosophy, Philosophy of Nature, Philosophy of Life, Metaphysics, Ontology, Eastern Philosophies, Presocratics, Aristotle, Spinoza, Nietzsche, Heidegger, Derrida, Foucault and Deleuze.

In this treatise, I will focus only on Deleuze's book *Francis Bacon: Logique de la sensation* printed in two volumes (1981) where a new form of logos is uncovered by Deleuze through the paintings of Bacon. The "logic of sensation": a logos which is quantic, a non-human logos which is harmonious to Chaosmos.

Whether it is of reason or of language, logos of the human being is a deviation of phusis in the human mind through difference and repetition to creation and to artificialisation. In this sense, logos does not exist by itself, it presents a reason in the sense of the exploitation of a nature. Therefore for Deleuze, the presence of logos of the human being is not different from the logos of the animal. They make together, the Logos of Nature as it was called 2500 years ago by Heraclitus; they create the "Logic (logos) of Sensation".

In the History of Man, it was Linnaeus who founded the basis of Nomenclature, Descartes defined the lack of soul in animals and Nature, Kant defined the lack of liberty, Hegel of conscience. Therefore the Logos of Nature was systematically negated and debased. Yet, there was also a history of an alternative voice; a history of minor literature and art in the works of Kafka, Proust, Beckett, Lawrence, Cézanne, Klee, Bacon... Deleuze constantly worked on the conceptualisation of this second path which was in a way connected to the Logos of Nature. He suggested us to think first of all on perception and sensation as this was the key to build a new way of thinking. Beginning with *Empirisme et subjectivité* (1953), Deleuze formulated this subtext as an answer to the question "what is philosophy?". Philosophy was "creation" through the "image of thought". (QP, p. 37) And it was not only present in philosophy but in all forms of thinking within literature, arts, music, cinema and science. From now on, sensation becomes the contrary of the cliché and of the spontaneous: it connects the subject and the object. It dissolves them and makes them disappear. (FB, p.39) In this sense, the theory of Deleuze proposes both a desubjectivation and a deobjectivation through zones of indiscernibility. It offers us a transformation in thinking which will be appropriate to the Logos of Nature.

The analysis of two concepts will give us a clear explanation of this transformation: zones of indiscernibility and desubjectivation. In the light of the study on these concepts, we may grasp the meaning of isolation, athleticism, the escaping of the body from itself, contraction, dissipation and deformation in Bacon's triptychs as a part of an ontology to come.



Trinity College Dublin  
Ireland  
brcbaykan@gmail.com

Burcu Baykan holds a B.F.A in Graphic Design, and a M.A in Media and Cultural Studies. Having previously worked in the advertising field, she also instructed as an adjunct faculty in the Visual Communication Design departments of Istanbul Bilgi University and Kadir Has University. Currently, she is finalizing her Ph.D. in Arts and Technology Research Lab (ATRL), in the Drama Department, at Trinity College Dublin (TCD), while continuing freelancing as a graphic designer. Her Ph.D. dissertation undertakes a philosophical investigation of contemporary multidisciplinary body-oriented art practices. Specifically, she is interested in new forms of collaboration and intersections between art-science-technology and the broader critical theory that frames them. She has published chapters in edited volumes from Palgrave Macmillan and Inter-Disciplinary Press UK, as well as articles in *International Journal of Advances in Social Sciences* and *Istanbul University Philosophy Archives Journal*.

This paper stages an encounter between Deleuze-Guattarian notion of body without organs (BwO) and the series of bodily mutations at play in the Australian multi-media artist Patricia Piccinini's two sculptures: *The Still Life With Stem Cells* and *The Atlas*. Piccinini investigates humanity's interventions into nature and engages with various contentious issues related to contemporary biotechnologies, including stem cell research, genetic manipulation, tissue engineering and cloning. The two focus works of this paper, in turn, highlight the uncanny transfigurations of the human body and other life-forms, their potential for corporeal plasticity by technoscientific means. At once shocking and alluring, alien and familiar, they explore the ambiguity of genetic transition, cross-species metamorphosis and the nebulous boundaries between natural and artificial realms.

The notion of mutation is a far-reaching theme in both the scholarly and mainstream reception of her work, but the range of questions asked about the topic has been limited in scope. Positing the representational and identitarian frameworks of change as the starting point, the secondary commentators mostly interpret the bioengineered organisms from the outset as an inventory of empirical "givens", relegating the creative force of change to a fixed and reified content. As soon as the scholarship considers the biogenetically modified body in its givenness, it tends to objectify, classify and frame it via other ontological presuppositions and fixed significations, predominantly via such lenses as cyborgian and posthuman approaches. Other liminal figures such as monsters, hybrids, chimeras and their various permutations are also widely used to tackle the increasing ontological complexity in Piccinini's work. Yet, by examining the various techno-human-animal entanglements in Piccinini's body sculptures persistently through the filter of such pre-constituted parameters, I argue that the existing literature implicitly reduces the body to the snapshots of change—from humanist accounts of subjectivity to cyborgian, hybridized and posthuman ones via a technointervention—seamlessly filtering out the "transindividual immediacy" of its creation. (Massumi 2014).

While all of these criteria make an important contribution to the theorization of the engineered fusions of biological-technological systems in Piccinini's work, as well as the unsettled boundaries between various dichotomies, in such commentaries no space is provided for the elusive, hard to grasp in-betweens: ontogenetic dynamics, active potentialities and processes of emergence that compose these beings.

By reformatting the dominant perspectives in the existing literature, in this paper I open up alternative trajectories for a critical consideration of the trope of bodily metamorphosis in Piccinini's sculptures—as a transformative event in itself—via an encounter with Deleuze-Guattarian concept of BwO. Rather than the traditional, identity and end-result oriented perspectives, I argue in favor of approaching the transitional, intervallic and liminal modes of being opened up in *The Still Life with Stem Cells* and *The Atlas* through this notion and its attendant vocabularies including "provisional organs" and "virtual eggs". It is in this vein that I propose a new way to think about the bodily mutations on the level of creation, becoming and emergence, and allow the generative power of change to appear by extracting it from the containment of finalized and reified images. By reconceptualizing Piccinini's speculative bodily scenarios according to this method, which that does not exclude the ontogenetic potentialities, relational processes and temporal states between human, animal and technological registers, this paper reveals a complexity and significance in them previously not acknowledged by critics. Correlatively, it also explores how the notion of BwO and its related set of terminologies can be creatively reworked, developed and mobilized in biotech-driven contemporary artistic praxis.

### References

Massumi, Brian (2014) *What Animals Teach Us about Politics*, Durham: Duke University Press.



University of Łódź  
Poland  
malgorzata.budzowska@op.pl

Dr. Małgorzata Budzowska is an Assistant Professor at Classics Faculty, University of Łódź in Poland. She was awarded her PhD by the University of Łódź, Classics Faculty and MA by the Institute of Contemporary Culture (theatre and drama theory) at the same university. Her book "Phaedra – Ethics of Emotions in the tragedies of Euripides, Seneca and Racine" (Peter Lang 2012) considers intertextual correlations between three plays which adapted the myth of Phaedra in relation to the theory of unrestraint (*akrasia*) by Aristotle. She is co-editor of the volume *Ancient Myths in the Making of Culture* (Peter Lang 2014). Currently she is involved in two research projects: *Reception of ancient myths of Mediterranean Culture in Polish theatre of XXI century* and *Ancient drama and theatre in the works of scholiasts*, both funded by the National Science Centre in Poland.

*There is no such thing as either man or nature now, only a process that produces the one within the other and couples the machines together. Producing-machines, desiring-machines everywhere, schizophrenic machines, all of species life: the self and the non-self, outside and inside, no longer have any meaning whatsoever.*  
(...) *Oedipus presupposes a fantastic repression of desiring-machines.*  
Deleuze, Guattari, *Anti-Oedipus. Capitalism and Schizophrenia*

According to Michał Zadara, discovering new aesthetic thresholds in theatre performances constitutes a notion of beauty. Beauty is defined here within the space of unlimited searching for new meanings and new ways of their expressions. Multiplicity of such considered beauty is evoked by human machinery of creativity. Creativeness of the Polish director can be observed in his numerous and various theatrical projects that aim at transgressing established aesthetical systems. One of his most significant works in this regard concerns the performance called *Anti-Oedipus* (*Anty-Edyp*, 2010. Co-production of Polish Theatre in Warsaw and Museum of Modern Art in Warsaw) based on the texts by Gilles Deleuze and Felix Guattari, Sophocles and Sigmund Freud. Assuming the main theoretical framework within the conceptions of *Capitalism and Schizophrenia*, Zadara uses the ancient tragedy and its modern psychoanalytical re-occupation by Freud to create a production connecting visual arts, medicine, philosophy, music and theatre. In cooperation with Barbara Wysocka, he forms the image of human being enslaved by social machinery from the very beginning of his/her life. Ancient idea of predestination, however, is here softened by Deleuze-Guattari's idea of freedom gained by overcoming the socially established restrictions. Utter tragedy of being born, or even being conceived, is minimized by the conviction of human creativity. This performance focuses on human being *in statu nascendi* considering his/her potential life from philosophical perspective, however based on physiological observations.

Employing on stage a pregnant woman and two doctors who perform USG examinations, the director narrates a potential story of not yet born human. Spoken texts are accompanied by live music (drums, clarinet and bass guitar) and by sounds of mother's and fetus' hearts (USG, KTG). This mutual reciprocity between medicine and art expressed within the background of ancient myth of Oedipus, constructs the space for considering human *ego* inside the world of objects. In the labyrinthine set of external objects internal *ego* is forced to shape his/her own fractal geometry of being. Postmodern culture adoring the change suggests life with "thresholds, refractions, catastrophes, bifurcations, diffused dust of events, thoughts, desires clashes each other" (Skarga 1999: 15).

Zadara contemplates this wandering existence asking about its beauty and value. As Peter Sloterdijk has noted, "for the modern subject, a 'vagabond in existence' there is no longer any return home to the 'identical'. What appeared to us as our 'own' and as 'origin', as soon as we 'turn around', has always altered and been lost" (Sloterdijk 2001: 538). If this existence can be seen as beautiful and valuable, or rather dismal and worthless is the question that the director poses on stage. The issue of being Oedipus or Anti-Oedipus regarding to not yet born baby becomes a philosophical meditation on human freedom performed within the medical framework of source of life (pregnancy) and artistic framework of source of theatre (ancient tragedy).

This paper aims at analysing Zadara's performance within the context of mutual inspirations of art and medicine in regard to philosophical musings on human existence within the ancient myth of Oedipus, its psychoanalytical reception and onto-aesthetics by Deleuze and Guattari.

Selected bibliography:

- Deleuze, Gilles and Felix Guattari. 2000. *Anti-Oedipus. Capitalism and Schizophrenia*. Translated by Robert Hurley, Mark Seem and Helen R. Lane. Minneapolis: University of Minnesota Press.
- Freud, Sigmund. 1924. "The Dissolution of the Oedipus Complex". Edited and translated by James Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. vol. 19, 171-180.
- Freud, Sigmund. 1975. *Group Psychology and the Analysis of the Ego*. Translated by James Strachey. New York: Norton & Company.
- Skarga, Barbara. 1999. *Tożsamość i różnica. Eseje metafizyczne*. Kraków: Znak.
- Sloterdijk, Peter. 2001. *Critique of Cynical Reason*. Translated by Michael Eldred. Minneapolis: University of Minnesota Press.
- Sophocles. 1998. *Antigone, Oedipus the King, Electra*. Translated by Humphrey D.F. Kitto. Oxford: Oxford University Press.





Universität Basel  
Switzerland  
p.burleigh@unibas.ch

Peter Burleigh is a lecturer in linguistics and cultural studies in the English Department at the University of Basel, and also teaches at the Institute of Aesthetic Practice and Theory, HGK Basel. His research interests are in visual regimes, photography, and reforming thinking photography as a theory of the genesis of image.

In *Towards a Philosophy of Photography* (2000), Vilém Flusser suggests that authentic, magical images—a visual form of the Real—were first demystified by a regime of text tying them to explication, then to be superseded by technical images (photographs) that functioned in a radically different way:

rather than replace traditional images with reproductions, technical images displace them and, rather than make hermetic texts comprehensible, they distort them by translating scientific statements and equations into states of things, i.e. images. (19)

Technical images, then, “absorb the whole of history and form a collective memory going endlessly round in circles” (19). They replace a “prehistoric ritualization” that operates myths “with a new kind of magic, i.e. the programmed kind” (17). Under this paradigm, the way images work parallels mutations in the means of production of capital, indeed of the whole social superstructure, in that those means are masked by the forms in which the image themselves circulate.

In his approach to the photographic image, Deleuze adopts a sceptical position, resisting what he sees as the calcified “dreary” signifier (Deleuze & Guattari 1987: 116) of the fixed photograph, instead interrogating and indeed celebrating the photogram as the singular entity that articulates a complex grammar in time-based media. To partially undo Deleuze’s stance on the still image, I argue that in his image theory, the photogram with its flickering evanescent life occupies an ontological space between the crude trace of the photograph, and what I am calling the photogene—an actualization of virtual multiplicities and differences that circulate in the technical diagram constituting the photogenic event.

In other words, rather than adopt a notion of the stream of photographic images as a utopia gone wrong — as Flusser, or of the photograph as the singular point in a visual rendition of the world — Deleuze, I claim that a singular technical image is one of a myriad of potential forms that flux in a virtual domain actualized as a unary surface image. Thus, in their genetic process of becoming, technical images can be turned adroitly to interrogate the very nature of our image space, and in registrations of time cut synthetically into our world to generate a signalization that at essence undoes our configurations of the myth of the representational image.

Opening photography up to the virtual, to multiplicity, to a rhizomatic nature, allows a thinking of the affective in photogenetic zones of intensity, engages with temporal dislodgment, and determines the event of photogenesis, the photogenetic moment as differentiation actualized.

Two artists engage precisely along this territory of virtual—actual potentialities: Kris Lemsalu merges found and handmade materials, animal pelts, clothing, and food, engage ceramic objects made by the artist. Performance of her installations and sculptures, adds further contingency and introduces duration into the porous envelope of her work. Taking pictorial surface, colour, volume and most importantly material, Lemsalu’s morphology explores the ways in which such reproduction, replication, and reassemblage into physical collages articulate an adjacent genetic virtuality in actual form. Andreas Angelidakis uses found material to build his sculptures which are modulations of the real world, prototypes for living, dwellings, places for a people to come. As virally manipulated in the screen world, then 3-D printed, and reformed with actual detritus, they are a complete differentiation: a reabsorption in a virtual flux, followed by a new mode of expression in actual form. While Angelidakis’s work physically materializes the present and a past-that-does-not-yet-exist, thus a nostalgia for ruins that will come, Lemsalu explores the spaces where assumptions over the certainty of structures weakens and collapses. Both explore how in a rapidly accelerating (art) world dissimilar flows, exhibiting different rates of change, with differencing actualizations, under ever changing non-parallel processes generate a porosity between virtual and actual that goes beyond a staging of product as the “fair” (sic) economic exchange that we take as given in the cyclical articulations of form-for-form-for-form in hyperfluid capitalistic exchange.

Deleuze, Gilles & Guattari, Felix (1987), *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, University of Minnesota Press, Minneapolis.

Flusser, Vilém (2000) *Towards a Philosophy of Photography*, trans. Anthony Mathews, Reaktion Books, London.

<http://www.angelidakis.com/>

[krislemsalu.com/](http://krislemsalu.com/)



Trinity College Dublin  
Ireland  
butlerab@tcd.ie

Angela Butler is a second year PhD student in the Department of Drama, Film and Music at Trinity College Dublin. Her research examines the aesthetic experience of immersive spectacles in performance in the context of the digital age. Her research interests include technology and performance, aesthetic experience, perception and theories of the body. Angela completed a BA(Hons) in Drama with Psychology at University of Ulster in 2009 and an MPhil in Theatre and Performance at Trinity College Dublin in 2011.

Pan Pan Theatre premiered their adaptation of Samuel Beckett's radio play *All That Fall* in 2011 at the Project Arts Centre in Dublin. It has since toured to New York, Edinburgh, Brisbane, Sydney and London. Winning the 'Herald Angel Award' at the Edinburgh International Festival in 2013 and 'Best Sound Design' and 'Best Lighting Design' in the Irish Times Theatre Awards in 2011, Pan Pan's adaptation has garnered much critical interest, particularly for the novel way it seeks to challenge the very form of the radio play by translating the piece into a sensually immersive experience. This paper will examine Pan Pan's production of *All That Fall* in order to firstly introduce a performance model of sensory immersion that I have developed alongside the writings of Gilles Deleuze, and Deleuze's collaborations with Félix Guattari, particularly their writings on sensation, affect and territory. Secondly, I will consider the ways in which Pan Pan achieve sensory immersion through a primarily auditory encounter rather than using visuals as a primary trigger. Finally through an analysis of the performance I will argue that *All That Fall* can be viewed as a meditation on contemporary societies' "shift in cognitive styles" (Hayles, 2007: 187), as proposed by N. Katherine Hayles, from deep attention to hyper attention as a result of the technological turn. I will discuss Hayles proposal in parallel with Deleuze and Guattari's concepts of territorialization and deterritorialization.

### References:

Hayles, N. Katherine (2007) *Hyper and Deep Attention: The Generational Divide in Cognitive Modes. Profession*(13), 187-199.



Trinity College Dublin  
Ireland  
Matthew.causey@gmail.com

Dr. Matthew Causey, Director of the Arts Technology Research Laboratory, is author of *Theatre and Performance in Digital Culture (from Simulation to Embeddedness)* and coeditor of *The Performing Subject in the Space of Technology: Through the Virtual towards the Real and Performance, Identity and the Neo-Political Subject*.

Independent scholar  
calchinovatig@gmail.com

Dr. Calchi Novati is a training candidate at the International School of Analytical Psychology (ISAP) in Zurich. Her work has appeared in peer-reviewed journals and in edited collections. She holds a Ph.D. awarded with distinction for her thesis *Performativities of Intimacy in the Age of Biopolitics*.

In his text *Difference and Repetition* Deleuze resists the philosophical opposition between identity and difference, namely, that principle of identity for which either you are a terrorist, or if you are not a terrorist, then you are a non-terrorist, a non-Syrian, should we add. However, as political events show us, such a strict formula constantly fails to address the very complex matrix that forms any sort of identity in the first instance. In order to overcome this impasse, Deleuze's project is to interpret life through what he calls *flux*. In his theory, the opposition 'identity and difference' is replaced by 'repetition and difference'. In order to have such a new dyad however, the concept of repetition has to be freed from that of identity, for repetition is no longer a repetition of the same, but a repetition with a difference. Deleuze clarifies this point by saying that: 'It is because nothing is equal, because everything bathes in its difference, its dissimilarity and its inequality, even with itself, that everything returns – or rather, everything does not return.' And it is exactly because nothing is equal that 'something in the world forces us to think. This something is an object not of recognition but of a fundamental *encounter*.' In this paper we will critically engage with the work produced by *the Center for Political Beauty* art collective. Specifically we will attempt to decode using a Deleuzian lens, their controversial action entitled 'The Dead Are Coming' (2015) in which they organised a public/political funeral for those Syrian refugees who, in the attempt to reach Europe, tragically died before reaching the shores of Italy. Our project and presentation is twofold. Dr. Causey will open the dialogue by philosophically addressing the concept of 'beautiful politics' as appears in very name of the activist collective.

Dr. Causey will investigate Deleuze's fundamental critique of Kantian transcendentalism as it is related to the division between the beautiful and the sublime, reading it as a possibility to reveal the fundamental *encounter* via art in response to the question proposed by the conference. Dr. Calchi Novati will respond by investigating psychoanalytical tones of the 'fundamental encounter' enabled by the actions of *the Center for Political Beauty* in which, as Deleuze notes, 'it is difference in intensity, not contrariety in quality, which constitutes the being 'of' the sensible.' We will conclude by attempting to respond to the following question: if it is true that the subject appears always a posteriori in relation to the event, what happens when the event as such annihilates the very potentiality of the subject?



Royal Holloway | University of London  
United Kingdom  
oliverlchandler@googlemail.com

It is my argument that the Edwardian composer, Edward Elgar, was a utopian. His unabashed (albeit idiosyncratic) usage of conservative forms and harmonic idioms, however, appears to disavow any trace of such grand vision for the future. Furthermore, his personal politics have come to be associated with the blossoming of colonialism, his work as 'Master of the King's Musick' being considered partly responsible for fostering good feeling at home for British foreign policy. In today's post-colonial world, anything associated with such a past finds it hard to be accepted as permissible, let alone utopian. And yet Elgar said of his First Symphony: 'there is no programme beyond a wide experience of human life ... and a massive hope in the future'. It is my aim to secure the utopian credentials of this symphony through the utilisation of Deleuze and Guattari's concepts of 'assemblage' and 'line of flight'. Assemblages are structures that 'swing between [a] territorial closure that tends to re-stratify them and a deterritorialising movement that on the contrary connects them with the cosmos' (D&G 1987: 337). I believe Britain's colonial past and present can be conceptualised in this way, and that Elgar's music constitutes a rogue 'line of flight' running through such an assemblage, threatening to dissolve it. The assemblage in question can be properly formalised as 'masochism'. Thinkers such as Pascal Bruckner see masochism as a modern disease; the West's self-flagellating shame over its colonial past. What Bruckner fails to recognise, however, is the extent to which the establishment of Britain's empire was facilitated by masochistic ideology (i.e. the Protestant work ethic, missionary and military martyrdom, bohemian expedition, etc.). In this sense, masochism is a double-bind: it enables a political situation to exist, whilst simultaneously disavowing it.

Rather than a simple 'either/or', masochism constitutes an '[in]between terms... a narrow gorge like a border or a frontier which will turn the set into a multiplicity' (Deleuze 1987: 132). Deleuze is one of the great theorists of masochism, and his crucial insight is that it is not 'an individual mania or sexual malady', but rather a response to an historical problem: 'Masoch's "procedures" are to be read as steps for altering the world so that the cause of his historical suffering is eradicated' (Buchanan 2000: 112). But how does Elgar's First Symphony serve to alter the world? Elgar makes his music 'stutter' (the hallmark of Masoch's style, according to Deleuze). Not so much a literal stuttering, but rather the breaking down of concepts and the connections between them, so that their apparent solidity suddenly appears to flicker. The Symphony's 'Ideal Call' (Introduction), operates in exactly this way: it is not the 'masculine' imperial topic it purports to be. The line of flight that Elgar's symphony traces out of this moribund assemblage succeeds by virtue of the symphony's rhetorical failure. In this manner, Elgar realises the true utopian impulse. He does not offer a representation of a new society, but rather reveals the unviability of the one we masochistically cling to.



Trinity College Dublin  
Ireland  
westpatrick@yahoo.com

West Patrick Connolly has been engaged in story design, direction and production since 1994 – devising visual art installations, theatre, film, animation and screenplays: *A Foreign Affair*, *A Beautiful Nightmare* and *A Christmas Raid*. He studied Design Communication for Animation at the National Film School, IADT Dublin, Film and TV Production Management at the Media Business School in Ronda, Spain and 3D Art Direction at the Animation Workshop in Viborg, Denmark. In 2013, West was awarded a Masters in Digital Feature Film Production from Staffordshire University and is currently engaged in practice-led PhD research – *Defining a Place to Practice Digital Direction: A Project Incubator for Creative and Cultural Enterprise in Film, Theatre and Animation\** – at the Arts Technology and Research Lab (DAH), School of Drama, Film and Music, Trinity College Dublin. <https://vimeo.com/113017456> westpatrick@yahoo.com \* Awarded the Irish Research Council Government of Ireland Postgraduate Scholarship 2015-201

The paper will explore a case study of an art installation, featuring digital film and mixed-media compositions, circumscribed by uncertain beginning and end points, entitled: *Hamlet's Memory Palace*. The work's synthesis of creative methods, formats and expressions may be better understood as a multiplicity of artistic inputs, transformations and outputs, that resist attempts to be 'fixed', as either an art object, a narrative form, or a dramatic presentation, and instead, continues to be 'at play' in redefining its limits.

The assemblages that constitute any one particular phase of the work – prompted by exhibition engagements – are composed of synthetic fragments, stemming from a varied array of past activities, durations of process and associated memories of imagined intents, performed actions and envisaged impacts. The fragmentation, overlap and blurring of compositional boundaries are facilitated by the optical mixing of kinetic image projections and sculptural material formations – constituted by its 'positive space' panels and 'negative space' framework. Cycles of transitioning interplay suggest a process of 'involving' through affinities between components, oriented by past forms and contracting towards future potentialities.

The research presentation of creative practice and underpinnings will rendezvous at various points in the evolution of the action-led movement image. This motion picture building block was identified as the dominant component in pre-WW2 cinematic montage and has been interpreted by Gilles Deleuze, as producing indirect images of time. Creative acts of resistance, defining the subsequent waves of film art practice have arguably transformed the kinetic components and assemblages of motion picture into a range of subjective presuppositions – increasingly more prevalent in the post war cinema – towards what Deleuze, in his *Cinema 1* and *Cinema 2* 'unpacking' of time image expressions, credits as direct images of time, a key component of his cinema of thought project. These images of time, or becoming-images-of-thought – rooted in Henri Bergson's analysis of duration – may also be read as infused perceptive slices of an encounter, that draw from the past by way of memories and imagination, and simultaneously synthesize with present perspectives on the engagement, that are always in transition towards a new future experience.



Maria Curie--Skłodowska University  
Lublin | Poland  
czemieli@o2.pl

Grzegorz Czemieli is assistant professor in the Department of Anglo--Irish Literature at the Institute of English Studies in Maria Curie--Skłodowska University in Lublin. His doctoral thesis, published by Peter Lang in 2014, analyses the dialectic of orality and textuality in Ciaran Carson's poetry. Apart from Northern Irish and, more generally, contemporary poetry, he is interested in urban studies, cartography, literary theory and 21st--century philosophy, especially Speculative Realism. He also translates poetry and literary criticism.

This paper aims to examine the expanded, onto--aesthetic understanding of cartography emerging in the field of Speculative Realism, a new, robust movement in 21st--century philosophy. Taking cue from Quentin Meillassoux's idea that we need to step beyond overly anthropocentric philosophies and restore the "Great Outdoors" as a serious subject in the humanities, Levi R. Bryant proposes in *Onto-Cartography* (Edinburgh University Press, 2014) to engage in a specifically understood "geophilosophy."

Adopting and transforming the term developed by Gilles Deleuze and Félix Guattari in *What is Philosophy?*, Bryant offers a vision of cartography as "a mapping of assemblages of machines or worlds." This kind of map--making does not limit itself to topography, but also includes the production of genetic, vector and modal maps. This augmented concept of a map would thus facilitate a new kind of engagement with the world, one that involves a crucial idea developed by Deleuze, who "equates being with unlimited creativity." Moreover, it resonates with the central tenets of ecopoetics: exercising imagination and, as Brenda Hillman claims, "coming into contact with the impossible oddness of everything." In this light, cartography acquires an expanded meaning: by making imaginative, metaphor--based, speculative maps that are essentially poetic we become better equipped to -- as Bryant puts it -- "constructively intervene in worlds so as to produce better ecologies or assemblages." Within the above paradigm, maps and works of art converge, both obliquely guiding us towards some aspect of reality by mapping out multiplicities and their borderline zones. The same can be also gleaned by counter--intuitively considering artworks as maps that employ metaphor, or engage in the practice of meta--modelling elaborated by Félix Guattari in *Schizoanalytic Cartographies*.

The discussed approach could also help articulate a new politics of art, embracing both visual arts and literature, especially poetry. After all, both can be seen as engaging in cartographical surveys that aim to delineate possible "points of intervention," and strategically assess the gravity of certain systems (or "machinic mediations" in Bryant's view). Ultimately, creative map--making becomes concurrent with world--building, or home--making, i.e. eco--poetics (from Greek: "oikos" -- home; "poiesis" -- making). At the same time, however, it avoids some of the disastrous consequences of anthropocentrism, and allows a reconsideration of humanism and human agency in the era of the anthropocene.



Independent scholar  
United Kingdom  
drdaviddeamer@gmail.com

Dr David Deamer is a semi-independent scholar associated with the English, Art & Film and Philosophy departments of MMU, UK. He is the author of *Deleuze, Japanese Cinema and the Atom Bomb: The Spectre of Impossibility* (Bloomsbury, 2014) and the forthcoming monograph *Deleuze's Cinema Books: Three Introductions to the Taxonomy to Images* (EUP, 2016). He is currently working on a book on Deleuze, Nietzsche and science-fiction cinema and tv. Deamer has been published in various edited collections and journals (including *Deleuze Studies*) – most recently writing on Deleuze and Sukurov; with forthcoming articles on Deleuze, Ozu and Kiarostami; and Nietzsche and Imamura. He was co-founding editor of the online journal *A/V*, and keeps blogs on Deleuze and Nietzsche, music and cinema.

Perhaps you can imagine the encounter? A philosopher out for a walk along the boulevards and streets of Paris, in a fug of thick cigarette smoke. Then, a cyclic 'wheezing, groaning' sound; a London 1950s-style police box materialises, cleaving time and space. Out bobs a strange man calling himself a doctor – human-like, but (as the philosopher will soon realise) very alien. The two figures spend a pleasant afternoon at a café, in conversation. What was or will be discussed is unknown.

This paper proposes, in lieu of the above, a rather different kind of encounter between Deleuze and the Doctor. It explores the eponymous tv show as a version of the philosopher's ontology of univocity and multiplicity as practiced in – amongst other texts – *Logic of Sense* (a 'series of paradoxes'), the *Cinema* books (a 'series of signs' as a cinematic semiosis) and, with Guattari, *A Thousand Plateaus* (a series of 'everything within range'). Deleuze writes, in *Difference and Repetition*, bodies 'are distributed across the space of univocal being,' yet rather than a homogenous field, univocity is radically heterogeneous, "[e]verything is equal"... can be said only at the point at which the extremity of difference is reached' (DR: 378). Such an ontology is inspired by Bergson, where Deleuze sees Bergson's '[d]ualism is... only a moment, which must lead to the re-formation of a monism,' univocity 'engulfed in pluralism' as two series – one actual, one virtual, 'actual spatial multiplicity and virtual temporal multiplicity' (B:29,76,85). 'Being,' concludes Deleuze, 'is One, in conformity with its type of multiplicity' (B:85).

Such an ontology emerges in the aesthetic domain of the singular art universe that is *Doctor Who*. Running – on and off – for over 50 years, the series is composed of serials and episodes, images and narrations creating narratives exploring time travel, many worlds and carnal states. The show is an example *par excellence* of difference and repetition: the Doctor is one as a multiplicity of beings; and spatio-temporal events are endlessly explored, problematized, and ungrounded. An ever changing production team means the show is generated through a dynamic collective of writers, showrunners, directors, actors and crew. Offshoot media such as novels, audios and comics diverge from and merge with the tv stories. And – finally – there is no canonicity, all is possible due to the fundamental atemporal, aspatial and ahuman coordinates.

The aim of the paper is to provide a taxonomy for a conversation between *Doctor Who* and Deleuze – 'a vocabulary... a necessary first step' (TRM:285). We will explore how *Doctor Who* captures and escapes chronological time, comprehensive space and human consciousness as syntheses of time, space and consciousness through time travel, many worlds, and carnal states.



University of Western Ontario  
Canada  
gdempse2@uwo.ca

I am currently a PhD student at the Centre for the Study of Theory and Criticism at the University of Western Ontario, where I also completed my MA studies. I was nominated there for a Governor General's Gold Medal for my MA thesis on the concept of apocalypse in Deleuze's thought. My current research interests include the Deleuzian concept of fabulation, theories of myth, intersections of art, aesthetics, and anthropology, and ontological pluralism.

In his thinking on art, Gilles Deleuze draws on Henri Bergson's notion of fabulation or myth-making. Whereas it is a problematic notion for Bergson, associated with closed society, Deleuze suggests rather that it should instead be affirmed as creative and minoritarian, not solely associable with closed society but just as capable of forcing society open and generating new potentials for community and ways of living, and that its positive political power ought to be recognized accordingly. Together with Félix Guattari, Deleuze theorizes art itself as such affirmative fabulative activity. Art intervenes in reality; it does not offer artistic truths by representing the world in certain ways, but constitutes one mode of the proliferation of signs, which themselves, once produced and active, motivate new productions on the very level of the real. Art both *is* and *motivates* the creation of new worlds, conceptually integrating fictionality and reality. It does its part to preserve worldbuilding as an ongoing process.

In her study of Deleuze's aesthetic thought and the works of William Blake, Claire Colebrook focuses on this as a point of resonance between the two writers, arguing that both of them affirm, and endeavor to achieve, the activities of forming and world-shaping, even system-building, as such, without resolution thereof in finished forms, finished worlds and systems that could be made majoritarian. Deleuze and Blake share, according to Colebrook, an interest in what Deleuze and Guattari together call cosmic artistry: art as a kind of creative activity that does not depend on the forms and terms of the given world, but manages to do the work of breaking through these in order to make available and draw on "cosmic" forces in presenting new formations that are not limited in advance by whatever is already established. Blake's prophetic works amount to a mythopoeic project, an artistic assertion of a full cosmology, this assertion being itself politically powerful, in no small part for the affirmation that it involves of its very own manner of cosmological fabulation as an establishing indication of the multiple and proliferative nature of the cosmos itself.

Some recent work in anthropological theory has involved reinvigoration of the concept of cosmology. Much of it specifically informed by Deleuzian philosophy, such work involves the affirmation of variety in ways of thinking and feeling "the world" in terms not just of epistemological, but of *ontological* difference. Cosmology, in the anthropological sense, is affirmable as real for thought. Cosmological variety is real variety, that is, variety in and of the real itself. This work comprises what has been called an ontological turn among some thinkers in anthropology. Among the criticisms it has drawn is the assertion that insistence on the reality of distinct cosmological formations, or, in other words, on the reality of the *different worlds* that different cultures maintain, hinders the thinking of cultural metamorphosis. If cosmological variety is real, how is cultural *variability*—the potentials for change within cultures and the pressures on cultures to revise themselves—to be accounted for?

Blake's prophetic works, which could be considered cosmological insofar as they are mythopoeic, present an opportunity to think cosmological fabulation on a different scale—the scale of artistic work rather than cultural formation broadly. This paper examines Blake's writings, relating onto-aesthetic insights from Colebrook's Deleuzian reading of the same and Eric Hayot's work on literary worldedness to this onto-anthropological problem of worldly variability. The paper uses the Deleuzian concept of fabulation to investigate, through Blake's mythopoeic poetry, the extent to which cosmological creativity is monadic, operant on a range of scales. Affirmation of this variability of scale in cosmological fabulative activity is then related to affirmation of variability in worldedness itself, in ways that help to account for nomadic variations within and among worlds as well as the reality of the world-productions themselves.





School for Advanced Studies in Social Sciences in Paris | France  
Deverell.f@free.fr

I completed undergraduate studies in history, sociology and anthropology at University of Toulouse II Le Mirail in 2013. I am currently doing a masters degree in Social Anthropology at the School for Advanced Studies in Social Sciences in Paris. I conducted fieldwork among the Ngati Hine (July-August 2014, February-March 2016), a Maori tribal group in the Northland region of New Zealand. I am interested in the environmental commitment of contemporary Maori in relation to post-colonial politics and well-being.

This presentation is based on fieldwork among the Ngati Hine, a *hapu* (subtribe) of the Northland region of New Zealand. I am interested in storytelling performances that relate events of the past. I analyse four stories, each of which is repeated on a variety of occasions. They all convey a sense of location in the landscape. In some instances the storyteller and his audience move about on the same grounds upon which the events happened, thereby following the itineraries of ancestors. The storyteller uses the place-names which indicate these actions. He also uses the carved genealogies of the meeting houses to connect contemporaries to the protagonists. These performances are ways to uphold a people's *mana* (power, authority, prestige).

I argue that repetition of the stories is very important in fostering *mana*. Repetition echoes a significant event from the past into the future. Each repetition of an “unrepeatable” event, is also a repetition of previous repetitions. Subjectivities are built by means of repetition. These stories are told in many different ways. Interpretations given to the stories change. There is creativity in them. When a story is taken “out of its place” artefacts are used to convey a sense of presence. Deleuze explains the liberty and intensity in repetition and links it to the “selective test” that affects it.

These stories are chosen and selected through time because of their political relevance. They are taken from a range of historical times (pre-colonial, colonial and modern), and give ethical and political inspiration for the future. Maori often say they “walk backwards into the future”. Stories of the past are virtualities orientated towards the future. By making connections to several political spheres, they help Maori engage in multiple planes. While still remaining linked to territorial land, narratives transcend and open-up place. For example, when a story tells of a gift of wood to build a pan-tribal meeting house on the Waitangi Treaty grounds, people remember where the wood came from. The gift and the telling about the gift are lines that allow tribal politics to expand to new fields of engagement.



Independent scholar  
Germany  
Zornitsa\_dimitrova@yahoo.com

Zornitsa wrote her first book, *Expression as Mimesis and Event*, as a doctoral researcher at WWU Münster. Her doctoral thesis drew a vision of drama governed by emergent ontologies of immanence and transcendence within an overarching immanent frame. Here Deleuzian 'expression' functioned as the generative procedure of mimesis, showing itself as the fortuitous side of a constitutive principle, and attesting to moments of emergence as its motions mould the fabric of drama. Both of her recent book projects, *A Drama of Potentialities* and *Robotic Performance – Toward an Ecology of the Expanded Self*, focus on participatory models whereby interaction ceases to be a human property and the notion of action loses primacy to give way to constellatory configurations. She has published on philosopher Gilles Deleuze and dramatic theory. Research interests encompass performance art, mimesis, philosophical anthropology, event theories, and theories of emergence. Further interests include art and technology, the ontological status of automata, new materialisms, ecosophy, nonhuman personhood, and twentieth-century continental philosophy.

This paper looks at early robotic shows by Survival Research Labs to explore regions of interrobotic relations. In discussing the triptych *The Pleasures of Uninhibited Excess* (1989), as well as the shows *The Deliberate Evolution of a War Zone* (1993), *Infestation of Peculiar Irregularities* (1992), and *Careless Abuse of Premeditated Uncertainty* (1991), it attests to a certain participatory becoming in performance. This becoming is non-entelechial and takes place irrespective of human intervention. Herein artifactual agents renegotiate concepts of 'humanness', 'liveness' and 'personhood' on their own terms. Upon entering regions of interrobotic interaction, notions of empathetic immersion and machine personhood intertwine to shape a new ecology of the body. Yet one such 'body' does not align with the non-biological corporeality of mobile sapient automata, nor does it relate to the 'enfleshed existence' of organic entities. It is rather a 'virtual' – a potentiality compelling us to think of new, not restrictively human, models of participation.

This 'ecological' vision drafts out an immersive ontology of bodies that have disentangled themselves from zoe, the generative force of organic life. They have thus withdrawn from visibility to become phenomena of transition. Robotic performance addresses this disappearance of the flesh, reverse-engineering bodies to open them toward a region of potentiality and participatory becoming. This move carries 'a new way of combining ethical values with the well being of an enlarged sense of community, which includes one's territorial and environmental connections. This is an ethical bond of an altogether different sort from the self-interests of an individual subject' (Braidotti 2013, 190). Robotic performance thus connects us with Aion, Deleuze's presentless present of becoming, whereby 'life' extends beyond biological determination and personhood stretches toward the realm of artifactual sapience.



University of the Arts London  
United Kingdom  
m.donoghue@gmail.com

I am currently undertaking a Ph.D. at the University of the Arts London. My research focuses the philosophy of Gilles Deleuze, in particular how it can be used to examine the perception of pictures. My research involves examining the spatial compositions of the 19th century Japanese landscape prints of Katsushika Hokusai and Utagawa Hiroshige. In particular I am interested in how these images combine differing spatial projections. The crux of my research involves explaining how Deleuze's actual/virtual ontology operates in perception and how the multi-projection prints of Hokusai and Hiroshige illustrate this.

The aim of this paper will be to examine what multi-projection Japanese prints can tell us about how we see images by referring to the philosophy of Gilles Deleuze and ecological theories of perception pioneered by psychologist James J. Gibson. By multi-projection prints I mean prints that utilize different projection schemes to form one image but as these schemes are mutually exclusive, when used together it forms a fractured and heterogeneous space. I assert that such images can help illustrate the process by which we perceive images.

From around the middle of the eighteenth century perspective prints or *uki-e* began to be produced in Japan. The appeal of these prints lay in the novelty and effect of linear perspective. Artists were learning this new mode of depicting space from increasing exposure to Western artistic practices through books and prints, imported through trade with the Dutch. Perspective however did not replace traditional modes of orthographic and axonometric spatial projection derived from traditional modes of East Asian painting. By the mid-nineteenth century artists like Katsushika Hokusai and Utagawa Hiroshige were producing images that combined several project schemes to produce a dynamic effects in their compositions.

I believe Deleuze's critique of Kant can help explain the perceptual effect of these multi-projection images. For Kant space was a form of a priori knowledge that we intuitively have and does not derive from experience. As Kant writes in the *Critique of Pure Reason*, "Space is nothing other than merely the form of all appearances of outer sense, i.e., the subjective condition of sensibility, under which alone outer intuition is possible for us. Now since the receptivity of the subject to be affected by objects necessarily precedes all intuitions of these objects, it can be understood how the form of all appearances can be given in the mind prior to all actual perceptions" (A26/B42). Many theories of pictorial space are derived from Panofsky's Neo-Kantian position where instead of pictorial space being derived from an *a priori* intuition, it is treated as a culturally derived system of conventions. However, both deal with the conditions of possible experience instead of the conditions of real experience that is the focus of Deleuze's work.

Drawing from diverse sources such as Leibniz, Maimon, and Riemann, Deleuze develops a relational theory of space. This is a similar approach to Gibson's and, as Gibson deals more directly with perceptions, connecting their works can help develop their respective theories. In this regard, Gibson's ecological optics is concerned with the genetic elements of perception much in the same way Deleuze's work focuses on the *genetic elements* of thought. This presentation will argue the multi-projection spaces of Hokusai and Hiroshige's, by generating antithetical spaces, renders these *genetic elements* of perception as an expression of the third passive synthesis from *Difference and Repetition*.



Trinity College Dublin  
Ireland  
dossous@tcd.ie

Stephanie is a PhD student in Digital Arts and Humanities in Trinity College, Dublin. Her research is a practice-based research on finance art, investigating the use of finance own methods and tools in art production. Her research reflects on how artists can employ methods from finance; what critical issues are thrown up through such approaches; and what are the potentials for art practice. Her art practice consists mainly in projection mapping, interactive installations, online curated tools and computer games. The technologies used as part of this investigation include artificial intelligence, data visualisation, machine learning and other statistical methods used in the field of finance. The main finance topics she is interested in, are financial markets, market engineering, algorithmic trading and finance engineering.

She holds an MSc in Multimedia from Dublin City University (DCU) where she specialised in Interactive Augmented Reality System for Live Performance, applied to dance as well as a Postgraduate Certificate In Intelligent Systems from De Monfort University (Leicester, UK), a Bachelor Degree in Fine Arts (Arts Plastiques) from La Sorbonne-Pantheon (Paris, France) and a Master's Degree in Accountancy and Finance (France). She has also been working in various roles at the corner of finance and technology for the last 15 years.

This presentation investigates the strategies deployed by the field of finance art and its intricacies with the Deleuzoguattarian philosophical concepts of multiplicities, thresholds and potentialities. This investigation uses my finance art piece, 'Bahia-Benin | Slavery | Finance | Exchanges | Network' as a case study to demonstrate how the notion of multiplicities is fundamental in the generation of new art universes such as finance art, and tracing new lines of flight (lignes de fuite) and thresholds (lignes de bordures) that map new territories and reveal potentialities.

Finance might appear abstract and complex, difficult to grasp. Its connections with every day life have become invisible through the multiple levels of abstraction that have been created between commodities and financial instruments. In creating new assemblages, finance art attempts to bring finance abstract appearance back into an actual, sensorial, visible and touchable plane revealing its complexity, connectivity and the rhizomatic network which underlies its processes. It explores the multiplicities of finance by changing its context and subverting its practices and methods, drawing new lines and remapping its territory.

The Deleuzoguattarian concept of 'abstract machine' is key to my practice in finance art and determines the way in which I conceive my art pieces. Deleuze and Guattari define 'abstract machines' as follows in *A Thousand Plateaus* (562, 511) 'Abstract machines consist of unformed matters and nonformal functions. Every abstract machine is a consolidated aggregate of matters-functions (phylum and diagram)'.

As part of my creative process, I assemble different abstract machines, finance-machine, art-machine, into a bricolage to create effects I want produced. My art practice is not powered by defining what my pieces are but by what functions they should perform. I attempt to design apparatuses that perform those functions. However, as art-machines are plugged into different subject-machines (audience), unexpected effects occur. These interest me as my creation takes a life of its own life and stands by itself (Deleuzoguattarian concept of monument).

The finance art piece used in this presentation, 'Bahia-Benin | Slavery | Finance | Exchanges | Network', explores the financial market networks in place between the Bight of Benin and São Salvador da Bahia de Todos os Santos in Brazil from the 16th until the 19th centuries. Human beings were the main market commodity alongside tobacco, cacao, sugar cane and diamonds.

This installation integrates financial transactional data collected as part of these financial exchanges' accounts as well as the cultural transfers and becomings that occurred as by-products. These include ritualistic practices such as Voodoo (in Africa) or Candomblé (in Bahia) as well as music and dance.

This piece attempts to give new perspectives on the commerce and financial networks of slavery with the intent of orchestrating a number of functions including the creation of new views of this commerce by drawing new maps and revealing its multiplicities, as well as linking slavery trade to current financial methods, showing the contemporaneity of such practices. This piece is not based on an historicist approach but is a contemporary (re)mapping of an historical period.



University of Vilnius  
Lithuania  
Lilija.duobliene@gmail.com

Professor Lilija Duobliene is Head of Educational Department at Faculty of Philosophy, University of Vilnius, Lithuania. She obtained MA diploma in history and social sciences (1984), didactics of philosophy (1996), and PhD in the field of didactics of philosophy (2000) at Vilnius University.

Her research topics are in philosophy and ideology of education, creativity and cultural encountering. Her works are based on theories of M. Foucault, M. de Certeau, J. Dewey, and G. Deleuze. Few recent years she is working on Deleuze's philosophy, applying it to educational field and music. She is an author of many articles and monograph, among them articles developing Deleuze's philosophy in the field of education and creativity, and recently she is involved into the research project "Gilles Deleuze: philosophy and art".

The presentation deals with the Deleuzoguattarian concepts of refrain, territory and deterritorialization and analyses the use of functional refrain in art creation. In *A Thousand Plateaus* Deleuze and Guattari describe the refrain as *not necessarily territorial*; it can be used for very subtle deterritorializations. Ambiguity and patterns of territory and deterritorialization of refrain are a matter of *ambiguity of Natal*, exemplified with bird's life and marking their territory. The difficulties to separate these processes of territorialization and deterritorialization appear and the interest to find out thresholds in overstepping territorial borders arises when Deleuzoguattarian concepts are applied in the analysis of art as suggested by R. Coleman and J. Ringrose (2013). How elements of different milieu are linking in assemblage, how they are regrouping in the process of deterritorialization and reterritorialization, while passing from one refrain aspect (type) to other and transforming one little refrain into a big refrain by art creation?

Music and film about music were chosen for investigation of the refrain and its territory. It is the old men's singing in Gavin Bryars' composition *Jesus' blood never fail me yet* (1971, recorded with Tom Waits in 1990) and in Werner Herzog's extract from the film *The transformation of the world into music* (1994). In both art pieces, the focus is put onto old man's non-professional singing. In Bryars' composition, it was an accidentally overheard homeless old man refrain, which latter was developed by a composer and orchestra. Whereas in Herzog's film – old fireman humming a tune from Wagner's opera *Parsifal*, doing that behind the scene during the performance. Michael Gallope (2010) separates two types of refrain in Deleuze's philosophy of music, emphasising metaphysical logic and ethics or aesthetic logic of the refrain. Having in mind the first two Deleuzoguattarian aspects of the refrain and Gallope's interpretation, functional refrain and aesthetic refrain are distinguished for the presentation, while both are of the same melody.

The hypothesis is that in both cases old man's voice, which is a little trembling, a bit creaking, a bit scratching while singing a melody as a small refrain makes two directional influences on the perception of audio composition (deterritorializing and reterritorializing). Deleuze and Guattari state that *Music is precisely the adventure of the refrain: the way music lapses back into a refrain <...>; the way it lays hold of the refrain, makes it more and more sober, reduced to a few notes, then takes it down a creative line that is so much richer, no origin or end of which is in sight* (TP, 301-302).

Old men authentic singing in a few notes expresses earth forces and their naiveté lets them to become child. Non-professional voice in the face of the orchestration and opera means encountering of natural and cultural, functional and aesthetic, natal and cosmic *when the natal stretches what happens in the intra-assamblage <...>; it cuts across all the way to the gates of the Cosmos* (TP, 333). Involving of non-musicians into aesthetical plane of the composition, described in *What is Philosophy?* (1994), by displacing elements of territorial assemblage opens the door for becoming between two multiplicities, zone of chaos forces, being in event, and finally as Herzog's film title says to come to the effect of *the transformation world into the music* or in Deleuzoguattarian words *transform one into the other as they pass through doors and across thresholds* (TP, 272). This encountering draws the way from first type of refrain, containing the innate and the acquired to second type as the final end of music, overstepping thresholds and linking small refrain with a big refrain.

#### References:

- Coleman, Rebecca and Ringrose, Jessica (2013), Introduction: Deleuze and Research Methodologies in *Deleuze and Research Methodologies*. Rebecca Coleman and Ringrose Jessica (eds), Edingburgh University Press, 1–23.
- Deleuze, Gilles and Félix Guattari (1987), *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, Minneapolis, London: University of Minnesota Press.
- Deleuze, Gilles and Félix, Guattari (1994), *What is Philosophy?* trans. Hugh Tomlinson and Graham Burchell, New York: Columbia University Press.
- Deleuze, Gilles (1994), *Difference and Repetition*, trans. Paul Patton, London and New York: Continuum.
- Gallope, Michael (2010), The Sound of Repeating Life: Ethics and Metaphysics in Deleuze's Philosophy of Music in *Sounding the Virtual: Gilles Deleuze and the Theory and Philosophy of Music*. Ed. by Brian Hulse and Nick Nesbitt. Farnham, Burlington: Ashgate Publishing Company, 77-103.
- Filmography and discography:
- Herzog, Werner (1994), *The word transformation into the music* <http://vimeo.com/19632885>
- Bryars, Gavin with Waits, Tom (1990), *Jesus' blood never fail me yet* <https://www.youtube.com/watch?v=quJjqZprGu0>



**Independent artist**  
**Ireland**  
ambrabergamasco@gmail.com

PhD Fellow at Maynooth University  
with the Geography Department.  
Director curator of Moving Bodies  
Festival - International Live Art and  
Butoh.

The presentation will be a performance. The piece wishes to present the work of the dancer –researcher engagement with the work of Francis Bacon commenced in 2014, through her practice of Butoh dance. This is understood as a possibility to add experience to speculative pragmatism (Manning, 2009) that can contribute to the body of work around Deleuze’s onto-aesthetic. This ultimately seeks to stimulate new practices towards aesthetic politics and art and their mutual co-existence (see Massumi, 2011) by presenting ways in which the audience’s sense is stimulated and must make choices of becoming part of the immediacy of presentation, or rejecting it. This approach calls into practice a politics of doing, perception and audience engagement.

#### Context

Gilles Deleuze interest in Francis Bacon offers the possibility to deepen the understanding of a diagram that moves from icon-image into fields of sensation. Through the work of Bacon it is also possible to experience what Deleuze addresses as virtual, haptic space, intensity and multiplicity.

Francis Bacon’s art depicts object-images that appear transmuted by movement offering different processes of appreciation. To those that seek narrative and meaning solely through cognition, this results as paintings of iconic images, traumatized and distorted bodies, horror and disfiguration. For Bacon, the work of art is that which starts from a non-illustrative form, which is created upon sensation that slowly leaks back into fact (Bacon in interview with Sylvester, 1966-1967). This *modus operandi* provides a diagram, which can be understood as an articulation representation to the virtual and back again into the factual. Deleuze adoption of the concept of the diagram indicates towards techniques of existence that do abstraction. In this regards then “diagramming is the procedure of abstraction when it is not concerned with reducing the world to an aggregate of objects” (Massumi, 2011: 14), but rather it is concerned with their genesis.

When all sensorial apparatuses are engaged, the experiential field expands creating relations and returning them to the object that is vehicle for sensation. Through this appreciation, shifting from aesthetic to aisthesis, it is possible to access the virtual and the real – abstract and fact, genesis and image – reaching an edge in multiple ways. A way can be through the immediacy of transmission.

This occurs as art concerned with sensation deals with rhythm, chaos and form asking the audience to become body of immediate perception through feeling - this happens as eye perceives both sight and touch. There is an activity that belongs to both, the audience and to the artist that opens up for a politics of perceptions. How does this translate in the moving dancing body of a Butoh performer of which attempts are the practicalisation of intensity, multiplicity, and the creation of an area of sensation in the immediacy of her movements?

#### In practice

As Butoh dancer, the concept of multiplicity lies in consciousness; compared to the syntagmatic relation to language a “sentence is a linear disposition of words and consciousness is also a linear series of experiences” (Asai, 2000). Yet we are composed by multiple structures of un-sub-consciousness that are at play at the same time as we experience. Selective layering is at play. In Butoh, un and sub become central offering somatic transformations. A body that has no-objectification supplants the object of cognitive experiences. There is no choreography to be introduced inside the muscle memory, there is no mirror, and there is no counting and moving. The performer body becomes an un-dancing body: the body set, rather than the mind set (Asai, 2000) is formed by movement, environment, internal structure and mechanism, the self and the becoming other than self. Hijikata urges the dancer to find the edge and work with it, “become bee and walk of razor blades, how does it transform space body perception to become this?”

This use of the dancing body makes for a politics of the body that challenges identity and location permeating representational regimes with the blurring of immediacy. It forces the audience to make a choice: either enter with sense of reject. It is based on this practice of Butoh that the work of Francis Bacon offers the opportunity to tease out understandings of a diagram that brings the audience from image to virtual creating a field of sensation.

#### References

- Deleuze, G. (1992) *Francis Bacon. The Logic of Sensation*, Ed Continuum, NY.
- Kasai, T. (2000) *Note on Butoh Body*, Memoir of Hokkaido Institute of Technology, Vol.28 2000 pp.353-360
- Manning, E. (2009) *Relationescapes*, MIT Press
- Massumi, B. (2011) *Activist Philosophy and the Occurrent Art*, MIT Press



University of Groningen  
The Netherlands  
Gray.chantelle@gmail.com

Chantelle Gray van Heerden is a literary critic, part-time writer and Postdoctoral Fellow at the Faculty of Philosophy at the University of Groningen, The Netherlands. Her research centres on the philosophical collaboration between Gilles Deleuze and Félix Guattari, particularly its relevance for considering complex processes of subjectivisation, subjectivities and subject-formation, and the effects and affects these produce. She is also one of the organisers of the first annual Deleuze and Guattari conference in Africa (<http://deleuzeguattari.co.za/>).

In this paper I examine how translation practitioners might begin to develop a praxis that is based on an ontological polyvocality; one which allows for difficulty – even misconstrual and semantic breakdown – so that translations do not become tracings, subsumed by systems of power, but instead become mappings, continually allowing for deterritorialisations. Because despite the fact that translations are regarded as relatively autonomous creations, they still conform; they are still produced in a *socius* which, nowadays, almost always aids the functioning of capitalism.

The question begs: if translations – which unavoidably are a kind of literary repetition – are produced and constructed within capitalist societies – does this mean that they inevitably become tracings? For where “in the conformity and correspondence between the life-form of the subject and the system of power that produced it, has the *potential* for change gone?” (Massumi 2002: xvi-xvii). This, then, forms the core question of this paper, one which I investigate within the ethico-aesthetic framework developed by Gilles Deleuze and Félix Guattari. More specifically I ask the following questions: 1) what is art? 2) when is literature art?; and 3) how can art be transposed from an original work to its translation?; i.e. how is the *potential* for intensive affect retained in a translated work so that translations become *machinic repetitions* – always in the process of becoming-translated/translation – rather than *mechanical productions* or capitalist accessories?

One of the ‘problems’ of translation, especially in a multilingual society such as South Africa, is that translation takes place predominantly ‘into English, out of other South African languages’ (Coetzee 2013, 3), confirming the monolingual privilege of English. From this perspective, it is particularly interesting to consider the translation of Engfrikaans – a form of code switching between English and Afrikaans (much like Spanglish, between Spanish and English) which makes complete translation impossible without rendering the text monolingual, thus stripping it of its virtual possibilities and intensive multiplicities.

Opting against a monolingual translation of such passages, I argue, allows for an ontological polyvocality so that translations become machinic repetitions rather than mechanical reproductions. To illustrate such machinic invention in translation praxis, I refer to the translation of *Die benederyk* (meaning “the netherworld” and translated by Leon de Kock as *The road of excess*) by the South African author Ingrid Winterbach.



Orpheus Institute | Ghent

Belgium

Paolo.giudici@orpheusinstituut.be

Paolo Giudici holds a degree in philosophy (University of Padova, Italy) and in photography (Royal College of Art, London, UK). Along side his artistic practice, he is associate researcher at the Orpheus Institute (Ghent, Belgium) and PhD candidate in Critical and Historical Studies at the Royal College of Art with a thesis about Deleuzian concepts in John Everett Millais' Ophelia. He recently published the chapter 'Experimental Systems and Criticism' in *Experimental Systems: Future Knowledge in Artistic Research*.

To answer the question 'What is Baroque?' Deleuze identifies six 'traits' that define Baroque as a philosophical-historical category. The last trait is a typology: the Greek fold, the paper fold, and the fold of fabric (Deleuze 2006: 42-3). The Greek fold, both as 'weave', referring to Plato's concept of form (*Timeus* 41d and *Statesman* 309b) and 'pleat', referring to Heidegger's *Zwiefalt des Seins und des Seienden* (Deleuze 2006: 169, n8; Heidegger 2000: 76), is the basic model. The Baroque pushes the Greek fold to infinity and separates its functions, assigning the paper fold to the lower floor of matter and the fold of fabric to the upper floor of the soul (Deleuze 2006: 3). Not only does the fold of fabric 'seem to dominate the Occident', but also *The Fold*, as Deleuze continues the investigation of subjectivation he had begun in his courses on Foucault (Deleuze 2006a: 97).

The proposed paper will examine the difference between the paper fold and fabric fold models in art through origami, the Japanese art of paper folding. Although Deleuze considers origami as 'the model for the sciences of matter' (Deleuze 2006: 6-7) and dominant in 'the Orient' (2006b: 42), he never goes past these generic references. However, the richness of origami art and research are capable of expressing in paper the other traits of the Baroque fold: the inside/outside and high/low dimensions of the fold, the difference between full and empty fold, and all the turns, twists, curves and tears in texture. Further, all three-dimensional origami result from operations of modulation, in the sense of individuation defined by Simondon in *L'individuation à la lumière des notions de forme et d'information* (2013: 531). Deleuze already applies modulation in the 'Geology of Morals' to describe the second articulation of the strata (Deleuze and Guattari 2004: 562, n92), but in Francis Bacon it becomes one of the key concepts in painting. The process of creating, designing and constructing origami from a square of paper to the final sculpture, not only shows how the diagram operates as modulator (Deleuze 2003: 120-1) but also indicates, via a return to Simondon, ways of extending its applications beyond Deleuze's logic of abstract painting (117).

#### References

- Heidegger, Martin. 2000. 'Überwindung der Metaphysik' in *Gesamtausgabe. Erste Abteilung: Veröffentlichte Schriften 1910-1976*. Band 7: Vorträge und Aufsätze. Frankfurt a.M.: Klostermann, 67-98.
- Deleuze, Gilles. 1992. 'Postscript on the Societies of Control', October, 59 (Winter), 3-7.
- . 2003. *Francis Bacon. The Logic of Sensation*. London and New York: Continuum.
- . 2004. *Difference and Repetition*. London and New York: Continuum.
- . 2006a. *Foucault*. London and New York: Continuum.
- . 2006b. *The Fold. Leibniz and the Baroque*. London and New York: Continuum.
- and Félix Guattari. 2004. *A Thousand Plateaus*. London and New York: Continuum.
- Simondon, Gilbert. 2013. *L'individuation à la lumière des notions de forme et d'information*. Grenoble: Millon.





**Independent artist/Affiliate Member:  
JM Coetzee Centre for Creative  
Practice, University of Adelaide  
harmsl@bigpond.com**

Lisa Harms is a mid-career artist, writer, and curator, and early career researcher whose doctoral thesis, constellations: art & the after-life of images (2014) used inter-textual methodologies of assemblage to stage interplays—as 'virtual conversations'—between philosophy, poetry, and politics. She has written experimentally and critically over a fifteen-year period; has an interest in coding digital platforms; and has presented papers (often exhibiting concurrently) at numerous conference/workshops locally, nationally and internationally. Recent and ongoing projects set out to map a felt topography in fragments, with textual and material 'landmarks' offered as points of light in a shifting constellation: desiring patterns materialized as elegiac refrains and 'opened' as social spaces... Here: 'landscape'—and its more intimate corollary 'the garden'—is understood as virtual stage/fugue/state upon which—untimely—negotiations are played out: between memory and forgetting, insistence and desire, belonging and not-belonging, love and loss; circling the post-colonial tensions—the layered domesticities—of dis-placement, dis-possession; socio-cultural-environmental care and consequence.

This paper draws upon the nuanced multiplicities arising—felt-flowing—from the ongoing SAUERBIER HOUSE TRANSFORMATION PROJECT, supported by the City of Onkaparinga, which began in May 2015 while the house was mid-renovation: a site-responsive engagement scheduled to culminate in the inaugural exhibition, on the buildings launch as council owned 'asset,' late September 2015 under the title WINDOW-SILL-STILL-FRAME, OR, WHAT IS AND ISN'T THERE?

The project—an experiment in 'writing' a collective text—takes the house itself, built in Victorian 'style' by the dunes on Adelaide's coastal fringe at Port Noarlunga in 1897, as 'framing' device inviting 'views' from its own and other windows; mirroring its changing surrounds: mapping the layered—virtual/actual—topographies in which it is embedded. A threshold—operating as contemporary art space/residency with stated intent to host cultural exchange—the building and its riverbank site stand poised mid-development at the borderzone between the poetic and the political: the 'first-stage' renovated-re-construction of the house and garden in stark contrast to the ancient, radically altered, estuarine topographies they overlook... (damage disavowed... silence/sand, wind) buffets underling the peripheries. This site presents the juxtaposition of two contesting, largely incompatible, world-views-value-systems—two overlaid temporalities—enabling the auspicious conditions in which to trigger and trouble multiple generative, un-settling, encounters-in-difference: to collectively witness silenced-un-seen-echoed misinterpretations, omissions, and inequities. I have over-stayed the initial contracted term of this project by invitation (trans-forming)—moving through the residency program; intensely moved by the experience—as conversations unfold-objects-objections accrue 'spilling' from the LOUNGE & HALLWAY into the GARDEN GALLERY (opening to the exterior; the wind, the water).

I am currently working, funded by Guildhouse and Arts South Australia, in collaboration with poet-activist-mentor Georgina Williams, Ngankiburka-mekauwe (Senior Woman-of Water), Cultural Clan Custodian, Kaurna, to produce 'notes' of-from-for the garden: propositions-provocations to be recorded and broadcast, at intervals around the grounds over the coming months: constructing an unfolding archive—calls to action; remedy; restitution—progressively coming into 'conversation' with the collected bird-song recordings, translations, and other contributions sounding intermittently under-tables-plat-formed-projected-from-panes out across the riverbank... against the 'white-noise' of passing traffic.

The methods, motives, and ethical considerations surrounding the project's 'staged' variations will be addressed in this paper through the lens of specific Deluezoquattarian concept-figures—the crystal-prism-time-image: refigured-in-relation to the act of framing as territorial 'refrain' across several of their collectively written texts—further referencing Brian Massumi's rephrasing of 'the virtual' as 'semblance.' These interventions perform an experiential exposure, interiorities unfolding over time, an inverted domesticity in-conversation-with the 'life' outside (out-into-across the stark, formal, renovated garden beds, the temporary bark-chip-ground-cover, the locally inappropriate plantings), inviting-indexing-reflecting multiple points of view—of-for the passers-by; the birds the people; the remaining-threatened-living-forest (flagged for 'clearing' as potential parking area). The 'notes' figure an attempt at bridging-brokering felt connection to the long history of the land: indexing the lingering, troubled, poetries; the consequential after-effects—the force—of charged, complex, dichotomies—control and invasion, arborescence and rhizomatic expansion, development and conservation—contesting impulses that play out in-for-a place (this place). The wind, the water... leaves whispering—lives-loss marked-remembered—tears-spilling-still: 'things and their experience... together in transition [fragment-particles-caught for a time] in a joint experience' (William James quoted by Massumi 2011: 30) ... a call felt—palpable, urgent—to witness and tender a 'territorial imperative' (Williams 2015): activating collective, reciprocal, response - ability.

### References

Massumi, Brian (2011) *Semblance and Event. Activist Philosophy and the Occurrent Arts*, Cambridge, Massachusetts; London, England: MIT Pres

Williams, Georgina (2015) opening speech at launch Sauerbier House culture exchange, recorded on the veranda.



Trinity College Dublin  
Ireland  
hodgersj@tcd.ie

I have degrees from Queen's University, Belfast (English and History B.A., M.A. in Creative Writing) and Trinity College Dublin (PhD in Musicology, 2014), where I am a lecturer in popular music. My research focuses on appropriations of Bob Dylan's music, the intersection of song lyrics and poetry, and album art. I have forthcoming publications in *Tearing the World Apart: Bob Dylan and the 21st Century* (University Press of Mississippi, 2016), and a special issue of *The Soundtrack* published by Intellect.

This paper will investigate Deleuzian philosophy through a study of artwork that I designed for this DELEUZE + ART conference. Exploring ideas of multiplicities, thresholds and potentialities, I suggest an approach for consciously applying Deleuze's values in artwork, and demonstrate how these insights can be carried over into popular music.

I examine precedents in modern art that convey multiplicities through their membership of a sequence. Examples are Picasso's *Bull* suite of lithographs, and prints by Andy Warhol. These images convey the primacy of parts. Through smaller units, or 'schizzes', they adhere to a fragmented logic whose whole is that of proliferating connections. However, Picasso's and Warhol's works also presuppose a finished or final rendition of a given image. The iterations expire, having reached an apex in Picasso's case, or finality in Warhol's.

Using manipulated photography, I present a contrasting methodology that implies multiplicity through a single 'stable' image. In a literalisation of Deleuze's *simulacra*, the ground in this piece blurs before the eyes. The image presents contradictions that refuse to reconcile. It embodies the diversity of 'becoming'; multiple discourses imbue the image with modes, each problematized in turn. By impeding the viewer's ability to reconcile these discrepancies, the piece resonates with the dynamism and instability inherent to Deleuzian practice.

I then relate facets pertaining to both the work of Picasso and Warhol as well as my own artwork to popular music. Deleuze's stress on becoming is reflected in the perennial covering of the Great American songbook. The absence of a normative or standard model positions these songs in a state of becoming. Following Deleuze's post-structuralist mindset, the absence of a definitive reading means that musicians can perennially invent a 'new' song based on a cluster of common elements. The songs' lineage of covers evokes Deleuze's aspirations for a 'concept': one that moves beyond its present state, and evokes an extension of what is possible. The concept of the song does not just add an instrument or alter the tempo; it transforms the use of the song's language. Each cover is a transformation, and is always becoming, poised at the threshold of the virtual and the actual.

The paper and attendant artwork highlight how Deleuze-inspired art can be used to evoke the potential existing between the actual and virtual. By portraying a figurative pulling apart of the image through discord between the organising systems of representation, the viewer is invited to see these systems' intrinsic limitations, offering a visual representation of a Deleuzian concept and its attendant call to realise untapped mutability. The pop music cover is uniquely positioned to enact these ideas, allowing us to see commonalities between music and image within Deleuze's conception of art. Deleuze's approach furthermore has radical implications for the politics of art in the current geopolitical climate. As a rejoinder to the reactionary backlash in the wake of the 2015 Paris attacks, Deleuze's aspiration for art is imperative for its insistence on the rejuvenative and liberating potential of art and music.



University of Vienna  
Austria  
Christoph.hubatschke@univie.ac.at

I graduated in philosophy and political science in Vienna. At the moment I'm working on my dissertation in Philosophy at the University of Vienna, financed by a DOC-fellowship by the Austrian Academy of Science. The working title of my dissertation is *New figures of resistance. Social movements and new technology in the philosophy of Deleuze and Guattari*. My research focuses on the work of Gilles Deleuze, philosophy of Technology, political theory and social movements.

*"If the face is a politics, dismantling the face is also a politics involving real becomings, an entire becoming clandestine"*  
(*A Thousand Plateaus*, 188)

Since 2012 ominous figures, namely pictures of ordinary people with blurred faces appeared on walls in different cities all over the world. The life sized posters are part of an ongoing street art project called *Street Ghosts* by the new media artist Paolo Cirio. By taking the pictures of people photographed and published by Google-Street-View, and sticking them at the very same spot they got photographed, Cirio makes visible on the streets what can already be seen worldwide on Google, and points out that the virtual space cannot be separated from the physical public space. But what makes the pictures of the people so haunting, so ghostly, is that most of their faces were blurred by the Google Algorithm, an algorithm which detects faces and automatically blurs them due to privacy complaints. Drawing on Deleuze's book on Francis Bacon one could say the algorithm "dismantles the face" (Deleuze 2003, 19).

Dismantling faces however is not only a question of privacy but all the more a question of resistance against the representational logic of the face, which is always the face of the white male. But what Cirio already indicates with *Street Ghosts*, is that face-detection software does not operate neutral, rather it is a question of power which faces are detected and blurred for privacy reasons and which are not identified as faces at all. The algorithms work on a racialized and sexualized bias. "[G]iven a concrete face, the machine judges whether it passes or not, whether it goes or not, on the basis of the elementary facial units." (*A Thousand Plateaus*, 177)

Political resistance has to attack the logic of the face, has to dismantle it and create "zones of indiscernibility". The *Street Ghosts* are of course not the only faceless creatures flooding public spaces. Art projects as well as current social movements make heavy use of different strategies to eradicate faces. From Bacon's portraits, to the colourful masks of pussy riot, from the cartoonish grinning face of Guy Fawkes to the uncompromising "faceless" black blocs, the manifold strategies against the representation of the face always combine practices of art and political activism.

In my paper I want to explore these "intra-actions" of art and resistance by drawing on different artistic as well as political faceless "figures" appearing in galleries as well as the occupied squares. The paper will focus on one of the most common strategies to avoid representation, the usage of masks. Drawing on the deleuzo-guattarian distinction of different types of masks – the mask which "assures the head's belonging to the body" (e.g. Zapatistas masks) and the mask which shows the artificiality of the face, as the face of the white men himself (e.g. the infamous Guy Fawkes mask) – I want to analyse the role masks and other strategies of "defacing" play in creating haunting zones of indiscernibility, anti-representational movements and an becoming-clandestine.



Independent scholar  
France  
rahmak@wanadoo.fr

Rahma Khazam studied philosophy at the University of Edinburgh, art history at the Sorbonne in Paris and completed her Ph.D. in Art and Aesthetics at the Sorbonne. She is an independent scholar and art critic (key research areas: contemporary art and architecture, modernism, theory and history of sound art). She has delivered papers at numerous conferences and events (University of Winchester, CUNY New York, Latvian Academy of Music, UNSW Sydney, "Ways of Seeing" at Royal Museums Greenwich, "Music Since 1900" at the University of Glasgow, "Newest Art History" at the University of Vienna, Kiev Biennial 2015, "Deleuze and Artistic Research" in Ghent, etc.). Her writing has been published in artist catalogues, thematic anthologies and contemporary art magazines such as *Frieze* and *Artforum.com*. Member of AICA (International Association of Art Critics). Member of EAM (European Network for Avant-Garde and Modernism Studies).

Although labelled a post-structuralist during his lifetime, Gilles Deleuze has since been garnering increasing recognition for his efforts to push philosophy beyond linguistic and human concerns. From the desiring-machines to the machinic phylum and his non-phenomenological treatment of time, he developed a machinic understanding of the world that resonates with contemporary non-anthropocentric philosophies, among which Speculative Realism. This paper will explore the relations between Deleuze's thought and SR, highlighting their differences and similarities.

Particularly conspicuous are the different impacts each of them has had on contemporary art. Take SR, and in particular that branch of it known as object-oriented ontology (OOO), whose impact has been visible in a number of recent exhibitions. In opposition to correlationism - the postulate that we only have access to things as they appear to us and not to things in themselves - these theories offer up a mind-independent world indifferent to humans, a world that according to OOO is centered around objects, humans being just one of those objects. Transposed into the art context, OOO questions the privileging of the viewer who apprehends and thereby completes the artwork, proposing instead a disturbingly non-anthropocentric aesthetics. Artworks linked to OOO and related philosophies ascribe agency to objects, foregrounding their materiality and presence. As Suhail Malik writes in the anthology *Realism, Materialism, Art* (2015): "An emphasis on materiality in art carries the same desire of a primacy of sensory and spatiotemporal experience: matter is held to be [...] against or to the side of form/concept/thought/intention." In other words, the emphasis here is on sensory experience, rather than thought and critique.

Deleuzian philosophy on the other hand, has considerably influenced artists engaged in research. In her project *Trust and the Unfolding Dialogue* (2010-13), the artist Esther Shalev-Gerz reflected on the relationship between these two notions in her work. According to her fellow researcher Stefanie Baumann, this relationship is unstable and embodies a particular Deleuzian state of becoming, being situated between heterogeneous terms and eschewing any particular goal. Shalev-Gerz's research can furthermore be described as rhizomatic, i.e., horizontal, variously connected and bottom-up - and as being on the side of concept and thought, unlike the afore-mentioned works associated with OOO.

Other strands of Speculative Realism are more in tune with the philosophy of Deleuze. As João Ribas has suggested, SR could help to re-envision art as a speculative science capable of transcending the limits of the individual sciences and offering new interpretations of the world - an approach that has a distant affinity with Deleuze and Guattari's reflections on the relation between philosophy, science and art. In *What is Philosophy?* (1991), the two thinkers pair philosophy with concepts, art with sensations and science with functions, evoking culminating points where sensation becomes sensation of concept or function, where concept becomes concept of function or sensation and where function becomes function of sensation or concept. Art, science and philosophy intersect and intertwine, both in SR and in the writings of Deleuze.



**Goldsmiths College | Liverpool John Moores University | United Kingdom**  
**m.r.johnson@ljmu.ac.uk**

I am an image-maker, St. Martins alumnus and senior lecturer in Graphic Design and Illustration at LJMU, and an MPhil/PhD candidate at Goldsmiths in the department of Visual Cultures where my practice-based research is into the relations between signifying regimes and the everyday affect of the image.

According to Lecerclé, the same problem with language was identified by Gilles Deleuze and Samuel Beckett. Lecerclé defined language as 'a wet blanket of signification that smothers any attempt at expression'. For Beckett an art form must be able to transcend its structural boundaries to be worthy of serious commitment. For Deleuze the structures of language-based signifying regimes form an operational matrix that orders the chaos of pre-signification, giving rise to the control society. Picking up Gilles Deleuze's notions of the control society and Felix Guattari's ideas relating to multiple regimes of signification this paper explores the teleology of the affect of the everyday image, asking if the manufacture of multiple subjectivities are actually grounded within an everyday eco - aesthetic regime of signification analogous to a deterministic carceral network within which the possible is actualised.

These semiotics of subjectification include the photographic representation of the normative, images that reinforce the delocalised and deterritorialised aspirations of late capitalism. The regimes of signification that are deployed via publicly situated images act without specific authorial agency, multiplying into libidinal or desiring machines that collectively form a power of enunciation, relaying messages of sameness and convergence without any recourse to language. This potent and controlling power is that which Guattari describes as a deterritorialised enunciation, a machinocentric, semiotic complex that for most part escapes from conscious control. The possible is reduced, not by visible external pressures, but compliant within the conditions of formation.

This presentation, which includes practice-based research into Guattari's a-signifying semiotics and multiple regimes of signification, looks at the relationship between language and affect, and the possibilities of the visible glitch as subversive practice, using the same available technologies to interrupt the dominant signifying regimes of language and the image, as a means of revealing both the machinations of the control society, and possible trajectories away from its reduction of the possible.

The collision of two or more distinct regimes creates a disjunction, which is both disruptive and creative. The altered photographic becomes a polysemic hybrid, neither a drawing, painting or photograph in the sense of Sontag or Barthes' evocations. The paper uses a number of visual examples, including reference to the author's own practice as an image maker, asking whether a non - art practice can interrupt the determinism and hegemonic volubility of language and its theoretical scions. The politics of this unfolds within the process, the dominant signifying regime is revealed as formal, authorising, genre specific and conservative. The original question remains, 'How do images carry or convey meaning?' but it is no longer just a technical question, it becomes socially and politically vital. How do regimes of power articulate themselves? How does the signifying flow create a paradigm from within which individual meanings are drawn? This approach is to watch what happens when signifying regimes collide, to formulate new strategies for the interruption of dominant regimes, whether collage over photography, image over text or dissent over power and control.



Université d'Aix-Marseille-Idemec  
France  
milenakartowski@gmail.com

Miléna Kartowski-Aïach is a PhD student in the Department of Anthropology at Université d'Aix-Marseille-Idemec, working on "The Third Generation of Mizrahim in Israel and their Movement to Re/Construct Identity through Contemporary Artistic Creation." She has conducted fieldwork in The Moroccan Atlas Mountain on Judeo-Berber culture as part of her Masters research. She is also a singer, author and theatre director. She attempts to bridge her research in the social sciences and work as a practising artist through anthropological theatre.

« To use syntax in order to cry, to give a syntax to the cry. There is nothing that is major or revolutionary except the minor. »

For Deleuze and Guattari, literature and other artistic creations "of the minor" can be understood politically as a transformative existential power formulated by minorities.

Nowadays in Israel, there is an intense artistic revival of the Mizrahi creation. Young Mizrahi artists are the grandchildren of those who migrated to Israel from the Middle-East and North Africa in the fifties. To become « Israelis » they had to keep their languages and cultural worlds for themselves, and live as a social and cultural minority facing the Ashkenazy mainstream culture and establishment.

Young Mizrahi artists are now in a process of re-appropriation of their multiple heritages. I argue, they are thereby criticizing the Israeli dominant "major" system. Through singing in Moroccan *darija*, in Persian and Judeo-Yemenite, through writing in Arabic, and painting the imagined landscape of the countries of their ancestors's origin, these young artists are reconnecting with a buried part of their cultural history. With art as a field of experimentation and transformation, they challenge the prominence of Hebrew language and culture and create a new geo-linguistic cartography of the Israeli art.

As a PhD scholar in anthropology and an artist, I will attempt to bring together these young Mizrahi pluridisciplinary artistic creations and to conceptualize them as the collective « cry » of an emerging form of « minor art » in Israel, through an experimental research-creation.

Furthermore, I will try to think through the multiplicity of Jewish Mizrahi transnational consciousness and analyse the Mizrahi-Israeli identity as a rhizomic becoming inspired by the notion of diasporic and creole « Tout-Monde » of Edouard Glissant and Patrick Chamoiseau's "identité-rhizome".

The editors of *Revisiting Normativity with Deleuze*, (Bloomsbury, 2013), Rosi Braidotti and Patricia Pisters, in their comment of the chapter "Poésie en étendue, Deleuze, Glissant and a post-Postcolonial Aesthetics of the Earth" (Birgit Kaiser) explain that "Glissant endeavours to think 'identity' as a process of spatial-temporal weaving through expansion rather than filiation, and as an only preliminarily stabilized pole within a network of relata brought about in the relating - and hence moves beyond the conceptual shortcomings and political pitfalls of identity politics and a logic of representation." In other terms it is an example of what Braidotti's *nomadic theory* that promotes "a politics of affirmation".

This Deleuzo Guattarian repositioning seems very appropriate to approach the Mizrahi 'relation-identity' at stake in Israel in the way these young artists promote strategies to "minorize" the national Hebrew culture through political artistic creations to harness the power of multiplicities.



UAV Venice  
Italy  
stakousou@yahoo.gr

Drs. ir. Stavros Kousoulas studied Architecture at the National University of Athens where he received his first Master diploma in 2009. He received his second MSc in Architecture from the Faculty of Architecture of the TU-Delft in 2012. Since 2012 he has been active in the capacity of guest lecturer and researcher at the Theory Section of the Faculty of Architecture of the TU-Delft. Currently, he is a PhD candidate at IUAV Venice participating in the Villard d' Honnecourt International Research Doctorate. His doctoral research focuses primarily on morphogenetic processes framed within assemblage theory. He has published and lectured in Europe and abroad. He is member of the editorial board of Footprint since 2014.

If one is to provide an alternative account for the plurality of, intentional or other, morphogenetic processes that take place constantly within the urban field, then one has to examine the intricate relationship between the field itself and our access to it. In this dividing line between ontology and epistemology, any attempt to prioritize one of the two will lead to fallacies of all kinds, which would eventually exclude our access to a world from the world itself. Ontology, epistemology and the -urban- world are put forward in this paper. Throughout it I deal with the first of consequences that 'urban correlationism' entails; that of the primacy of a subjective access over a 'hylomorphically' malleable present. The claim that correlationism is the episteme of architectural theory and practice is expanded with an amplified version of epistemes themselves. It is through an ecology of material-discursive practices that the apparatus of architectural thinking can be traced genealogically and posited as an abstract machine catalyzing a very specific image of thought. That of a meta-subject which privileges its access to a world bifurcated in primary and secondary qualities so as to trace the transcendental elements of its own justification.

My aim is to diffractively expose a genealogical line that runs from the first attempt to theoretically reflect on issues of spatial production, their later interpretation and critical transformation in defining the outlines of formal architectural qualities, to the combination of both under the premise of modernist emancipation. However, as Deleuze would have it, it's not a matter of bringing all sorts of things under a single concept, but rather of relating each concept to the variables that explain its mutations. Vitruvius, Alberti and Le Corbusier will be considered as the 'conceptual personae' that highlight issues attached to spatial production while nevertheless expanding beyond it. The question of access appears under the mode of a problem, forcing one to consider its implications on a population of heterogeneous fields. What is at stake here is that all the actualizations of modernity are based on the incarnation of an ideal possibility, an archetypical futurity which is somehow to be brought from a transcendent exterior to a malleable present via the manipulation of the access between primary and secondary qualities.

Therefore, most of spatial theories seem to ignore a quite simple fact; that a horizontally expanded experience is the phenomenon whose existence is more certain than the existence of anything else. It is on this premise that architectural theories, for the sake of their own persistence and individuation, should shift focus from the *relata* of the discipline to the experiential relationships that precede them. I conclude this paper by arguing that if any architectural theory and practice is to aim in a break from the past then it is through the focus on the contingent actuality of a virtual state of affairs. The question therefore for any architecture to come, is whether space can topologically afford and be afforded the virtual; afford the non-neutralization and the non-confinement of desire.



Tel Aviv University  
Israel  
adilouria@post.tau.ac.il

I am an Assistant Professor in the Art History Department at Tel Aviv University, researching the tripartite connection between art, philosophy and music in the twentieth century. Tuned to problems of representation in the intersections of contemporary art productions and philosophical thought, my research focuses on problems of instrumentality and as seen in the work of American artist Bruce Nauman ("The Instrumentality of Sense in Bruce Nauman's *Audio Video Piece for London, Ontario* (1969)," forthcoming in *Leonardo Music Journal*, v. 25, Dec. 2015); the post-phenomenological religious foundations (en)lighting the installations of minimalist artist Dan Flavin ("A Post-Metaphysical Turn: Contingency and Givenness in the Early Work of Dan Flavin (1959-1964)," *Religion and the Arts*, 2013); a close reading of Bruce Nauman's and Mona Hatum's self-presentation in light of the forsaking of judgment proposed by Antonin Artaud and Gilles Deleuze ("Translocation: The Move From External Unity to the Multiple Self," *Afterimage*, 2009), Palestinian and Israeli art ("Existence and the Other: Borders of Identity in light of the Israeli-Palestinian Conflict," *Afterimage*, 2006); and the seam line delineated by contemporary photography and the sublime ("Objects of Desire," *Afterimage*, 2005).

In the transition from the concept of musical transcendence to that of the immanence of experienced sound, the heretofore unexamined encounter between Pierre Boulez and John Cage in Paris in 1949 changed nothing less than the production and perception of time and space. My paper will elucidate the making of time in serial procedures and their effect on the post-minimalist production of Bruce Nauman and Steve Reich. I will trace the evolution of serial music as it deviates from chronological time performed through the interpretation of traditional notations and instead sought to produce pure effects of dispersed events, which Boulez described as a "heterology of impulses" and "bundles of time." Boulez's and Cage's compositions generated prolific relations between structural solutions and chance operations. While both composers developed new grounds for their compound sonic results, they proposed two different solutions to the problems of multiplicity and linear time. At the same time, they offered audible models for Deleuze and Guattari's immediate, non-representational planes of consistency and of the movement of nomadology. My paper will concentrate on Deleuze's concept of in-occupancy, in the explicit form of "occupying without counting," as derived from his close friend Boulez's concept of the *sound-figure*, an in-between formation predicated on the contingent relations between neumatic and proportional systems. The neumatic marked the smooth regression from symbolic notation, yielding dispersed listening and ionic time, while the proportional represented a striated system generating striated pulsation.

Such immanent processes were imported to the artistic milieu of the San Francisco Bay Area where collaborations between artists and musicians working around *The Tape Music Center* produced sound environments permeated by new ways of making and listening to sound. What were the effects of such listening practices? What may be their temporal implications? And how far did they resonate?

A close examination of the sound topographies produced by Bruce Nauman's pounding activities performances and Steve Reich's pendulum movement compositions reveal their debt to the Boulezian, Deleuzean, and Cagean revolution. In 1969 Nauman, for example, together with his first wife Judy and performance artist Meredith Monk, generated measured repetition by pounding their bodies into the corners of three different gallery spaces at the Whitney Museum. The performance was part of the *Anti-Illusion: Procedures/Materials* show, where Philip Glass and Steve Reich performed their new serial compositions in actual time. The serial compositional processes and their sounding results were one and the same thing, and they mark the move from *becoming* in time to *making* time.





Glasgow Caledonian University  
Scotland

Heather.lynch@gcu.ac.uk

I completed a PhD in Fine Art in 2006, which explored creative collaboration with artists who have a disability. I subsequently undertook research in art and social inclusion with Professor Julie Allan at the Institute of Education in Stirling University. I have published a range of journal articles, book chapters and creative texts which explore arts practice, social policy and social theory. I am currently undertaking a second PhD in political philosophy at Glasgow Caledonian University that uses the methods of graphic anthropology in conjunction with the Spinozism of Deleuze, Esposito and Simondon to explore the more than human ecology of 'community'. This research builds on a critique of policy agendas premised on social cohesion and social capital and aims to explore the creative potential of relational, antagonism and difference.

*'Esposito finds in Spinoza the point of a possible moving beyond modernity, away from a politics over life [sulla vita] to a politics of life [della vita], one that is capable of embracing the creative valence of every human action on the inside of a cum-munus.'* (Oliva and Campbell, 2006, 81)

Across the contemporary globe, social conflicts are an increasing preoccupation of policymakers seeking successful integration, inclusion and cohesion between people. Despite ever more sophisticated communication technology, in almost equal measure political intervention is matched by an increase in social conflict. Echoes of the violent and tragic war zones in Africa, Asia, South/Central Americas and the middle East are played out across Europe through immigration anxiety, Islamophobia and the pervasive threat of the loss of national identity (Balibar, 2012). Biopolitical policies which promote social cohesion are increasingly critiqued (Painter, 2012; Skidmore et al, 2006; Friedli, 2012) as unable to deliver their promises. Drawing on the radical Spinozist philosophy of Deleuze, and Esposito this presentation seeks to circumvent the impossible search for integration and instead explore the immanent relations of difference as a means of articulating Esposito's *communitas* as a political aesthetic of social order.

The diverse array of scholarship on community articulates an intersection with the political production of Westphalian order and its associated bordering effects. This is the fault line upon which current tensions in localities as well as international sectarian conflicts erupt. This contemporary crisis of social order is compounded as nation state sovereignty is increasingly threatened by the globalising effects of neoliberal capitalism, communication technology and increased migration. As the national and international forum becomes less stable the role of community is increasingly debated by publics, academics and policy makers as the mechanism which can provide harmony. However an emerging group of scholars across a diverse array of disciplines; international relations (Evans, 2013); geography (Thrift, 2007 and Amin, 2012); anthropology (Ingold, 2011, Descola, 2013); science and technology studies (Stengers, 2011; Marres, 2007) are asking questions of the Hegelian identity politics which underpin normative communitarian conceptions of community. These are argued, not as a solution but as part of the problem, making the need to find alternative modes of sense making on questions of how we live together even more pressing. Although varied this interdisciplinary array of scholarship shares a rejection of Cartesian dualism in favour of Spinozist monism.

This challenge to anthropocentric science turns instead toward Deleuzian material ontology which theorises life as a more than human entanglement. From this vantage point community is not premised on Hegelian signified identity but on immanent multiplicity where the divide between politics and aesthetics is dissolved.

Esposito's *com-munus* is 'the nothing we share, the *munus* that links all of us in a reciprocal non-identity' (2010, 75). Deleuze and Guattari offer a range of concepts which give insight into the *munus* as a 'body without organs' an assemblage of intensities, affects and speeds where the 'us' which Esposito refers is more than human. Deleuzoguattarian nomad science provides a mechanism to follow the multiplicity of flows within the *com-munus* and in doing so make sense of the interaction between biopolitical attempts to order through representation and the politics of life as 'war machine' that defy signification. I have employed this thinking in the context of the urban environment of Glasgow's Allison Street to make sense of the multiplicity of affects and intensities which correspond to disrupt biopolitical attempts to control. The nomad science of the 'body without organs' and 'war-machine' correspond with Esposito's *com-munus* to surpass any sense of anthropocentrism and in doing so increase the potential to imagine a generative and radical alternative to normative ideas of community.

This anthropological study uses nomad science as a means of surfing the more than human relations which constitute the politics of life within a *com-munus*. Graphic anthropological methods of mark making in light and sound afford travel with the immanent more than human relations of an unsigned, improper order. Allison Street is a multi-ethnic space in Glasgow's Govanhill area which hosts many of the social, sectarian and economic tensions which policies on community seek to alleviate. It has been extensively subject to the 'politics over life' interventions of statutory organisations and elected members. The interdisciplinary graphic anthropological approach I have used has produced a set of visual and textual fabrications of community that articulate the multiplicitous, more than human affective relations actively constituting the street assemblage. These call into presence alternative sensibilities of order which challenge those normatively generated by a (bio) politics over life.



University of Warsaw  
Poland  
ewaluk@al.uw.edu.pl

Ewa Łukaszyk, dr hab., professor at the Faculty “Artes Liberales”, University of Warsaw; coordinator of the Commission for Transdisciplinary Humanities at this faculty. Primarily a researcher in comparative literature, specialized in French and Portuguese Studies; author of several books in the latter domain, including *Empire and Nostalgia. The “Late Style” in the Portuguese Culture* (Warsaw, 2015). Currently she works on transcultural theory, understood as an approach to the emergent topology of symbolic space, resulting from the interference between diverse cultural orders. This topology includes a “higher dimension”, situated beyond the cultured condition of man and offering space for non-cultural becoming.

[www.ewa-lukaszyk.com](http://www.ewa-lukaszyk.com)

This paper proposal glosses on the passage from Deleuze's *Bergsonism*, quoted in the call for papers, concerning this type of multiplicity that “divides up and does so constantly, but does not divide up without changing in kind, it changes in kind in the process of dividing up”. Also in *A Thousand Plateaus*, the concept of multiplicity is referred to the textual space, as the book itself is a tentative of constructing a “smooth space” enabling nomadic exploration. In my opinion, the invitation to read it in any order, included in the initial Author's note, breaks not only with the habits of linear reading, proper to the western tradition, but also with a determined topology of the textual space (unidirectional flux of the text, divided into rectangular, movable pages as basic visual and topological units; further segmentation of this flux into chapters, that tend to coincide with those basic topological units – new chapter opens up a new page, etc.). My first aim is to go on with the Deleuzian reflection concerning the textual space. Can we imagine a different geometry of this textual space, enabling us to cope with more complex thoughts and ideas?

The necessity of multiplied textual space is dictated by the emergence of what Michail Epstein called “transculture”. The starting point of this reflection is given by the observation that, in the globalized conditions, the cultural orders form multiple, changing and unpredictable patterns of interference. This proliferation of symbolic configurations leads to the emergence of a new level of complexity and creates a new dimension of the symbolic space, situated beyond any locatable culture. My reflection on the topology of the textual space should lead to the proposal of a new modality of theory-building, enabling me to grasp this emergent complexity, to cope with it.

The challenge presented by the emergent patterns of cultural interference requires the final deconstruction of the linearity of the text as a primary medium of the theoretical discourse in the humanities. This paradigm of breaking with the linearity had already been implied in such texts as *A Thousand Plateaus*, but didn't become as yet a current practice in the humanities (we still write and read linear books). I would like to go further in this domain, confronting the European experiments with non-European tradition of non-linear text-making.

I will bring about a visual example: a Malay manuscript in which a single key-concept, written in the middle of the page, is surrounded by triangular zones of writing, glossing simultaneously on various aspects of the central concept. Impossibility of a linear reading is implied in the very distribution of this text in the visual space of the page.

Confronting the Deleuzoguattarian notions of multiplicity and “smooth”, open-ended nomad space with the inspiration given by this Malay manuscript, I would like to present the idea of a plural “pin-wheel” text, growing from a given centre as a proliferation of argumentative lines and implying the potentiality of a whirling movement as its creative opening. This new pattern of textual organization is a visual and a conceptual experiment at the same time. New, complex topologies of the textual space – exemplified here in the model of the pin-wheel – may bring about new configurations of thought, processed simultaneously in parallel lines of reflection, corresponding roughly to the plurality of displaced cultural standpoints. Engaged into the transcultural “whirlpool”, those parallel lines of reflection are supposed to form a “smooth space” of Deleuzian nomadic reading. The utmost purpose of all this is to create a new type of artefact, a kind of “post-book” in which the topology of the blank space prepared for writing (actual pin-wheel shape of the sheets of paper) would be adequate to the kaleidoscopic character of the transcultural phenomena. The final result, as I believe, would be situated somewhere between cultural criticism and an art-work, “generating”, according to the statement included in the call for paper, “a new world”, i.e. preparing a new configuration of space for transcultural texts that are yet-to-come.



### Composer

France

Clara.maida@club-internet.fr

Clara Maïda lives in Paris and Berlin. She turned to music composition after studying psychology at Nice and Aix-Marseille 1 Universities and music at Marseille and Nice conservatories of music, Cefedem-Sud/Training Centre for Teaching (1st Prize in composition and piano, National Diploma for piano teaching), Paris 8 University (Master 2 in Musicology, Creation, Music and Society) and The University of Huddersfield-UK (PhD in Composition). She has attended the master classes and composition courses of H. LACHENMANN, P. MANOURY, T. MURAIL, G. GRISEY, M. STROPPA in the ACANTHES Centre summer workshops and at the Paris Superior Conservatory of Music. She was the guest of the Artists-in-Berlin programme of the DAAD for one year (2007-08). She was the laureate of the BERLIN SENAT Composition Grant (2015) and of the HORS LES MURS programme of the French Institute (Paris, 2012).. Her music has been broadcast on different radios in Germany, France, the UK, Switzerland, Mexico, Australia and South Africa. Several articles have come out in music journals as well as in reviews of literature and psychoanalysis. She has given lectures, seminars, conferences and master classes in various institutions in France, Germany, Spain, Belgium, the UK, Australia and New York. She was a guest professor of composition at the Escolar Superior de Música de Catalunya (Barcelona) in 2015. [www.claramaida.com](http://www.claramaida.com)

"Multiplicities / Thresholds / Potentialities" might be the perfect definition of musical creation. A composition process consists in linking a multiplicity of sound units in order to build mobile assemblages. A possible bipolarity appears: the accumulation of "sound quanta" can be heard both as complex constellations of minimal entities or as cartographies of flux, whether their connective dimension or their flowing property is favoured. This plural auditory perception underlines that a sonic liminal threshold operates, suggesting that the state of sound matter (as any matter) is transitory and relative. The numerous intertwinings of threads between separate fragmentary elements generate a sound consistency perceived as a whole. Any sound object is a temporary concentration of wave-particles. If the density of the connections is dilated, the objects can become textures, gradually torn apart if the particles are disseminated. The border between a music of figures and a music of fluxes is questioned here. Where can a pivoting point be determined, allowing the passage from a *molecular* to a *molar* level, from a micro- to a macro-plane?

Deleuze has proposed a "nanometric cartography" of human phenomena. His tendencies to erase boundaries between definite identities and forms, his concept of *becoming*, converged toward my attempt to reach ever more musical abstraction. To plunge into microscopic components of the sound matter leads to a particular musical writing: superimposed scales of listening can be enhanced thanks to the extreme rapidity of the sound micro-events and their intense dynamics. The multi-layered chains of particles form intermediary coagulations whose imbrications build up global tissue. Inversely, sound objects can be destroyed in a *becoming-molecule* or a *becoming-imperceptible*, ever more denuded and finally dissolved when their constituents keep wandering, revealing "the formless being of all differences, the formless power of the ground". Three differential thresholds appear. The first is related to the passage from virtuality (a sound field open to all potentialities) to its possible actualizations. Musical heterochrony allows a simultaneous audibility of several superimposed *declensions* of a virtual field (its *degrees of power*). A second threshold refers to the transition between different states of matter, from fluidity to density, from sound diagrams to objects.

The third threshold concerns the metamorphic quality of these sound objects, not preformed, which can be envisaged as *objectiles*, i.e. what Deleuze defines as a series of possible curves according to the variations of their coordinates (durations and frequencies, in music). But the determination of musical thresholds can be flexible because the multiplicity of sound strata induces ambiguity and a polyvocal listening.

However, what seems particularly important is that the way sound singularities interweave (speed, variations of trajectories, etc.) has a mutative impact on the global entity. A multiplicity of micro-bifurcations can produce a macro-transformation. Can we understand Deleuze's conception of revolution as the addition of a multitude of micro-revolutions? If the units of a system, whatever the latter is (particles in physics, sounds in music, individuals in societies) are collectively capable of producing renewed singular lines of forces, the permanent danger of crystallization of this system might be neutralized. All my music is articulated around this oscillation between the attraction toward gravitational poles and the attempt to escape from them, to open new circuits.



Independent scholar  
Ireland  
diagramspj@gmail.com

Niamh McDonnell is a researcher/art writer/curator based in Belfast. She is Associate Researcher at Belfast Exposed where she is developing interfaces for engaging with its photographic archive ([www.belfastexposed.org](http://www.belfastexposed.org)). She is also working on projects that use the diagram to structure the process of collaborating with artists to produce diagram artworks in response to archives. Niamh curated 'Diagrams', a group show of diagram artworks that toured galleries in Dublin and Belfast and she organized 'Diagrams', a symposium hosted by GradCAM, 2015 ([www.on-off-states.com](http://www.on-off-states.com)). Niamh co-edited and contributed to 'Deleuze and the Fold: A Critical Reader', Palgrave Macmillan, 2009. She completed a PhD in philosophy 'On Diagrammatics: Leibniz's 'Art of Combinations' in the Deleuzian Diagram' at Goldsmiths University, London, 2008.

Deleuze's generative diagram proposes a bottom-up approach to material production that focuses on how different possible combinatorial relations can generate multiple possible structures for organizing elements in space. This multiplicity of structures provides the artist with a way of thinking about the construction of the artwork in terms of selecting one of the many, while the others co-exist alongside it at the same time. The viewer's engagement with the artwork is a participation in its construction whereby the selection of structure determines a reading narrative that is relative to the many other possible structures. The generative diagram artwork presents the viewer with the potential to reconstruct the artist's process of production by reading between the many possible narrative structures.

This paper looks at how these concepts of the Deleuzian generative diagram can be applied to examine the structuring principle of the socially engaged artwork in terms of how it proposes to situate the viewer's encounter with it, thereby allowing them to critically reflect on how they participate in constructing that site of encounter. It considers the process of production and display of a socially engaged artwork that was prematurely dismantled by the artist and asks what we can learn from this project by reading it through the generative diagram's concepts. Thomas Hirshorn dismantled the second work in his series of monuments to philosophers, the 'Deleuze Monument', before it's display ran it's full term because the "damage and the non-natural interventions have become too great to continue to give room for reflection, information".

Hirshorn speaks about the decision to locate the 'Deleuze Monument' outside the boundaries of the exhibition, 'La Beauté', which took place in Avignon in 2000, in terms of how he was prepared to explore the possible difficulties of the neighbourhood and mirror the reality of these difficulties in the work. The 'Deleuze Monument' can be read as a diagram in terms of how it speculated about its reception by the community of residents on the basis of presenting its different surfaces for their inscription. The monument addressed the viewer as participant and reflected how this prompted different manners of engagement.

Hirshorn's premature dismantling of the monument is not a sign of the failure of the project marking the fragility of the structure to withstand the precariousness of the conditions of display outside of the gallery space. Rather, his rationale for the dismantling of the monument fails to see it as a transitional state, a crossing of threshold between possible structures within a virtual multiplicity. Hirshorn's problem with the "non-natural intervention" suggests the normative value of the "natural intervention" and how it forms the ground for judgement of responses in terms of how information can be extracted from them. This paper proposes that the recording of viewer response that 'extracts information' is based on the demonstration of the obedient subject who conforms to the mode of responding that is required by the reductive diagram and it's binary logic.



Memorial University of Newfoundland  
Canada  
Fintan.neylan@gmail.com

Fintan Neylan is a PhD candidate studying philosophy at Memorial University of Newfoundland. He works on phenomenology, post-structuralism, and recent speculative thought. His research focuses on the critique of the concept of Nature and the Outside in post-war continental thought.

He has recently published essays and entries in *True Detection* (Schism, 2014) and *The Meillassoux Dictionary* (Edinburgh University Press, 2014) and has co-authored (with Peter Gratton) the entry "Speculative Realism" for the *Routledge Encyclopedia of Philosophy* (Routledge, [forthcoming] 2016).

The recent speculative turn in philosophy has been marked by (amongst other concerns) a turn away from the primacy of perception (as the terms of what we can know) and towards a dimension of the world where only speculation can reach. In Meillassoux's case, this takes the form of reaching not only absolute contingency, but also through it to gain traction upon the imperceptible worlds with which the sciences deal, that is, those worlds located beyond the subject-object correlate: of virii and bacteria, protons and electron clouds, down to the fundamental forces of nature.

This move to reclaim the content of scientific inquiry is redolent of Deleuze and Guattari's depiction of the current task of philosophy in the modern age in *A Thousand Plateaus*. Occurring at arguably the most speculative part of the book, they advance that philosophy must cope with a dawning age that has left behind assemblages "to enter the age of the Machine, the immense mechanosphere, the plane of cosmicization of forces to be harnessed."

Both projects aim to grasp and articulate the imperceptible as the thread leading to the cosmic, be that of the vast impersonal cosmic forces which the sciences of the past century have uncovered, or the time of the cosmic background radiation. In other words, both aim to philosophically engage with that which is beyond the correlate, what all of them call the "Outside," albeit with very different programmes of the "speculative method" and schizoanalysis. Whereas the former offers a rationalist deductive account, Deleuze and Guattari claim that to move to the cosmic is "exclusively a question of technique," specifically with regards to the techniques of post-romantic art.

This paper shall concentrate on *A Thousand Plateaus'* appeals to the techniques of art (via Cezanne, Klee, and Millet) as that which engages with the cosmic Outside by *rendering visible* the invisible, *rendering sonorous* the non-sonorous. As such post-romantic art exemplifies techniques of *rendering perceptible* the imperceptible. I shall contrast this with the salient features of Meillassoux's move to the cosmic via his "speculative method" in order to discuss the consequences in each project of engaging with the Outside. I shall argue that the consequences of those techniques are eminently speculative in Meillassoux's sense because they the *render thinkable* the unthinkable; however, this is not through an enlarging of thought's speculative capacity, but to render thinkable by transforming thought itself. Thus the speculative becomes a question of technique.



**Kingston University  
United Kingdom  
d.perazzodomm@kingston.ac.uk**

Daniela Perazzo Domm is a Lecturer in Dance at Kingston University. She holds a PhD in Dance Studies from the University of Surrey (funded by a University scholarship, 2008), where she also lectured in critical theory and dance analysis. Her doctoral research constructs a poetics and intertextual reading of the work of Jonathan Burrows. In 2004 she was awarded an MA (with distinction, AHRC funded) in Performance and Culture from Goldsmiths College, University of London. Her research interests revolve around the interpretation of contemporary experimental choreography and the interrelationships between performance and philosophy. She contributed to *Decentring Dancing Texts* (Lansdale, 2008), has published in academic journals (*Contemporary Theatre Review*, *Choreographic Practices*) and has presented at international conferences (recently: SDHS/CORD annual conference, June 2015).

Prominent British independent choreographer Jonathan Burrows creates work that embodies a radical rethinking of the language of dance, by reinterpreting the potentialities of bodily movement and renegotiating strategies of signification. Burrows' choreographic language is open and multi-layered; whilst it rejects figuration, it problematizes its links with its past and contexts through transversal self-references. In a Deleuzoguattarian sense, Burrows' dances question 'major' codes through the mobilisation and 'deterritorialisation' of 'minor' traditions.

A former Royal Ballet soloist and an English Morris dance practitioner, Burrows joined the experimental choreographic scene in the 1980s and began his independent career in the early 1990s. Since 2002 he has created a number of 'out-of-a-suitcase' duets with the experimental composer Matteo Fargion, consciously embracing limitations of technical and scenographic requirements as a response to a difficult economic climate. The terms of reference of Burrows' marginality are to be found in the established dance and cultural traditions he has crossed through his own practice: these include his ballet background and the prominent venues and programmes he is regularly invited to (the Venice Biennale and London's Sadler's Wells and Dance Umbrella to name but a few). In this respect, Burrows' stance with regard to artistic values and ontological questions about the language of dance generates both aesthetic shifts and political connections.

Combining a close attention to the formal properties of Burrows' dance language with an examination of its socio-historical references and contexts, this paper discusses the positioning of Burrows' work between the experimental scene and established choreography, through a reassessment of the notion of marginality and 'minority'. In particular, the political content of Burrows and Fargion's recent piece *Body Not Fit For Purpose* (2014) is read through a reappraisal of the productive implications of the duo's both eclectic and reductionist language.

Drawing on Gilles Deleuze and Félix Guattari's concept of 'minor literature', I argue that Burrows' work, while quieter and distinctly less spectacular than many of his contemporaries', nevertheless produces a radical and sustained rethinking of the possibilities of choreographic form and of dance's potential for radical meaning. In his work we witness processes of displacement and deterritorialisation of movement vocabularies, contexts and meanings. Dance reappears as a reconstituted experience, which articulates subjectivity and collectivity in transversal ways.



**University of Lisbon  
Portugal  
catarinapombonabais@gmail.com**

PhD in Philosophy by Université Paris VIII, under the supervision of Jacques Rancière, 2007.

Pos-doc Researcher at the Centre of Philosophy of Science of University of Lisbon (CFCUL).

Author of «Deleuze: Philosophie et Littérature», Paris, L'Harmattan, 2013.

Head of the CFCUL Science-Art-Philosophy LAB since 2014.

Head of the CFCUL Science and Art FCT Research Group from 2008 up to 2014.

According to Deleuze, the new is never product of a pure power that becomes real. The primordial condition of invention is not the power of nothing (la puissance du néant) that would be realised as unique or inaugural. It is rather an impossible or an impossibility as the limit of all possible. As Deleuze writes concerning the work of Kafka, «Il faut parler de la création comme traçant son chemin entre des impossibilités... C'est Kafka qui expliquait: l'impossibilité pour un écrivain juif de parler allemand, l'impossibilité de parler tchèque, l'impossibilité de ne pas parler [...]. La création se fait dans des goulots d'étranglement. Même dans une langue donnée, même en français par exemple, une nouvelle syntaxe est une langue étrangère dans la langue. Si un créateur n'est pas pris à la gorge par un ensemble d'impossibilités, ce n'est pas un créateur. Un créateur est quelqu'un qui crée ses propres impossibilités, et qui crée du possible en même temps (*Pourparlers*, Paris: Minuit, 1990, p. 182)».

Thus, the creation is not only the effect of impossibilities, but also the production of those impossibilities. Deleuze wants to think the conditions of a minor literature in Kafka as expression of a resistance to a major language, to juridical, economical and bureaucratic power. As an act of resistance, minor literature is always a fight, a struggle with limits. When limits become «goulots d'étranglement», i.e., when limits make life impossible, then transgression is the only way out. It is when the writer invents something new, when he creates novelty, a work that has never been thought of before.

Some years later, in 1992, in his book on Beckett, Deleuze presents the impossible linked to a new literary figure: the exhausted. We then ask: is Beckett's impossible the same fight against the limits of the possible that Deleuze had showed in Kafka? Is it the same concept of impossible that is working in both books?

My answer is no: in Kafka, we are dealing with an impossible as a limit, as a condition, as a constriction. The impossible in Kafka is the concept that leads to the creation. On the opposite, in Beckett the impossible dissolves all act of creation. Beckett is not an author of the creation nor of the fight against impossibilities. The impossible in Beckett is not the expression of limits that block new possibilities, but rather of what Deleuze calls «fabulation». «Les personnages de Beckett jouent du possible sans le réaliser, ils ont trop à faire avec un possible de plus en plus restreint dans son genre pour se soucier de ce qui arrive encore (*L'Épuisé*, Paris: Minuit, 1992, p. 60)». What I intend to analyse in this paper is this new concept of impossible linked to fabulation and to understand in which way Beckett, according to Deleuze, is the author of the exhaustion of the possible.



Manchester Metropolitan University  
United Kingdom  
a.powell@mmu.ac.uk

Anna has recently retired as Reader in Film and English at Manchester Metropolitan University to become a Research Fellow based there. She also works as a visiting lecturer at the University of the Arts, Norwich and Bangor University as well as running public study groups on Deleuzian theory and the arts. Her research interests include Film/Philosophy and affect in art, film and literature, experimental film and video and Gothic. Anna's primary research interest is Deleuze and aesthetics and she was founding director of A/V web journal and is a member of the editorial board of *Deleuze Studies*. Her books include *Deleuze and the Horror Film*, *Deleuze, Altered States and Film* and *Psychoanalysis and Sovereignty in Popular Vampire Fictions*. She has published a wide range of articles and chapters on affect in film, literature and art, and she is currently researching Jan Svankmajer's work with tactilism.

The work of Czech artist-filmmaker Jan Svankmajer is driven by dissident tactile imagination. Working in a Prague Surrealist underground extensively repressed by state censorship, the intensive multiplicities of his desiring machines operate a clandestine becoming-hand. Svankmajer reworked Poe's Gothic tales into powerful tactile encounters *The Fall of the House of Usher* (1980) and *The Pit, the Pendulum and Hope* (1983). I argue that these films operate what Deleuze calls the 'logic of sensation' to express 'a touching specific to the gaze'. Their main tool is the tactisign, an intensive image of touch irreducible to narrative action and a basic component of cinematic affect in small form.

Banned from filmmaking 1974-1983, Jan Svankmajer and artist partner Eva Svankmajerova produced tactile desiring-machines mobilized in experiments with fellow Surrealists. The power of touch, liberated from the dominant scopic regime, worked intensively to stimulate the tactile imagination into further production. The relative thawing of Husák's Stalinist 'normalisation' era allowed the Svankmajers to film 'literary classics', though their adaptations remained packed with dissident political clout. The allegorical impact of *The Pendulum, the Pit and Hope* features torture, imprisonment and despair in the dungeons of the Inquisition and led to further censorship and blacklisting.

Lengthy shots are taken from the point of view of a depersonalised victim bound beneath a descending blade. In these repellent sequences, his hands daub repellent food onto his own abdomen so that rats will be enticed to gnaw through his bonds. Deleuze describes the tactisign not as an extensive act of the hand, but an *intensive* sensation of touch possible if 'the hand relinquishes its prehensile and motor functions to content itself with a pure touching'. As characters touch on-screen objects, or close-ups have tactile *quality*, we 'touch' and respond to them haptically.

As a satirical comment on censorship and cultural repression, *The Fall of the House of Usher* further dismantles human agency by removing actors to let the uncanny House itself come to life autonomously. The results, not the cause of actions, are visible and the traces left by the artist's hands scoring and squeezing the clay are felt rather than seen. Deleuze's study *Francis Bacon: the Logic of Sensation* asserts that his paintings utilise a 'visual sense of touch, or a haptic sense of sight' operant across the spectrum of digital, manual and haptic. In Svankmajer's films, pixillation, extreme close-up and chiaroscuro, along with temporal compression, space without form, and motion without rest exceed the eye's capacity and dismantle the purely optical.

By focusing on what Svankmajer's films *do* rather than *mean*, my Deleuzian approach explores them as an assemblage 'composed of percepts, affects, and blocs of sensation'. Yet, schizoanalysis is not overwhelmed by the phenomenological sublime. I argue that affect is an ongoing process of conjunctive synthesis. The virtual 'power-qualities' of Svankmajer's 'tactile-optical function' offer actualisation in assemblage with others. Aesthetic techniques become-political, not just by overt allegory but as intensive multiplicities.





Trinity College Dublin  
Ireland  
przedper@tcd.ie

Radek is a PhD student in Digital Arts and Humanities. His doctoral research probes onto-aesthetic thresholds of emergence, rhizomatic multiplicities and nonhuman mutations in neo-avant-garde practices of the 1970s via the process-oriented philosophies of Deleuze, Simondon, Spinoza, Bergson, Reza Negarestani, 17th-century Polish Baroque and prehistoric artists of the Great Steppe. The key research question formulated in his PhD dissertation titled "Becoming-Sarmatian, Becoming-Steppe. Multiplicities | Thresholds | Potentialities and the Art-work of Marek Konieczny" is how we can articulate a politics of art and unleash its potential for metamorphosis. Radek holds an MA in Digital Media from DIT, where he specialised in Sound Design, as well as an MA degree in Anglophone Literature and Culture from Nicolas Copernicus University, Toruń, Poland, where he specialized in Critical Theory. He is a freelance photographer and sound artist. His other research interests include aesthetics of inhumanism, metabolic germinal life and metallic vitalism in contemporary art practices, as well as (in) the Polish-Jewish avant-blues and the Lipka-Tatar *rubaiyyat*.

The aim of my paper is to attend to intensive multiplicities and their generative thresholds in the art-work of Marek Konieczny, an engineer-turned-artist associated with the Polish neo-avant-garde of the 1970s. In particular, I would like to approach Konieczny's practice as a catalyst that develops a zone of indiscernibility between the two notoriously difficult formulations of intensive multiplicities developed by Deleuze and Guattari: body without organs (BwO) and machinic phylum, the former conceptualised as an embryo or the undifferentiated egg, whereas the latter is confluent with metallurgy and panmetallism. My further argument is that the two above concepts are significantly expanded by the typology of movements of sensation as developed by Deleuze in *Francis Bacon: Logic of Sensation*.

Drawing on Konieczny's body art practices from the 1970s as well as his selected performance, sculptural and installation pieces from the 1980s I argue that the artist fashions a BwO through practices of prosthetic extension by way of apparatuses that Konieczny calls his "special equipment", composed with or out of gold or aluminium alloys. Metal as the matrix of emergence, akin to the masochist pain as the degree zero of intensity, opens up the body towards what Deleuze calls after Woringer "*Nonorganic Life*" (2005: 411), thus unfurling a zone of indiscernibility between what has been arthistorically organised into the discrete art forms of "body art", "performance art", "installation art" and "sculpture". Konieczny him-self, undistinguishable from his objects and materials, enters a continuum traversed by spasmodic waves of sensations whose trifold typology (vibration, resonance, rhythm), which Dan Smith calls "asymmetrical syntheses of [...] forces" (1996: 102), is developed in *Francis Bacon: Logic of Sensation* and *What is Philosophy?* The metallic BwO, animated by the triple movements, is an encapsulation of machinic phylum understood not only as a technological lineage, but also as unformed matter functioning as a conduit or catalyst for singularities and traits of expression.

I believe that the close focus on metallic affects and inhuman potentialities in contemporary art practices complements Brian Massumi's seminal analysis of Stelarc's suspension pieces: the suspensions are intensive multiplicities having metallic hooks as their thresholds. Similar optics could be extended to engage with the politically engaged work of the Russian artist Petr Pavlensky whose performative action *Wired* sees him coiled inside in a cylindrical sheath of barbed wire.

I would like to propose the BwO and machinic phylum as two complementary, complicated points of view that approach the Deleuzian plane of consistency animated by amplitudinal movements. The dismantling of organism unleashes the intensive fact of the body as ontology of force relations: "waves and vibrations, migrations, thresholds and gradients" (Deleuze and Guattari 2005: 153). Similarly, the technological lineage of a tool, such as the curved Tatar sabre or Konieczny's "special equipment", encapsulates "a matter-movement bearing singularities, haecceities, qualities or even operations" (2005: 512). Konieczny's neo-avant-garde practices foreground an understanding of art as technology; as a metallic probe-head poised at what Massumi designates as "the 'seeping edge ... [of the virtual] where potential, actually, is found" (1995: 43); as an apparatus for emergence unfolding the Dogon egg in vortices or spirals.

Last but not least, I would like to frame Konieczny's metallic and curvilinear BwO as a becoming-steppe of Polish avant-garde art, a gesture analogous to Francis Bacon's intensive deformation of the genre of portraiture in a desire "to make a Sahara of the appearance, to make it so like, yet seeming to have the distances of the Sahara". Konieczny's 1979 installation *Portrait with Unfeeling Rocks* opens up the infinite expanse of the Great Steppe populated by machinic phyla whereby, to borrow the phrase from Manuel DeLanda, "metals become a special type of population" (1997). In 1981 Joseph Beuys brought to Poland a crate full of his artistic objects as a gesture of symbolic transfer of his ideas to the country he perceived as the synthesis of the West and the East, a symbolic encapsulation of Eurasia. Konieczny's nomadism of experimental encounter offers a resistance to Beuys' interpretation of nomadic Tatars as allegorical representations.

DeLanda, M. (1997) 'Machinic Phylum', available from V2\_ Institute for Unstable Media at <http://v2.nl/archive/articles/the-machinic-phylum> (accessed 17 December 2015).

Deleuze, G. (2003) *Francis Bacon: Logic of Sensation*, trans. Daniel W. Smith, London and NY: Continuum.

Deleuze, G. and F. Guattari (2005) *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, Minneapolis, MN: University of Minnesota Press.

Massumi, B. (1995) 'The Autonomy of Affect' in: *Parables for the Virtual. Movement, Affect, Sensation*, 2002, Durham and London: Duke University Press.

Smith, D. W. (1996) 'Deleuze's Theory of Sensation: Overcoming the Kantian Duality' in: *Essays on Deleuze*, 2012, Edinburgh: Edinburgh University Press.



TU Delft  
The Netherlands  
A.radman@tudelft.nl

Andrej Radman is Assistant Professor of Architecture Theory at Delft University of Technology, The Netherlands. His research addresses J.J. Gibson's ecological approach to perception and his unwitting affiliation with Deleuze's transcendental empiricism.

Independent artist | Luxembourg  
ivanradman@gmail.com

Ivan Radman is Luxembourg-based  
Croatian photographer.  
ivan.-radman.squarespace.com

*We do not lack communication. On the contrary, we have too much of it.  
We lack creation. We lack resistance to the present.  
(Deleuze and Guattari, 1991)*

This is collaborative work between a photographer, Ivan Radman, and an architect, Andrej Radman. It is triggered by Ivan's 2015 photography series by the name of 'Luxembourg à pied'. Street photography is at its best when the photographer combines the set variables of a situation and renounces any order of preference (morality), any organisation in relation to a goal (teleology), any overarching signification (paranoia). By turning obstacles into means the photographer creates new ways of perceiving, a surplus to that which exists. The photography so conceived is not merely an expression of its environment, but its simultaneous construction through a process of 'worlding' (becoming). Against the phenomenological tradition, it is something, rather than of something. The essentialist question of 'what is it?' gives way to the question of 'what it can do?'. According to Guattari, this is an ethical issue, or better, an ethico-aesthetical one. What counts are good and bad encounters. Increases and diminutions of power are, in turn, reciprocally determined by a 'realm of perception that', according to Benjamin, 'changes over time and in accordance with shifts in cultural and intellectual direction.'

Following Spinoza, Deleuze calls 'affect' any mode of thought which does not represent anything. The succession of ideas, defined by their representational character, is not to be confused with the regime of variation of the force of existing. In other words, the affect is not reducible to an intellectual comparison of ideas but constituted by the passage from one degree of 'perfection' to another. In the process, one's power of acting is either augmented (joy) or inhibited (sadness). We thus arrive at the most fundamental discovery of Spinoza: we do not know *a priori* what a body is capable of. What distinguishes this from that are not the specific or generic characteristics, but the fact that they are not capable of the same affections. A workhorse is closer to an ox than to a racehorse. A racehorse is closer to a racecar (flat ontology). To put it simply, things are powers, not forms.

Having an adequate idea is to know by causes, by *lux* in photographic terms. Knowing by (haptic and ambient) effects separated from their (optic and radiant) causes is something completely different. It is knowing by *lumen* that may propel us beyond the continuous variation (by selection of the passionate affects) onto a plane which is one of (ontological) immanence. It is not light that is in space, Deleuze tells us, it is light that constitutes space. The light has degrees, and the distinction of the degrees of light is not to be confused with the distinction of shapes in the light. Only this way may the photographer hope to sustain the momentum in which a sensation produces new forms of life (modes of existence) before it is coopted by the hegemonic signifying regime. Such asignifying semiotics escapes subsumption by the molar methodological individualism to envelop and express all its molecular constitutive elements or incorporeal yet material fluxes, human and nonhuman (substantial luminosity). Things are luminous themselves without anything illuminating them: a city of light, rather than a city revealed by light.



Independent  
Ireland  
evarichardsonmccrea@gmail.com

Eva Richardson McCrea is an artist and writer based in Dublin. She holds an MA in Philosophy and Contemporary Critical Theory from the CRMEP, Kingston University, London and a BA in Fine Art (Sculpture) and History of Art, from the National College of Art and Design, Dublin. Past exhibitions include EVA International (2014), Ireland's biennale of contemporary art.

Departing from the quotation, "the work of art is a being of sensation and nothing else" (Deleuze 1994: 164), this paper seeks to address how the question of sensation works for Deleuze. The chapter 'Percept, Affect, Concept' opens with the ontological affirmation of the work of art as a *being*. Percept is a break with the perception of an object; affect is a break the affection of a subject. Deleuze and Guattari redefine art from the position of a break with any kind of subject/ object philosophy.

In order to address the question of sensation in Deleuze, this paper returns to Immanuel Kant's 1st and 3rd Critiques. The objective element of sensation, present in the *Critique of Pure Reason*, and the subjective element of sensation, present in the *Critique of Judgment*, will be explored. Deleuze attempts to reunify the two aesthetics in his radical reshaping of the Kantian transcendental project. With this in mind, the role of sensation in Kant's *Critique of Pure Reason* is read through the chapter 'The Image of Thought' in *Difference and Repetition*. Here, the category of recognition is central. In Kant, the recognition of an object presupposes common sense. This, for Deleuze, is the dogmatic image of thought. In a formula coming directly from the 1st Critique, the recognition of the object is the objective correlate of the 'I think.' Sensation, in the 1st Critique is prisoner of this construction.

In Kant's 3rd Critique the aesthetic is nothing else than the manifestation of free play between the faculties. The Deleuzian reading of the sublime, where there is a pressure or tension between the faculties, which are pushed to their limit, provides the second kind of sensation. In Deleuze's book on Proust, Proustian signs render the mind, or thought, perplexed and can only be felt or sensed; Deleuze invests the sublime in this context. Through signs something is violently communicated from one faculty to another. This means that sensibility is going to feel its own limits and is going to make all the other faculties confront their limits.

Thus, for Deleuze, works of art are going to be an exploration of the transcendental realm of sensibility. From here we can understand the philosophical affirmation of the work of art as nothing else than a pure being of thought. Art is going to be a creative enterprise and experimentation in thought. When we read 'being of sensations' we have to read sensation of being. Which means an ontological redefinition of sensation. This is the neither/ nor of Deleuze - neither subject nor object. The work of art is going to be an exploration of these zones of indetermination. What is at stake in a politics of art is to go before and beyond lived experience and to undo the triple organization of perception, affections, and opinions in order to substitute a monument of composed of percepts, affects and blocs of sensation.

References:

Deleuze, Gilles and Félix, Guattari (1994), *What is Philosophy?* trans. Hugh Tomlinson and Graham Burchell, New York: Columbia University Press



Trinity College Dublin  
Ireland  
Genevieve.sartor@gmail.com

Genevieve is currently a PhD candidate at Trinity College, Dublin. Her thesis, tentatively titled "Lucia Contra Lacan: A Challenge to *Seminar XXIII*" explores the ways in which James Joyce's allegedly schizophrenic daughter is a crucial component to understanding *Finnegans Wake*, a reading that problematizes Lacan's seminar on Joyce. Prior to Trinity, Genevieve completed an MScR in Critical Theory at the University of Edinburgh, and a B.A. Hons. in Literature and Philosophy at Concordia University, Montreal. She is a member of The New Centre for Research and Practice, and The Global Centre for Advanced Studies, both of which contribute to her dedication to interdisciplinary and progressive lines of inquiry in and outside of the Humanities.

In *Anti-Oedipus: Capitalism and Schizophrenia* (1972) Deleuze and Guattari put forth the concept of schizoanalysis—a theory that dramatically departs from traditional Freudian or Lacanian psychoanalytic frameworks. Among other things, it purports to go “beyond all law—where the problem of Oedipus can no longer even be raised” (D&G 82). In Jacques Lacan’s 23rd Seminar on James Joyce, which took place just three years after the publication of *Anti-Oedipus*, he presented a markedly different—and arguably D&G influenced—way of conceiving traditional clinical objectives—disavowing his previously foundational prioritisation of the primacy of the phallic signifier and the Name-of-the-Father in favour of a crucial reconfiguration of the goal of analysis. Lacan asserted that it is through *creativity* that one might traverse their fantasy in a radical gesture of self-naming—a venture he claims James Joyce was able to do in his works, particularly the notoriously impenetrable *Finnegans Wake* (1939). Through creative reclamation, Lacan posited that it is possible to transform symptom into “Sinthome”—a term that defines a subject’s ability to effectively transmute their symptoms into a mode of artistically inventive, revolutionised self-address that operates outside of language and his previously conceived phallogocentric structure—the Symbolic. In this sense, Lacan’s seminar suggests the beginnings of an analytic schema designed for a deterritorialised mode of subjectivity, tracing out a potentially revolutionised vision for the future of the psychoanalytic clinic.

It seems of no slight consequence that Lacan’s work was published shortly after Deleuze and Guattari’s initial opus, and many of the concepts that he uses seem to directly correlate with theories presented in *Anti-Oedipus*. However, before Lacan could fully elaborate on a process for how the Sinthome could be worked into the methodology of the clinic, he passed away. This paper will seek to suggest that by returning to *Seminar XXIII* with concepts derived from Deleuze and Guattari, we might begin to ascertain some of the ways Lacan’s theory of the Sinthome as a form of artistic traversal can be elaborated upon. In order to do so, I will look at the concept of schizoanalysis presented in *Anti-Oedipus* (1972) as well as Deleuze’s discussion of transference in *Difference and Repetition* (1968), before borrowing from Peter Hallward’s discussion of creativity in Deleuze and Guattari in his text *Out of this World* (2006). In sum, I seek to suggest that Lacan’s *Seminar XXIII* was influenced by *Anti-Oedipus*, and a closer look at the correlation between these two texts provides a foundation for reassessing the future of the clinic in ways that employ concepts described in Deleuze and Guattari’s work, promoting a creative recapitulation of psychoanalytic theory.



Edge Hill University  
United Kingdom  
schrimsw@edgehill.ac.uk

Will Schrimshaw is Lecturer in Music and Sound at Edge Hill University. His research and teaching focuses on sound, materialism and realism in the arts, sound synthesis and algorithmic composition. He is author of *Immanence and Immersion: on the acoustic condition in contemporary arts* (forthcoming with Bloomsbury).

<http://willschrimshaw.net>

Discourse on sonic experience and sound in the arts often assumes a privileged relation to interiority that is frequently opposed to the distal exteriority of visual spectatorship. This distinction between the visual and the auditory is intended to counter occularcentrism and encourage a broader understanding of the senses and their role in shaping culture. The assumed interiority of sonic experience can equally be understood to apply epistemological and ontological constraints to an "auditory culture", increasing its marginalisation rather than adequately countering what Christoph Cox has called "visual hegemony". This paper explores the extent to which Deleuze's transcendental empiricism, through its orientation beyond the given to the genetic or real conditions of experience, provides a conceptual and methodological exit strategy from the constraints imposed upon auditory culture by prevalent figures of immersion and interiority. Particular attention will be given to transcendental empiricism's capacity to provide a conceptual framework for developing understanding of the application of psychoacoustical knowledge within sound art and experimental music, such as that heard in the work of Florian Hecker, Jacob Kirkegaard and Mark Fell. The exploitation of psychoacoustical phenomena in the work of these artists—something which we could describe as hearing hearing—presents a break with immersive aesthetics and the epistemological constraints of interiority by foregrounding the production of the given, the limits of manifest appearances and the problem of what lies beyond.



Kunstuniversität | Graz  
Austria  
daniellesofer@gmail.com

Educated formally as a violist and pianist, Danielle Sofer abandoned performance in graduate school in order to pursue an academic career in music history and theory, but somehow she has never been able to completely remove herself from a performing role. Danielle is currently employed as a university assistant at the Kunstuniversität in Graz, Austria, where she is writing the dissertation, “Making Sex Sound: Erotic Currents in Electronic Music.”

Danielle has published on Deleuze’s notion of eroticism as it pertains to electronic music and on the music of central European composers active in the 1920s. An article revisiting the concept of “structural listening” is forthcoming as is a book co-edited with Christa Brüstle on the life and work of composer Elizabeth Maconchy.

In *The Theater and Its Double*, Artaud took great effort to describe the anticipated reception of his ideal theater. His “Theater of Cruelty” required a visceral linkage between stage and audience in order to disrupt and destroy the petrified idea of the theater as representation. The “cruelty” of Artaud’s manifesto would eradicate the distance of artistic aesthesis so as to synthesize experience within the immediacy of transformative theatrics. On performance, he writes, “The essential thing is not to believe that this act must remain sacred, i.e., set apart” but rather to insist on a transcendent performative reality—an ideal surreality—for the observer (13). In contrast to his stated aims, however, Artaud’s invocation of Balinese Gamelan, his preferred performance tradition, as “pure theater” reflects a stilted colonialist co-opting typical of the earlytwentieth-century avant-garde.

Although Deleuze and Guattari draw inspiration from Artaud’s “war on the organs” (1987, 150) their own philosophy does not appeal to such insistent colonialist representations. Their theory of difference requires that each invocation or citation be realized through the activity of rhizomatic “productive outgrowths” (1987, 4), thereby denying even the possibility of exact replication. As they say, “Gestures and things, voices and sounds, are all caught up in the same ‘opera,’ swept away by the same shifting effects of stammering, vibrato, tremolo, and overflowing” (1987, 109). Performative citation in Deleuze and Guattari’s philosophy therefore involves a creative force that disentangles the work concept even from its own creative circumstances to be thrust forth as an artful “monument” through the constellation of its various receiving publics (1991, 164-168).

This academic paper explores *Apocalypse* (1993), an opera by American electronic music pioneer Alice Shields, as a realization of an Artaud-inspired Deleuzoguattarian performance that breaks away from the orientalist offsetting of “Other” cultures. The opera’s stage directions combine movement patterns of the bharatanatyam Hindu dancedrama with gestures inspired by kamasutric poses, Greek statues, and Gilbert Austin’s Chironomia, while its libretto includes text portions from ancient Greek, Old Irish, English, and Sanskrit sources.

These texts and directions are set to Jazz and Americana folk rhythmic accompaniment patterns, Carnatic music-aesthetics, and structural elements of Western opera—all synthesized together into a MIDI and analog tape realization. Taken together, this fusion-diffusion of dance, music, language, and overtly sexual mythologies avoids the typical colonization of extant cultures to provide what dance theorist Janet O’Shea terms an “ongoing interculturality.” In O’Shea’s examples, contemporary bharatanatyam performances avoid the orientalist paradigm by adequately representing traditional elements within the new realization through “methods of exchange between epistemologies that circumvent or reverse an orientalist problematic” (182). As I propose in this paper, *Apocalypse* evades the typical orientalist narrative. In placing seemingly disparate traditions of dance, music, language, and mythology on equal footing, elements of the work’s composition cause each hearing of *Apocalypse* to revitalize a Deleuzoguattarian “continuous self-vibrating region of intensities” (1987, 2) into variously articulated knots of rhizomatically ex-tending transnational relationships.

#### Select Bibliography

- Artaud, Antonin. *The Theater and Its Double*. Translated by Mary Caroline Richards. New York: Grove Weidenfeld, 1958.
- Chatterjee, Partha. *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton: Princeton University Press, 1993.
- Deleuze, Gilles. *Difference and Repetition*. Translated by Paul Patton. New York: Columbia University Press, 1994.
- . *Nietzsche and Philosophy*. Translated by Hugh Tomlinson. London: Continuum, 1983.
- Deleuze, Gilles and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. Translated by Brian Massumi. Minneapolis: University of Minnesota Press, 1987.
- . *What is Philosophy?* Translated by Hugh Tomlinson and Graham Burchell. New York: Columbia University Press, 1991.
- O’Shea, Janet. “At Home in the World?: *The Bharatanatyam Dancer as Transnational Interpreter*.” *TDR* (1988-) 47/1 (2003): 176-186.
- Said, Edward. *Orientalism*. London: Penguin Classics, 2003.
- Sauvagnargues, Anne. *Deleuze and Art*. Translated by Samantha Bankston. London: Bloomsbury Academic, 2013.



Ghent University  
Belgium  
Christel.stalpaert@ugent.be

Christel Stalpaert is full professor at Ghent University (Belgium) where she is director of the research centres S:PAM (Studies in Performing Arts and Media) and PEPPER (Philosophy, Ethology, Politics and Performance). Her main areas of research are corporeality and intermediality in performance, dance and new media arts (from the historical avant-garde to the present day) at the meeting-point of philosophy and ethics. She holds a PhD in art studies in which she unfolds the philosophy of Gilles Deleuze (aesthetic of intensities) and Luce Irigaray (embodied cognition and corporeality) in relation to a postdramatic aesthetic. In 2001 she organized the conference *Deleuze Revisited: Contemporary Performing Arts and the Ruin of Representation* at Ghent University and edited the conference proceedings in a thematic issue of *Documenta* (2003). She published widely on the topic in journals such as *Performance Research*, *Text & Performance Quarterly*, *Contemporary Theatre Review* and *Dance Research Journal* and edited other works such as *No Beauty for Me There Where Human Life is Rare: on Jan Lauwers' Theatre Work with Needcompany* (2007) and *Bastard or Playmate? Adapting Theatre, Mutating Media and the Contemporary Performing Arts* (2012).

South African artist William Kentridge has achieved a worldwide reputation with his multimedia installations, featuring also unsettling movements and choreographic phrases. *The Refusal of Time* (2012), for example, displays some backward (that is *time-reversed*) modern dance phrases of Loie Fuller, performed by the black choreographer and dancer Dada Masilo. In having these iconic dance poses and choreographic phrases re-enacted by colored people, Kentridge not only questions the white supremacy in the official history of dance, the time-reversed quality of the images also dismantles our habitual way of seeing things in a linear and chronological order. *The Refusal of Time* hence questions time regimes that support a chronological, modernist conception of time and history. This Western notion of time is considered a central tenant of modernity, capitalism, and colonialism. Connecting Kentridge's *The Refusal of Time* with Deleuze's onto-aesthetics, this contribution seeks to unwrap the Western time regime and to reflect on how art is political in the sense that it articulates an ontological politics of time and movement, embodying difference-in-itself.

First, *The Refusal of Time* foregrounds the relentless domination of time as Chronos (clock time) in our late capitalist society. It points at the pressure of measured time that is imposed on human beings, regulating our daily activities, and percolating our bodies and movements with conventional meters and regular beats. As Gilles Deleuze observed in *The Logic of Sense*, this pulsed, metrical time inaugurates "the regulated movement of vast and profound presents" (Deleuze 163), also in musicological and choreographical terms (289).

Second, the installation also investigates protocol-constituting elements related to the western time regime, such as time zones, calendars, travel system schedules, etc., which percolate bodies and their (dance) movements with norms and values (Smith *How to Construct a Time Machine*). Kentridge works with and against the logic of such systems and interrogates them critically in *The Refusal of Time*. He wonders, along with Deleuze, from where exactly time (as Chronos) draws its measure (163).

Third, Kentridge invites the visitor-spectator to re-think time; not only to reflect on its oppressive measuring conditions, but also – through particular collisions – to experience a qualitative multiplicity in time and movement, changing in kind its linear-chronological process. The breathing machine in *The Refusal of Time*, inspired by Galileo's heart clock, disrupts the coordinated ubiquity of time as Chronos. It affects the visitor-spectator and the performers with disjointed time as Aeon, "with a freeing of time (...) in which silence as sonorous rest also marks the absolute state of movement" (Deleuze and Guattari, *A Thousand Plateaus* 294-295). The performers' movements are hence reminiscent of Kleist's notion of movement, who, according to Deleuze and Guattari "gave time a new rhythm" (393).

*The Refusal of Time* for that matter not only reveals the conditions of the Western time regime in our contemporary late capitalist society, tracing back those conditions through modernity and colonial times. It also provides particular collisions, inviting the visitor-spectators to regain their vital, heterochronological experience of time (Bal *The Time it Takes*) from the universally audible tick-tock. In this sense, *The Refusal of Time* articulates a politics of art, unfolding an onto-aesthetics of intensive multiplicities in time and movement. The particular collisions entail the revolutionary aspect of time as Kairos. In *The Time that Remains* Giorgio Agamben observed that Kairos is an intervention in time that functions as a revolutionary act, in the sense that it ruptures homogenized time and harnesses it with the human will to create new potentialities. In *The Refusal of Time* the universal clock-time is dispersed with the opportunities for heterochronical experiences, for differences-in-itself in experiencing time, dance, and even (dance) history.



**Independent artist**  
**France**  
[leprixdelessence@gmail.com](mailto:leprixdelessence@gmail.com)

PhD in aesthetics Paris 8 University. With a background in dance & visual arts & performance art, specialised in several movement practices (dance, somatics, choreography, improvisation, Authentic Movement, yoga), her movement and image practices have led her to base her artistic and theoretical research on somatic experience. After 8 years in a dance-theatre company (for which she composed 7 pieces), she now leads the research of Le Corps collectif (Collective Body), a research lab & performance group, questioning the borders between life & art, the artist & the spectator, the visible & the invisible, movement & form. She bases her work on different states of body and consciousness. Her current research themes derive from a theory-practice continuum involving different thresholds of perception & representation within the creative process. By activating new ways of expression & relation, she endeavours to produce an art connected to life, weaving new collective assemblages between artists, the public & environments. This process implies fluid & open corporealities. She develops interdisciplinary & transversal research hypotheses offering alternatives to representation, trying to renew the dominant body modes of visibility, considering images & forms not as artistic purposes but as vectors of connection to life. She looks for a transition from dominant social & political practices towards a different way of considering the relation to others. Since Jan 2015 & the terrorist attacks in Paris she has pursued a Daily Performance Art Project, an action of poetic resistance: One minute of dance a day.

As a performance artist, I lay out philosophical fields and practical tools, suggesting exploratory poietic modes. I perform self-experimentation in relation to certain aspects of the philosophies of Bergson, Deleuze, Spinoza, and Simondon, among others, in a Daily Performance Art Project: One minute of dance a day. It has been one year since I have been committing myself to manifest a sensitive and poetic presence in the world and connect heterogeneous intensities by putting myself into play, alone or in relation to others.

My researches are attempts to establish processes of artistic creation, simultaneously theoretical and practical, contributing to the conception of new image modalities in the art field and offering alternatives to representation. Images – fluid, autopoietic – are considered here more as continuous translations than fixed shapes. They are living entities, constituting themselves at their limits, always on the verge of attaining consistency or dissolving. By dancing, I try to create a pulsation and enter unformulated, unconscious, or pre-individual dimensions to feel how it might be possible to generate emergence points that are not previously determined or codified.

I attempt in relation with the philosophy of Artaud and Deleuze, to make a "body without organs" and "create reality" by adding to it an unspecified part of the vibratory real. I enter into human and non-human processes of becoming, and come to experience and conceive a threshold of trembling on which ordinary perception flickers. I develop modalities of the gaze that attempt to open bodies/spaces, liberating them from set images or too-fixed identities. At issue is not merely seeing with skin, liquids, bones, but espousing the void at the heart of things and attempting to see with "the eyes of the void" in order that images be transmuted continually into their anagram: magies [spells]. We may then connect to the fluidic aspects of life and a new gentleness may flow between bodies and categories.

I experiment, machine (in the manner of Deleuze-Guattari), that is to say I put into connection different heterogeneous strata, unformulated parts, composing with non-significant unconsciousness, that buds, flings or blazes and that composes in its movement fields of experiences. I try to "pierce" the body images and to undo and make them at the same time. It is about investigating an oscillation of the living, a wave-impacting energy of the matter – visible or black matter – to open spaces in and out, to let them shine. It would be about, at least a little, to go out of shape, out of identity, to investigate new terms of looking, to live multiple bodies crossed by intensive thresholds of indecision. It would be about, at least for a moment or a second, to try to create or to end reality, in the manner of Artaud, that is to say to add an immeasurable part of vibratory reality. To end the reality would mean to double it with a part of unfinished. This is what I intend, machine the real, trying to dance the vibratory empty space, in the slits between the images of the bodies, of the world and the thought.

une minute de danse par jour:  
[www.uneminutededanseparjour.com](http://www.uneminutededanseparjour.com).





University of Helsinki

Finland

Janne.vanhanen@helsinki.fi

Janne Vanhanen is a post-doctoral researcher at the department of Aesthetics, University of Helsinki. His current project is a philosophical investigation of the concept of noise, situated into the artistic praxis of experimental music and the subculture of Noise Music.

Vanhanen defended his PhD dissertation *Encounters with the Virtual: Experience of Art in Gilles Deleuze's Philosophy* in 2010 with Claire Colebrook as his opponent. Vanhanen has published articles on contemporary philosophy and sound studies in various journals and anthologies.

In my presentation I shall explore the role of noise in music as facilitator of qualitative multiplicities in Deleuzian sense. Noise – both as a concept and musical praxis – is primarily concerned with threshold states where thought, sensation and material overlap and bleed into each other. Noise is not a matter of one mode of being only, as its “material insistence” cannot be situated in either content or form. As a concept, noise marks a virtual limit-state analogous to Deleuze’s conception of chaos: not homogenous formlessness but rather an over-abundance of potential forms. Noise means *rupture*. It *interrupts* or *disrupts*. In artistic praxis noise challenges the notion of control – whether expressive, compositional or concerning aesthetic enjoyment. Noise appears as threshold in the boundaries between the artist, techniques of production and the audience. Comparable to aesthetic limit-states of the abject or the sublime, noise denotes radical exposure to the material limitlessness of the world.

My claim is that noise marks a generative threshold that is alike the diagram evidenced by Francis Bacon’s painterly work. This is despite Deleuze and Guattari’s dismissal of noise in the plateau “1837: Of the Refrain” of *A Thousand Plateaus*, where they propose that musical experimentation can lead to unsatisfactory “black holes” of noise. Such musical works would be comparable to child’s drawings as they do not attain sufficient artistic synthesis of disparate elements but instead remain stuck in their materiality. I would argue, however, that Deleuze and Guattari misplace their emphasis on the tonal and/or formal qualities of a musical piece, disregarding the material and methodological innovation which, in the age of mechanical reproduction, can constitute an integral or even singular component of the work. In considering the composition process as a grafting together of different elements – evidencing Deleuzian synthesis of disparate elements that produces a qualitative multiplicity – we can reroute Deleuze’s thinking into a context that can take in musical material in its materiality, as noise.



Trinity College Dublin  
Ireland  
swilmer@tcd.ie

Steve Wilmer is a Fellow and Professor Emeritus at Trinity College Dublin where he was Head of the School of Drama, Film and Music. Last year he was a Research Fellow in the Interweaving Performance Cultures Centre at the Freie Universität in Berlin. Recently he co-edited (with Audrone Zukauskaite) *Interrogating Antigone in Postmodern Philosophy and Criticism* (Oxford University Press, 2010), *Deleuze and Beckett* (Palgrave Macmillan (2015), and *Resisting Biopolitics: Philosophical, Political and Performative Strategies* (Routledge 2016). He is currently co-editing (with Azadeh Sharifi) a special number on "Theatre and Statelessness" for *Critical Stages* and writing a book on *Performing Statelessness* for Palgrave Macmillan.

The paper will apply Deleuze and Guattari's concept of nomadology to the Fluxus art movement that spread across the world, breaking down barriers between art and life, privileging concrete and conceptual art, and staging unusual events. It will trace Rosi Braidotti's development of Deleuze and Guattari's concept into her notion of the nomadic subject in which she favours factors such as geographic movement, transnational identities, common space (in accord with the Deleuzian differentiation between the divisible earth or private property, and nomadic space, which belongs to everyone), polylingualism, desubjectivation, becoming minoritarian, and thinking and acting differently.

Heavily indebted to her mentor Gilles Deleuze and his notion of the nomad as a revolutionary figure in society, Braidotti opposes the state apparatus, identifying more with the stateless, the immigrant and the migrant rather than with those of fixed nationality. While the nation-state reinforces geographical borders and divisions and subjugates its citizens, the nomad subverts these functions of the state. With this as a philosophical and political context, the paper will investigate some of the artistic practices of specific Fluxus practitioners such as the Shamanistic performances and fat and felt installations of Joseph Beuys that owed their inspiration to his experience with nomadic Tatars, the intensive study by George Maciunas of Eastern European nomadic cultures that affected his artistic approach, and the concept art of Yoko Ono that occurs as much in the mind as in reality.



University of Dundee  
Scotland  
a.z.woodward@dundee.ac.uk

Ashley Woodward is Lecturer in Philosophy at the University of Dundee. He is a founding member of the Melbourne School of Continental Philosophy, and an editor of *Parrhesia: A Journal of Critical Philosophy*. His most recent book, *Lyotard and the Inhuman Condition: Reflections on Nihilism, Information, and Art*, is forthcoming with EUP in 2016. He has published in the journal *Deleuze Studies* and the books *Deleuzian Encounters* (Palgrave 2007) and *Deleuze and the Non/human* (Palgrave 2015). He has a particular interest in teaching philosophy for art students, and has run courses and workshops on Deleuze and Guattari's *A Thousand Plateaus* at a number of art colleges in Australia and the UK.

This paper outlines an ethics of practice for artists working with the concepts of Deleuze (and Guattari). As a first point, it seeks to accentuate and clarify for arts practitioners the practical usefulness which Deleuze himself invites readers to make of his concepts. Second, it identifies a limitation to this usefulness – a refusal to accord value to conceptual art - contained in Deleuze's own approach to the relationship between philosophy and art, and suggests a way to overcome this limitation by extending the brief appeal made to François Laruelle's 'non-philosophy' in Deleuze and Guattari's *What is Philosophy?*

The approach to Deleuze's texts I will develop seeks to remove it as far as possible from a *philosophical use* of the concepts they develop. That is, artists should not be tempted by the current tendency in much Deleuze studies to reconstitute Deleuze as a 'serious' philosopher with a rigorous, if open, system. Instead, following Deleuze's own invitation, artists should view Deleuze's texts as toolkits, replete with an extraordinarily rich variety of concepts able to be extracted and connected with extra-textual things in order to create works of art. The use to which Deleuze's concepts are put by artists should not be judged successful or unsuccessful according to philosophical criteria, for example, whether or not the artist 'understands' the concept, can give a correct definition, reconstitute it in a system, or repeat it in a way which reassures the philosopher of its continued identity as the concept which they (as a serious Deleuze scholar) claims the authority to adjudicate. Instead, following Deleuze's invitation, the best thing artists can do with his concepts would be to pervert, transform, and render them unrecognisable to the philosopher in using them to artistic ends. The success of such uses should then be judged by artistic criteria alone: even if the concept seems to the philosopher to have been *utterly misunderstood* by the artist, has it contributed to making good art?

Despite his liberating views, Deleuze arguably commits a limiting defensive gesture when he insists on distinguishing art and philosophy by saying that while both think, the former thinks in sensations, the later in concepts. As Stephen Zepke and others have noted, this distinction leads to a disparagement of conceptual art. I propose that this limitation can be overcome by following Laruelle in seeing art and philosophy as equal modes of thought immanent to the real. A non-philosophical use of philosophical concepts would view philosophy not as a transcendent representation, but as a material which can be put to use in creating a work of art along with other quite different materials: paints, fixatives, supports, etc. This would support Deleuze's invitation to a free use of his concepts, while overcoming the limitation of refusing to artists a use of materials which are *only* conceptual. Conceptual artists may then appear entirely legitimate, from this modified Deleuzian perspective, because they are fundamentally no different from artists who work with wood, plaster, neon, pixels, or any other non-philosophical materials.

