Dr Beth Lord

Title: Deleuze and Spinoza on Equality

Abstract: In this paper I discuss with Deleuze the relationship between metaphysical and political senses of equality in Spinoza’s work. In Expressionism in Philosophy: Spinoza, Deleuze interprets Spinoza through the core principles of univocity, expression, and immanence. On this basis he identifies equality – the equality of being to itself, the equality of the attributes, and the equality of modal series – as a key plank of Spinoza’s metaphysics. But there is a political valence to this interpretation, which leads to the view that an ontology in which all forms of being are equal necessarily gives way to egalitarian politics. I think there are problems with this way of interpreting Spinoza. I uphold Deleuze’s suggestion that we take equality seriously as a metaphysical concept, and in its geometrical potentialities, gives us a stronger and richer grounding for understanding Spinoza’s metaphysics and his political thought. Specifically, it allows us to see that while Spinoza rejects egalitarianism in its standard moral and political senses, he places a high value on social and economic equalities which lead to greater freedom and flourishing.

Bio: Beth Lord is Reader in Philosophy at the University of Aberdeen. She is the author of Kant and Spinozism: Transcendental Idealism and Immanence from Jacobi to Deleuze (2011), Spinoza’s Ethics: an Edinburgh Philosophical Guide (2010), and editor of Spinoza Beyond Philosophy (2012) and Spinoza’s Philosophy of Ratio (2018). Her work on Deleuze has focused on his interpretations of Kant and Spinoza. She is currently writing a book on Spinoza and equality.

Dr Daniela Voss

Title: The problem of method: Deleuze and Simondon

Abstract: Deleuze held the philosophy of Gilbert Simondon in high esteem, as can be seen in his 1966 review of Simondon’s book L’Individu et sa genèse physico-biologique, in which he claims that “few books can impress a reader as much as this one can” (DI 89). Traces of Simondon’s thought can be found throughout Deleuze’s work, in particular in Difference and Repetition and The Logic of Sense but also in his joint work with Félix Guattari, where Simondon’s critique of hylomorphism is cited with approval.

Deleuze and Simondon have much in common: they both advocate a conception of preindividual being that is freed from the shackles of unity and identity, a science of the individual that no longer classifies it according to generic and specific differences but through spatio-temporal dynamisms, a primacy of difference or disparation, which is presupposed by all other states, and a notion of the problem endowed with an objective sense. However, according to Deleuze, the “special importance”
of Simondon’s book lies in its presentation of “a new conception of the transcendental” (LS 344 n3) — a claim that might have taken Simondon by surprise, since the notion of the transcendental appears only once in the whole book: in the last chapter where he discusses the collective as a condition of signification.

What does Deleuze mean by this claim? How can Simondon’s philosophy have served as an inspiration for the transcendental empiricism that Deleuze develops in Difference and Repetition? This paper will show that Simondon himself could not have gone in the direction of constructing a new transcendental philosophy in the Deleuzian sense, due to his philosophical method and its implications. It is precisely in terms of method where the greatest divergence between the two thinkers is to be found. What this difference ultimately reveals is the nature of Deleuze’s adherence to structuralism and a dialectic of Ideas at this stage of his work.

Bio: Daniela Voss is Associate Lecturer in the Department of Philosophy at the University of Hildesheim. Her fields of research include the philosophy of Gilles Deleuze and Félix Guattari, post-Kantian philosophy, early modern philosophy and, more recently, philosophy of technology. She is the author of Conditions of Thought: Deleuze and Transcendental Ideas (Edinburgh UP, 2013) and co-editor with Craig Lundy of At the Edges of Thought: Deleuze and Post-Kantian Philosophy (Edinburgh UP, 2015). Her journal publications include those in Angelaki, Australasian Philosophical Review, Continental Philosophy Review, Deleuze and Guattari Studies, Parrhesia, Philosophy & Social Criticism.

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Professor Janae Sholtz

Title: Deleuze’s Inversion of Stoicism: Bodies, Sense, Quasi-Causality

Abstract: In The Logic of Sense, Deleuze explicitly aligns his philosophy of the event with Stoic thought, elaborating upon the Stoic distinction between causal bodies and incorporeal effects to accommodate his ontology of the virtual and the actual, praising the Stoics as the first to ‘reverse Platonism,’ and maintaining that theirs is the only ethical position worth pursuing. While Deleuze invokes the Stoic sage as one who understands the pure event, the exact nature of the Deleuzian Event as well as Deleuze’s stance towards its bodily incorporation provide us with multiple points of dislocation of Deleuze’s philosophy from the Stoics. This paper addresses the way that Deleuze’s philosophy, while intimately bound to Stoicism, reflects its inversion in relation the overcoming of the boundary between self and cosmos, spiritual exercises, and relation to pathos/affect.

Bio: Dr. Janae Sholtz is Associate Professor of Philosophy at Alvernia University, Coordinator of Women’s ad Gender Studies, and Alvernia Neag Professor. She is the author of The Invention of a People, Heidegger and Deleuze on Art and the Political, Edinburgh Press (2015). She recently published “Deleuzian Creativity and Fluxus Nomadology’ in Evental Aesthetics and a special edition of Deleuze and Guattari Studies on Deleuze and Feminism. Her edited volume, Deleuze and the Schizoanalysis of Feminism: Alliances and Allies will be out in August. She is also co-editor of French and Italian Stoicisms: From Sartre to Agamben, to be released next Spring.

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Professor Jeffrey A. Bell

Title: Deleuze and Infinitism

Abstract: In this essay I attempt to provide an understanding of the various ways in which Deleuze and Deleuze and Guattari use the notion of the infinite at crucial points in their arguments. Despite
the variety of contexts in which the infinite appears, from the infinite regress of sense in The Logic of Sense to the infinite speeds of chaos in What is Philosophy?, I argue that there is a persistent thread running throughout these various texts. By drawing on recent arguments in analytic philosophy in defense of infinitism, as well as from work on literacy and the psychology of reasoning, I attempt to clarify the manner in which Deleuze refuses to accept the assumptions that underlie the traditional use of the infinite in philosophical arguments, assumptions that are most significantly on display in the widespread use of infinite regress arguments throughout the philosophical tradition. What Deleuze offers instead is a metaphysics of problems that affirms, as do the infinitists, the reality of infinite series. Problems, we shall see, are precisely the conditions of relevance that allow for the possibility of the infinite speeds of chaos, the infinite regress and paradox of sense, to become a determinate, finite given. In short, I will argue that for Deleuze the finite and determinate needs to be thought in terms of the infinite and indeterminate rather than the infinite being thought in terms of the finite and determinate.

Bio: Jeffrey A. Bell is Professor of Philosophy at Southeastern Louisiana University. During the Autumn term of 2019, Bell will be a Leverhulme Visiting Professor at Royal Holloway, University of London. Bell has written and edited several books on Deleuze, history of philosophy, and analytic and continental philosophy, along with numerous chapters in edited collections. Bell is currently at work on his next book, Truth and Relevance: An Essay on Metaphysics and Politics, to be published by Edinburgh University Press.

Professor Leonard Lawlor

Title: The Ultimate Meaning of Counter-Actualization: On the Ethics of the Univocity of Being in Deleuze’s Logic of Sense

Abstract: As is well-known, Deleuze says in Difference and Repetition that “the task of contemporary philosophy has been defined: to reverse Platonism” (Deleuze 1994, 59). This task is then continued in Logic of Sense, through its discussion of Stoic logic. Deleuze says there that “the Stoics are the first to reverse Platonism” (Deleuze 1990, 7). And, at the same time, in the big Spinoza book, we see Deleuze present Spinoza’s “anti-Cartesian reaction” (Deleuze 1990a, 321). This anti-Cartesian reaction is equivalent to the reversal of Platonism. We can say then that the task of the reversal of Platonism unifies the three books Deleuze published at the end of the Sixties. The thesis of this essay will consist in arguing that ethics we find in The Logic of Sense – which we can call “the ethics of the univocity of being” – completes, in a constructive way, Deleuze’s early project of the reversal of Platonism. The ethics centers on the idea of counter-actualization. We shall argue that there are four senses of counter-actualization. Here is a summary of the four senses of counter-actualization: (1) beatitude against resentment (against presentist modes of measurement); (2) caring for the sense against neglecting the sense (denouncing any one determinate answer); and (3) the embodiment of plural hopings and rememberings against the embodiment of one hope and one memory (against the character); and (4) “just enough” against “too much” (against suicide). Yet, as we shall see, there is a fifth meaning of counter-actualization, the ultimate meaning. The ultimate sense of counter-actualization is universal freedom. And, universal freedom is – or should be – the end in the sense of purpose for critique.

Bio: Leonard Lawlor is Edwin Erle Sparks Professor of Philosophy at Penn State University. He is the author of eight books, most of which concern 20th century French philosophy. The most recent is From Violence to Speaking out (Edinburgh 2016). He is currently working on a variety of articles on Bergson, Derrida, Deleuze, and Foucault. The work on Bergson will be soon be transformed into a book for Northwestern University Press. He has recently completed the English translation of Renaud Barbaras’ Introduction à la phénoménologie de la vie, which will be published by Indiana
And he will soon begin translating one of Bergson’s courses from the Collège de France for Bloomsbury Academic.

Professor William E. Connolly

Title: The Anthropocene as Abstract Machine

Abstract: How do recent work in the earth sciences and compelling themes in A Thousand Plateaus speak to one another today? Tugging on these two threads, this essay presents the Anthropocene as an Abstract Machine. An abstract machine, as adjusted to do the work needed, is a partially self-organizing cluster of heterogeneous forces and agencies that feed upon and fuel one another. The cutting edges of the machine accelerate as its diverse components become more densely imbricated. It consists today of diverse processes such as a set of capitalist axiomatics, neoliberal politics, several self-organizing planetary amplifiers invested in glaciers, ocean currents, drought zones, acidification, and species change, new migration pressures, and neofascist responses by old capitalist states to those accumulations. One question becomes how to respond to such a machine if and when the heterogeneous connections through which it is composed have been addressed.

Bio: William E. Connolly is Krieger-Eisenhower Professor at Johns Hopkins where he teaches political theory. He is a former editor of Political Theory and one of several founders of theory & event. His recent publications include The Fragility of Things (2013); Facing the Planetary: Entangled Humanism and the Politics of Swarming (2017) and Aspirational Fascism (2017) His new little book, Climate Machines, Fascist Drives, and Truth, will appear in the early fall of 2019.

Paper Presenters

Name: Adriana Boffa

Paper title: Towards Becoming-Newcomer: Place Making When Place is ‘No Place’

Abstract: The world is immersed and e/affected—like it or not—by data and digital technology. Humans as a living species swim, absorb, and respond to the flows of zeros and ones that flit in the ether around them, communicating with other machines and mechanisms—many times without their knowing (Hansen, 2015). Through the flicker of the various screens we are exposed to, we are inundated in data produced by digital media interactions—images, commentary, haptic feedback, noise, and sense-events (Deleuze & Guattari, 1991/1994). These productions—which are consumed, collected, co-opted, and sold back to us—are taken up in ways that are harmful and destructive, rather than engaged in ways that consider an ethos of living better on and with this world, with others and with other living beings.

Now more than ever the works of Deleuze and Guattari are needed to be taken up in ways that lend themselves to a “thinking through” (Mazzei, 2013) of the complex tensions and “intra-actions” that contemporary societies are presently navigating—e.g., advanced capitalism, accelerated climate change and its effects on Earth and populations of all living things upon it (Barad, 2007; Mazzei, 2013). My work is housed in the realm of curriculum studies within the Canadian context. I am specifically focused on the socio-politics of migration and displacement as they are experienced in relation to place making in the age of digital new media that humans find themselves navigating—newcomers, in particular. Currently we exist in a world that is everyday more resistant to welcoming new immigrants through their State borders and into their Nation’s aesthetic, due in large part to
the unconscious and unthought of encounters with media and social-political forces (Shields, 2014). Where is the space for their becoming? Perhaps the politics of alterity and ethico-aesthetics is a potential avenue (Guattari, 1992/2006). As the words of Guattari, as drawn upon by Dyer-Witheford and de Peuter in Games of Empire (2009), state: “Something of the machine seems to belong to the essence of human desire. The question is, to know which machine, and what it is for” (In Dyer-Witheford & de Peuter, 2009, p. 94).

References


**Bio:** Adriana Boffa is a 4th year PhD student in the Department of Secondary Education at the University of Alberta, in Edmonton, AB Canada. Her work explores newcomer youth engagements with place and place-making in the various contexts they may come to inhabit. Her research interests intersect the philosophies of Deleuze and Guattari as well as new materialist discourses with media, cultural and race studies, curriculum studies, and the politics of immigration.

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**Name:** Aidan Tynan

**Paper title:** Deleuze and Guattari’s Anti-Oedipus and Guéry and Deleule’s The Productive Body: Capitalism as Pathology

**Abstract:** François Guéry and Didier Deleule’s book, *The Productive Body*, published the same year as *Anti-Oedipus*, converges in several ways with Deleuze and Guattari’s project. For the latter, psychoanalysis expresses a tendency within capitalism to extend social regulation to the body’s ‘organs’ themselves, the components of a ‘desiring-production’ that drives all social production. The oedipal model imprisons desire within the family triangle, something the psyche must accept, according to psychoanalysis, or else risk psychosis. Guéry and Deleule likewise argue that capitalism liberates the body’s productivity only to imprison it within forms of organisation benefiting capitalist accumulation. The division (and reunification) of body and mind in Cartesianism, the separation of mental and manual labour, and the founding of the ‘psy’ disciplines all express the contradictions of a ‘mediation’ of the social and the productive body that is ‘always failed, always unstable’. This
failure expresses itself in ‘psychological discourses and practices (concerning aptitudes and learning, as well as mental pathology and personality)’. The discourse of mental health is thus a means of regulating the on-going failure of mediation. For Deleuze and Guattari, meanwhile, psychoanalysis is correct in recognising how desire’s confrontation with social authority constitutes the fundamental pathogenic antagonism. Both pairs of authors, suggest that capitalism should be understood as a pathology, and the psy disciplines, despite their complicity with capitalism, help us in this respect. In contemporary capitalism, the key site of resistance remains the pathological body, but what is needed is a concept of health distinct from neoliberal notions of ‘well-being’.

Bio: Aidan Tynan is a lecturer in English literature at Cardiff University. He is the author of Deleuze’s Literary Clinic: Criticism and the Politics of Symptoms (Edinburg, 2012). He is co-editor of Deleuze and the Schizoanalysis of Literature (Bloomsbury, 2015) and Credo Credit Crisis: Speculations on Faith and Money (Rowman & Littlefield, 2017). He is currently writing a book on deserts and wastelands in literature and philosophy, due to appear with Edinburgh University Press in 2020.

Name: Alain Beaulieu

Paper title: Can the Deleuzo-Guattarian thought be interesting to scientific cosmology?

Abstract: Deleuze once said: “I feel I am a pure metaphysician,” and he tried, along with Guattari and in a Bergsonian spirit, to develop a metaphysic adequate to contemporary science. Many commentators studied possible links between Deleuze’s (and Deleuzo-Guattarian’s) thinking and various scientific domains, such as mathematics, cognitive science and biology. Although Deleuze’s (and Guattari’s) metaphysics is sometimes qualified as “materialist,” shaping a new philosophy of nature, relatively few studies focused on the relationship between D&G’s metaphysics and physics, and even less so between D&G’s metaphysics and cosmology/astrophysics. This is all the more surprising given the enthusiastic references of D&G’s to the work of astrophysicists (Omnès, Luminet, etc.) and their obvious sensibility to cosmological questions, as shown by the notions of chaossmos, becoming-cosmic, cosmic memory, etc., which punctuate their work. In order to fill this gap (at least partially), the present paper will address the following questions:

What is Deleuze’s (and D&G’s) conception of science?

How is this conception applicable to scientific cosmology?

Can the Deleuzo-Guattarian thinking be interesting to scientific cosmology?

Furthermore, we will see how “intrinsic interferences” (D&G, What is Philosophy?) can allow to create a mixed plane between philosophy and astrophysics, the latter being confronted to problems (inadequacy of the standard model, cosmic singularities, dark matter and dark energy, quantic gravity, etc.) which could call for a new metaphysics.

Bio: Alain Beaulieu is Associate Professor of philosophy at Laurentian University (Canada). He has a Doctorat de 3e cycle in philosophy from the Université de Paris 8 with a thesis on Gilles Deleuze et la phénoménologie (Sils Maria/Vrin, 2nd ed. 2006). He published Cuerpo y acontecimiento. La estética de Gilles Deleuze (Letra Viva, 2012), Gilles Deleuze et ses contemporains (Harmattan, 2011) and (co)edited the following works: Gilles Deleuze and Metaphysics (Lexington, 2014), Abécédaire de Martin Heidegger (Sils Maria/Vrin, 2008), Michel Foucault and Power Today (Lexington, 2006), Gilles Deleuze. Héritage philosophique (PUF, 2005), as well as Michel Foucault et le contrôle social (PU Laval, 2nd ed. 2008). He is also co-editor of Foucault Studies. abeaulieu@laurentian.ca
Name: Alex Underwood

Paper title: On the Variable Relation to Life

Abstract: In *A Thousand Plateaus*, Deleuze and Guattari promote an ‘experimental’ relation to life, one ‘all the more profound for being variable’. This variability draws together such opposing reactions to circumstances as rebellion, submission, hardening and surrender; calling for, at times, dry speech, and at others exuberance. *Continuous variation* is their term for such a collation, first presented by Deleuze in his *Difference and Repetition* to describe the ‘Ideas’ which mark the virtual correlate to any determined phenomena, the preconditions necessary for specific things to exist; here it is characteristic of assemblages, the current arrangement of corporeal and incorporeal elements which likewise allow for their individuation.

This paper aims to elucidate continuous variation as it appears in these two texts, arguing that the metaphysics of multiplicity it entails is in both cases tied to the necessity of determining the specificity of one’s destiny: not by defining one’s life as a discrete identity with essential qualities, nor by incorporating a particular method of approach to life, but instead by engaging in a continual process of experimentation which remains open to the potential for transformation inherent in encounters between phenomena and changing conditions. This experimentation is variable to the point where even the desire to create, to reshape oneself and the world, can be a constriction; it means even that ‘experimentation’ is a concept open to expansion, rather than a prescription that can be realised through the application of a method.

This elucidation will allow us to conclude with some remarks on the distinction between micro- and macro-politics, arguing that the variable relation to life must incorporate both to the extent conditions demand.

Bio: Alex Underwood is a PhD student at the University of Warwick. His research explores the relationship and contrasts between the micropolitics of Deleuze and Guattari and various strands of Liberalism.

Name: Alexa Chapman

Paper title: Problematic Science: Deleuze and the Central Dogma of Biology

Abstract: The paradox inherent in science is that it is credible both because of its stability and because of its willingness to change. The paradigm shifts proposed by Thomas Kuhn in *The Structure of Scientific Revolutions* ultimately fail to account for this paradoxical nature of science, in part because his model is too episodic. While Kuhn proposes opposing paradigms, Deleuze and Guattari propose opposing methods. These opposing methodologies allows for consistency of science in the face of constant change: royal science maintains stability through theories while nomad science introduces change by following problems beyond theories or current understandings. The biological concepts of speciation and the Central Dogma of Biology are used to demonstrate the goals of each scientific methodology and untangle the complex relationship between the two. Following Deleuze and Guattari I will show how change happens in science while the institution of “science” can remain consistent through the interaction of two opposed tendencies that are inherent in specific ratios in every scientific inquiry, tendencies which are overlooked by the Kuhnian model of paradigm shifts.

Bio: I have studied biology and philosophy at Roanoke College and am interested in their intersection. My current research examines the way in which an active research lab functions and to give a Deleuzian account of how their findings lead to change in science.
Name: Alina Cherry

Paper title: Lifestyle, Death-style: Gherasim Luca’s Onto-poetic Variations

Abstract: Gherasim Luca, the Romanian-born poet writing in French, who represents, for Gilles Deleuze, the greatest French poet of the second half of the twentieth century, is a recurrent reference in Deleuze’s work, in relation, especially, to Deleuze’s concept of minor literature. Along with Kafka (a Czech writing in German) and Beckett (an Irishman writing in French), Luca (a Romanian writing in French) – in particular his stylistic variations, which create the effect of “stuttering,” as Deleuze put it – serves as an illustration of the “minor use” a writer can make of the major language in which he chooses to express himself. In this paper, I’d like to focus less on Luca’s stuttering as an example of the minorization of a major language, which Deleuze already discusses at length, and explore instead the significant connection that Deleuze makes, throughout his work and in particular in Essays Critical and Clinical, between literature and the problematic of Life. In Negotiations Deleuze claims that “style, in a great writer, is always a style of life too, not anything at all personal, but inventing a possibility of life, a way of existing.” By looking at Luca’s writings, his filmed performances, and his death – a planned suicide that could be viewed in itself as a performative act – I wish to expand on Deleuze’s critical analysis of Luca’s style and delve into the clinical aspect of Luca’s activity. His performances in particular showcase Luca as a strong presence that generates a vital current which reveals a unique poetic unity (both verbal and corporeal) that transcends his groundbreaking stylistic innovations, indicating that his work is, above all, an engagement with Life.

Bio: is Associate Professor of French at Wayne State University (Detroit), where she teaches undergraduate and graduate courses on 20th and 21st-century French and Francophone literature and culture. She is the author of articles on Jean-Philippe Toussaint, Claude Simon, Marguerite Duras, and of Claude Simon: Fashioning the Past by Writing the Present (Fairleigh Dickinson UP).

Name: Alistair Stevenson

Paper title: Resisting the present: What is Psychology?

Abstract: In What is Philosophy?, Deleuze and Guattari (1994) wrote that Science dealt with knowledge, Art concerned affects and percepts, and Philosophy created concepts. This paper asks: where/does Psychology feature in this triangular schema? De Landa (2006) in ‘A New Philosophy of Society: Assemblage Theory and Social Complexity’, pointed to various social scientific theories which could safely be appropriated by his Assemblage Theory, on condition that they are consistent with his golden rule of obeying “relations of exteriority” (p. 56). As Brown and Stenner (2009) counter, De Landa’s position as self-appointed philosopher-in-charge of social science, leaves psychology (and other social sciences) in the position of being a poor relative of Philosophy. An alternative approach comes from Blackman (2012), who fuses a genealogical approach with insights from early Subliminal Psychology (e.g. James, Sidis, etc.), thereby offering a way of retaining an open ‘psyche’. However, this reconceptualization problematically reintroduces ‘the subject’ – albeit a historical one – through the back door. This paper agrees with Brown and Stenner (2009) than there will never be a Deleuzian Psychology; but asks, which alternative paradigms offer grounds for a reinvention of Psychology? Consequently, the philosophies of Simondon, Bateson, Serres and Guattari’s own solo writings are discussed; as is Hayles’ (2016) work on the ‘cognitive assemblage’.

This paper posits that a Guattarian Psychology is not an impossibility. However, with some of these
other aforementioned theories, there is a real danger of the reintroduction of a (albeit mutant) cognitivist paradigm which gives primary importance to information (rather than to ‘affects’).

**Bio:** I am a second year PGR in Psychology at Leeds Trinity University. My PhD thesis is entitled “A posthuman analysis of cosplay ‘identity’ creation, investment and ‘becomings’ through social media usage.” ‘Cosplay’ or costume-play refers to a practice whereby fans of particular films, television shows and comics, embody and perform their favourite fictional characters. This study investigates how the online practices (via social networking sites such as Instagram) of adult UK cosplayers relate to their offline practices (and vice versa). The study draws upon deterritorialisation/reterritorialisation in relation to ‘identities’, the ‘becomings’ of bodies, and the role of imagery across a disparate range of activities. Firstly, it combines an online Foucauldian Discourse Analysis in order to identify molar power relations. Secondly, it draws upon semi-structured interview data and applies Transcendental Empiricism and Schizoanalysis to map actualizations and affects across both online and offline spaces. These research tools fold into one another.

Name: Allen Chiu

**Paper title:** In-between Deleuze and Plato: A Becoming of Becoming

**Abstract:** The purpose of this paper will be to examine Deleuze’s conception of becoming and the connection and relationship it shares with Plato’s view of becoming as modified in the middle to late dialogues, such as the *Theaetetus* and the *Sophist*. I will begin by showing how the analysis in these two works marks a transition from the Parmenidean metaphysics that characterizes Plato’s early and middle dialogues and leads him to a more flexible distinction between being and becoming. I will then discuss the central importance of becoming to Deleuze’s work as a “pure metaphysician” and how crucial it is to his work in *A Thousand Plateaus*. This paper aims to show that Deleuze’s becoming places him in a tradition that stems from Plato and is a continuation of the development of Plato’s becoming taken to its conclusion.

**Bio:** Allen Chiu received his B.S. in Economics from Purdue University along with minors in Philosophy and Political Science. He continued his studies at Purdue University working on Deleuze with Dan Smith. Allen is currently a second year PhD Student of the University of Dundee in Scotland being supervised by Dominic Smith and Tina Rock. His dissertation topic is on the intersection between Deleuze and Nāgārjuna with a comparative focus on their metaphysics. Allen is interested in the insights that a comparative reading of these two thinkers might reveal about the metaphilosophical assumptions that philosophers possess about philosophy. Namely, what the purpose or goal of a certain area of philosophy might be, what we consider to be philosophy, and the metacognitive reflection that is crucial to a philosophical methodology.

Name: Amber Macintyre and Thomas Waterton

**Workshop title:** Playful Pedagogy: Deleuze’s Theory of Learning in Practice

**Abstract:** The purpose of this workshop is to demonstrate how a playful pedagogy provides an approach to teaching that resonates with Deleuze’s account of learning in *Difference and Repetition* and *Proust and Signs*. In this workshop the connections between Deleuzean approaches to learning and playful pedagogies will both be presented in theory and demonstrated in practice. The demonstration will be a simulation class investigating Deleuze’s concepts of the conceptual persona and the plane of immanence through activities developed by play practitioner Yesim Kunter.
Playful pedagogy, developed from play literature such as Huizinga’s Homo Ludens (1938) and Brian Sutton-Smith’s The ambiguity of play (1997), aligns with Deleuze’s theory of learning in three ways: (1) it aims at significance rather than correctness; (2) it prioritises creativity (the ability to form new connections); and (3) it is transformative.

1. Deleuze’s account of learning prioritises significance (a sensitivity to signs and the ability to respond to them) over correctness (the ability to recognise and reproduce facts and methods). Play activities allow for the creation of meaning by creating opportunities for affective encounters and encouraging divergent, rather than convergent, ways of thinking.

2. For Deleuze, thought is fundamentally creative: it actively creates relationships between signs rather than passively recognising their category-membership. Playful pedagogy provides opportunities to re-imagine the world, creating novel connections between ideas through experimentation with non-linguistic symbols, media and metaphors. This approach empowers the learner to ‘reorganise the chaos, to see within it another reality’ (Lecomte 2016).

3. For Deleuze, learning is best understood as apprenticeship, a practical transformation of the self. Play transforms the learner by allowing themselves to inhabit play-spaces, both within themselves and in social play with others. Re-imagining is a transformative act in itself, an exercise in ‘becoming not being’ (Boal 2000) particularly when it involves engaging in role-play.

By using techniques developed within playful pedagogy, we present a method for teaching Deleuze in a way which accords with these aspects of his own theory of learning.

The workshop takes place over 90 minutes which would involve a 10-minute introduction, a simulation of two exercises over 40 minutes, 20 minutes theory and 20 minutes for Q + A and discussion. This duration is adaptable if required. The simulation involves two tasks of what Bjorklund and Gardiner (2016) call “object play,” in which participants construct physical and symbolic models of conceptual personae and planes of immanence guided by structured exercises using materials such as tin foil, pipe cleaners and string. This would be followed with a short presentation on the thesis that Deleuze’s approach to learning can be realised in practice through the techniques of playful pedagogy.

Bio: Thomas Waterton is a PhD candidate at Royal Holloway, University of London (RHUL). His PhD explores the contemporary value of empiricism, drawing on the work of Gilles Deleuze, Richard Rorty and normative feminist theory.

Amber Macintyre is a PhD candidate at Royal Holloway, University of London researching the ethical and effective use of data in campaign organisations. Over the last few years, she has been developing theory and practice of playful pedagogy with a cross-disciplinary team of academics and play practitioners.

Name: Ana Paula Freitas Margarites

Paper title: Production of Brazilian feminist subjectivity in Facebook

Abstract: This paper aims to discuss the processes of production of subjectivity of Brazilian feminist women engendered in Facebook fanpages. The proliferation of manifestations, social media groups and pages, as well as songs, films, publicity and feminist books in recent years are a prime motivation for this study. We intend to map different feminist perspectives visible in this network and to relate the notion of production of subjectivity to the circulation of images and texts in Facebook. We think with Guattari (1999) that the assumption of an individual who is the origin and center of thought, master of his reflections and actions, is deconstructed by the notion of a never
given subjectivity, a constant process of production where different voices are articulated, depending on an infinity of machinic systems. Because we deal with a research theme that intents to follow processes as they occur, we see in the propositions of Deleuze and Guattari (2014), Rolnik (2007) and Kastrup (2012, 2014) possibilities of hosting the unexpected, choosing cartography as methodological approach for this study. With texts and images we find in Facebook, we compose a web that mixes theory, art, philosophy and lived experiences. To date, we believe that Brazilian feminisms in social media makes other ways of being woman possible, challenging preconceived notions about a supposed feminine nature. However, we consider that this deconstruction often ends up crystallizing itself in other models of identity, a process in which the algorithms of the sites in question constitute forces that must be considered.

Bio: Ana Paula Margarites holds both a Bachelor in Graphic Design and a Master in Education degrees from the University of Pelotas - Brazil, where she currently is a PhD in Education candidate. Ana is also a Professor at Sul-riograndense Federal Institute (IFSul), teaching in graphic and digital design courses. She currently researches social media, images and Brazilian feminism from a philosophy of difference perspective.

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Name: Andreas Ervik

Paper title: Social Petworks

Abstract: Asked which of the main current uses of the web Tim Berners-Lee had not anticipated, he answered: kittens. Within attention economies online, our focus, time, likes and follows function as currencies, turning cuteness into a strong affective intensity. Instead of critiquing this development, I will approach it through Deleuze and Guattari’s notions of co-evolutionary deterritorialization. The central questions are thus: what cuteness can do, and what kind of social evolution does cutifying give rise to? Ethologist Konrad Lorenz attached cuteness to juvenility, and pets thus form through a halting of mature growth. I render this process a collective hallucination occurring over time, where the population of breeders imagines and anticipates shifts: thicker or thinner fur, smaller or larger snouts, floppier or pointier ears, more slender or stubbier legs, stretched or stuffed bodies. Cuteness pushes populations towards the virtual, to retain flexible appearance and behavior into adulthood, thus intensifying the possibilities of evolution. The amplification carries over into digital development, where most of our time is spent in social petworks, looking for cuteness, petting each other with pokes, likes and juvenile exclamations ‘omg’ and ‘lol’. Our burgeoning co-evolution with digital systems can perhaps be understood not through utopian or dystopian frameworks, but as a cute computational companionship.

Bio: Andreas Ervik (b. 1987) is a PhD fellow at the Department of Media and Communication, University of Oslo. His research project examines Digital Diversions, the aspects of digital living that diverts our attention: play, stupidity, cuteness and humor. Approached through Deleuze and Guattari’s philosophy, the distractions are also divergent, as bifurcating lines of development. The diversions are analyzed not as emerging with digitality, modernity, or even humanity, but are traced to dynamics of evolutionary differentiation into microbes, plants, fungi, mammals and human social groups.

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Name: Anjali Gera Roy and Swatee Sinha

Paper title: A Praxial Mechanics of Existence: A Deleuzian Reading of Rushdie's Two Years Eight Months and Twenty Eight Nights
Abstract: Guattari’s “Machine and Structure” proposes the idea that macro and micro structures remain embedded in one another conditioned by a system of “reciprocal determinations” (111). “Machine and Structure” forecasts the system of break-flows which inform the philosophical dynamics of Anti-Oedipus (1972) through its suggestions of structural atrophy and structural regeneration. The subject undergoes an out of body experience as it slides across structures that dilate its range of sense experience. The shift from one machinic assemblage to another makes the previous model obsolete. As the previous machinic skeleton is abandoned to accommodate fresh cognitive avenues a sense of temporality informs the machinic layout. The sense outlives its machinic representation. With the machinic structure failing to afford a permanent abode the subjective unconscious is unsettled and compelled to “again start from scratch” (112) This perpetual sense of disinheritance creates the fugitive subject continually in flight, having been robbed of a secure foothold. As a prelude to the machinic conception of desire in Anti-Oedipus which suggests an alliance between the cognitive compass of desire and its machinic articulation, “Machine and Structure” offers an entry point into the fractious universe in Rushdie’s Two Years Eight Months and Twenty Eight Nights with its apocalyptic vision of a dystopic modern day metropolis caught in the rhythm of machinic escalation and a spectral world of fantastical creatures who slip through the thin membrane that intervenes between the world of speculation and one of praxis. The porous boundaries between the two worlds that of machinic determination and philosophical speculation create a metastable universe, where desire is unhinged from an economy of facts and becomes a fertile domain of the production of identities. The proposed paper explores the reciprocity of machinic praxis and ontological flux through the virtual and ontic dimensions of existence in Rushdie’s text investigating subjectivities in process.

Keywords: Sense, Machine, Structure, Desire, Ontology, Praxis, Subjectivity

Swatee Sinha, Professor Anjali Gera Roy, Department of Humanities and Social Sciences. Indian Institute of Technology, Kharagpur.


Swatee Sinha is a Research Scholar at the Department of Humanities and Social Sciences IIT, Kharagpur. She is also engaged as an Asst Prof at an undergraduate college under Bankura University. Her research interests span culture and critical theory with particular focus on Deleuze and Guattari’s mobilization of desire as a concept and its critical agency in the reconstitution of the unconscious.

Name: Anna Longo


Abstract: This presentation deals with the issues of historicity and perspectivism in order to show that, although Deleuze refuses the modern Hegelian account of a linear progressive history of universal knowledge, he is not supporting post-modern relativism which dismisses the possibility of establishing a philosophical truth. According to Milles Plateaux, abstract, singular, and creative
machines are dated and named (the Einstein abstract machine, the Galileo, the Bach, etc.); however, they shouldn’t be considered as historical subjectivities but as the specific ideal event of a distribution of singularities: the constitution of a plane of immanence. Accordingly, the abstract machine corresponds to the differential virtual structure which is the condition of the genesis of a specific real actualization within history (the chronological time of causes and effects). While the latter is a generated process integrating differential structural conditions, the former is the event in which the real becoming of thought consists. I will reconnect this account of the becoming of the conditions of the construction of real historical processes with Gueroult’s, Lautman’s, and Cavaillès’s account of the creativity that characterizes philosophy and mathematics which are able to produce coherent systems generating real elements according to an intrinsic truth. Against modern historical absolutism and post-modern historical perspectivism, Deleuze supports both the idea that historical instantiations envelope an intrinsic “true” point of view and that history unfold through ruptures: the emergence of the new which depends on the distribution of differential in which the abstract machine consists.

Bio: Anna Longo has a PhD in aesthetics, she has been teaching and researching at the University Paris 1, and she has been visiting professor at CalArts (Los Angeles). Her current research is on the notion of time which is required by contemporary changes within the paradigms of science, mathematics, and technology from a speculative perspective by including reflections on post-Kantian idealism and aesthetics. She has edited several books: Il divenire della conoscenza (2013), Time Without Becoming (2014), Breaking The Spell: Speculative Realism Under Discussion (2015), The genesis of the Transcendental (2017).

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Name: Anthony A. Abiragi

Paper title: Deframing: Matta-Clark after Deleuze

Abstract: This paper will focus on the philosophy of art in Deleuze and Guattari’s What is Philosophy? with specific emphasis on the importance of architecture (for DG) as a foundational discipline in aesthetic theory. In WP, they establish two parallel sets of concepts – (i) earth, territory, and becomings as well as (ii) the cosmos, the house, and the flesh – in their “geophilosophical” account of art. I will mobilize both sets to interpret the work of American artist, Gordon Matta-Clark, best known for his building cuts. In particular, I will argue that Matta-Clark’s photo collages (please see an example below) exemplify their claim that “the house does not shelter us from cosmic forces; at most it filters and selects them.” My central claims are fourfold: first, the photo collages remain vastly undertheorized, if not poorly understood, in the secondary literature on Matta-Clark; second, to understand their meaning, a reconstruction of his ontology is necessary and I am arguing that his work is – in visual terms – an argument for such an ontology; third, while I’ll refrain from calling Matta-Clark a Deleuzian, I will suggest that Deleuze’s philosophy of the virtual offers the appropriate tool kit for reconstructing the artist’s ontology; fourth, the previous steps will allow me to demarcate my interpretation of Matta-Clark from the largely Bataillean inflections that have predominated for twenty years in the secondary literature. Finally, the whole of my presentation will touch on the importance of the frame as an aesthetic category in Deleuze.

**Bio:** Anthony Abiragi has a PhD in French Literature from New York University (2008) and an MA in Philosophy from the New School (2004). He teaches in the Program for Writing and Rhetoric at the University of Colorado, Boulder, USA, where his courses include “Writing in the Visual Arts.” This spring he will publish an article on the American photographer and filmmaker Allan Sekula.

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**Name:** Antonio Carlos Amorim, Susana Oliveira Dias, and Érica Speglich

**Paper title:** Cosmic becoming: new sensibilities to think the human in catastrophes times

**Abstract:** To open humans to the cosmos. We feel this call in the light of the sad times of catastrophes, climate change, intensification of social inequalities and intense reworking of “our” intentions by capitalism. A call that we want to resonate here with Deleuze & Guattari’s notion of becoming to think about practices and sensible compositions made by artists (Lerato Shadi, Edith Derdyk, Marcelo Moscheta, Silvina Babich) and by our research groups (multiTÃO and Humor Aquoso). An opening that requires the invention of deviations. Whether in photographs, drawings, films or installations, the aim is to deviate from de the unceasing bets of fixing and stabilizing the senses of being human. Artists and researchers that are experiencing nonconformities, erasures, transformations in the habitual logics of seeing, feeling, thinking trough their practices and compositions. Movements that can contribute with the production of new sensibilities. Entering the procedures and materialities will enable us to draw circuits that experience a certain cosmic reactivation of matter. This experience makes the human being, himself, the artist. A material between materials. This work is part of the actions of ClimaCom Journal and the transversal theme Communication of INCT Global Climate Change - Phase 2. It was supported by the National Institute of Science and Technology for Climate Change Phase 2 under CNPq Grant 465501/2014-1, FAPESP Grant 2014/50848-9 and the National Coordination for High Level Education and Training (CAPES) Grant 16/2014.

**Bio:** Susana Dias, Érica Speglich and Antonio Carlos Amorim are PhD in Education. They are researchers and professors of the Advanced Laboratory of Scientific Journalism-Center of Creativity Development-University of Campinas, Brazil into research group "multiTÃO: prolifer-arts sub-verting sciences, educations and communications" and also members of the ClimaCom Journal [http://climacom.mudancasclimaticas.net.br/](http://climacom.mudancasclimaticas.net.br/). Their researches and publications are related to images, sounds and philosophy of Deleuze and Guattari, creating territories of invention, fabulation and political issues against the representation thought of world by choosing the methodologies of
experimentation.

Name: Arjen Kleinherenbrink

**Paper title:** Machines All the Way Down: Deleuze and Guattari versus the Virtual Realm

**Abstract:** According to a well-known interpretation of Deleuze’s career path, his collaborations with Guattari lead him away from abstract metaphysical theorization. Many would agree that metaphysical insights from *Difference and Repetition* still inform Deleuze and Guattari’s collaborative works, but few would hold that these collaborations themselves are works of metaphysics, let alone primarily so. This, however, is precisely what I aim to defend. I will argue that in *Anti-Oedipus* and *A Thousand Plateaus*, Deleuze and Guattari develop a systematic ontology that has largely been overlooked in scholarship, even if its contours have frequently been perceived. Key to this ontology is that discrete, irreducible entities or ‘machines’ are the fundamental unit of reality. This ontology is not just incommensurable with the orthodox interpretation of Deleuze as a philosopher of continuous flows: Deleuze’s mature ‘machine philosophy’ is also wholly incompatible with his own earlier metaphysics of a virtual realm comprised by intensities and differential relations. The paper will have two parts. First, a reconstruction of Deleuze and Guattari’s ontology of individual machines, with a focus on the opening chapters of *Anti-Oedipus*; and second, a demonstration of this ontology’s incompatibility with Deleuze’s own earlier notion of a virtual realm.

**Bio:** Arjen Kleinherenbrink is Assistant Professor in metaphysics and philosophical anthropology at the Faculty of Philosophy, Theology and Religious Studies of the Radboud University Nijmegen in the Netherlands. His research focuses on non-reductionist accounts of reality and the place of subjectivity within such accounts. Among the sources for this research are Deleuze’s philosophy as well as theories associated with contemporary speculative realism. His recent monographs are *Against Continuity – Gilles Deleuze’s Speculative Realism* (2019), *Avonturen bestaan niet* (2018, in Dutch), and *Alles is een machine* (2017, in Dutch).

Name: Artem Radeev

**Paper title:** Height, Depth, Surface and the Problem of Aesthetic Experience

**Abstract:** *The Logic of Sense* gives us a metaphor of three images of philosophers. Deleuze wrote that it is possible to identify the philosopher of the height (Plato as an example), of the depth (Nietzsche as an example), and of the surface (stoics and cynics as examples). This metaphor is appropriate not only to reveal the ways of philosophizing but to determine the specifics of the three types of experience also.

There is an experience in the sense that we are in the process of experiencing a transition from what is given to its highest principle, an experience of ascending, of a movement of anagoge. It is nothing but a religious experience. Then, there is an experience of moving deeper, the experience of transition from what is given to its base. The name of cognitive experience is an exact one for this type of experience. And there is a third type of experience, for which it is important not to move from what is given to a base or a principle, but to move from one what is given to another, to slide on the surface – this is what we call an aesthetic experience.

This provided an opportunity to re-evaluate aesthetic experience and to put aside a concept of aesthetics as a philosophy of beauty and of art. Aesthetic experience is nothing but a sensory experience of the multiplicity.
Bio: Artem Radeev (born 1976) is Associate Professor of Department of Cultural Studies and Aesthetics at St. Petersburg State University (Russia).

He holds PhDs in aesthetics. He received a degree of a candidate of science in 2002 ("Aesthetics of Life in Nietzsche’s Philosophy") and a degree of doctor of science in 2017 ("Philosophical Analytics of Aesthetic Experience: Historical and Theoretical Aspects"). His dissertations develop Deleuzian idea of multiplicity.

He is giving courses “Aesthetics,” “Deleuze: Cinema,” “Contemporary Philosophy,” and others. Author of “Nietzsche and Aesthetics” (2013, in Russian) and 70 articles (3 in English).

He is a President of Russian Society for Aesthetics (since 2017), a founder of Russian journal on aesthetics Terra Aestheticae (since 2018).

His research interests are cinema studies, sensibility, contemporary debates on aesthetic experience and art, G. Deleuze, F. Nietzsche.

Name: Arun Saldanha

Paper title: Robinson’s Paradox: Colonialism and the Empty Square of Race

Abstract: This paper will read the eight series on structure in Deleuze’s The Logic of Sense as a social ontology for modernity, and will extend it to theorize what an increasing number of critical scholars are calling racial capitalism. In a chapter ostensibly about Levi-Strauss on language, Deleuze alludes somewhat vaguely to what he christens Robinson’s paradox, the disjuncture between the synchronicity of law and the gradual conquest of nature, or economy and technology, a gap which can catalyze revolution. There is no opposition between structure and event, the trick is how to think the latter as precipitated and extractable from the former. An archetypical narrative about the constitution of modern society which Deleuze returned to quite a few times, Daniel Defoe’s Robinson Crusoe points to how colonialism’s new division of labor and reterritorialization combine to form a particular social structure I will call “racial.” Understood through Deleuze’s sympathetic critique of structuralism, what sustains this racial structure is not simply the violent insistence on superiority but a dynamic topology of singularities in which an “empty square,” a place of nonbelonging, a wildcard, stitches real bodies together into seemingly rigid identities and gradients. Here Deleuze and Guattari’s theory of faciality should be interpreted as an original theory of racial differentiation. Engaging the problematic of race formally stimulates fruitful tensions with analyses in the Derridean and Lacanian fields. However, for the materialist approach I follow, the structures and events of race are necessarily subtended by assemblages of bodies, flows, and ecologies. What happens if we think structure itself as machinic? Guattari’s quasi-Marxist essay, “Machine and structure,” was directly inspired by Deleuze’s chapter, and interestingly mentions US racism as example of a social machine, of how desire orders populations. My paper ends by briefly revisiting Deleuze-Guattari’s concept of revolution in light of a general comeback of fascist politics.

Name: Audrey Wasser

Paper title: The Literary Clinic and Fiction’s Third Frontier

Abstract: Citing work by Maurice Blanchot, Samuel Beckett, and Marguerite Duras, this paper opens with the question of why the modern French novel has been so interested in stillness and suspension—in depicting stillness, as well as in creating a certain readerly experience of suspended time. I address the question by working through Gilles Deleuze’s notion of the “literary clinic,” and particularly the way Deleuze’s notion of the clinical sheds light on a particular literary-critical operation, one characterized by a movement from what is represented in a literary work to the work’s conditions of representation—from the empirical to the transcendental, we might say, albeit in the idiosyncratic sense that Deleuze lends to these terms. I argue that this critical movement from representation to the conditions of representation has something in common with the clinical structure of perversion, and specifically with masochism, as Deleuze reads the latter in Coldness and Cruelty. For it is in his study of Masoch’s work that Deleuze reveals how much the literary-critical gesture has in common with the psychic mechanisms of disavowal and suspension. By identifying critique with disavowal and suspension, I do not mean to pathologize said critique, but rather to capture the difficulty of one aspect of Deleuze’s thought: namely the way it challenges us to think and write outside of systems of representation.

Bio: Audrey Wasser is Assistant Professor and Director of the Graduate Program in French at Miami University, Ohio. She is the author of The Work of Difference: Modernism, Romanticism, and the Production of Literary Form (Fordham 2016). Her work focuses on experimental modernism in connection with philosophically-inflected accounts of literary form, as well as on contemporary French thought. She has published articles on Proust, Beckett, Deleuze, and Spinoza, and is currently at work on a book on literary judgment.

Name: Audronė Žukauskaitė

Paper title: Multiple Multiplicities

Abstract: The paper will discuss the notion of multiplicity and trace its development from Deleuze’s Difference and Repetition to Deleuze and Guattari’s A Thousand Plateaus. In Difference and Repetition, Deleuze defines multiplicity as a double process of different/ciation, which explains the relations between the virtual, the intensive, and the actual. In this sense, multiplicity is a concept which elucidates the shift from differential relations within the structure towards differences between actual individuals. At the meta-level the concept demonstrates the shift from Deleuzian “structuralism” towards the theory of ontogenesis, informed by Ruyer and Simondon. In A Thousand Plateaus, Deleuze and Guattari elaborate the notion of multiplicity, which contains the principle of differentiation, but explains it as a tension between qualitative and quantitative multiplicities. This notion of multiplicity is much closer to what DeLanda’s in his Intensive Science and Virtual Philosophy calls a “flat ontology” (DeLanda 2002). The paper will examine both the continuity and change between these two versions of multiplicity and will discuss it in the light of recent philosophical interpretations, defining multiplicity either in terms of the incorporeal (Grosz 2017) or in terms of real discrete objects (Levi R. Bryant, 2011).

Bio: Audronė Žukauskaitė is Chief Researcher at the Lithuanian Culture Research Institute. Her recent publications include the monographs, Gilles Deleuze and Félix Guattari’s Philosophy: The Logic
of Multiplicity (in Lithuanian, 2011) and From Biopolitics to Biophilosophy (in Lithuanian, 2016). She also co-edited (with S. E. Wilmer) Deleuze and Beckett (Palgrave Macmillan, 2015), and Resisting Biopolitics: Philosophical, Political and Performative Strategies (Routledge, 2016; 2018). Her research interests include contemporary philosophy, biopolitics, biophilosophy, and posthumanism.

Name: Ben Kearvell

Paper title: ‘What can disability studies do?’ Understanding impairment, disability, and disability studies through Deleuze and Spinoza.

Abstract: Via Deleuze, this paper makes a case for a Spinozist ‘body’ of disability studies. By incorporating the mind with the body, Spinoza creates a vantage from which to conceptualise the imbrication of impaired bodies with the body of knowledge that constitutes disability studies. Drawing on Spinoza’s conception of immanence, and following Deleuze through his philosophies of difference and event, the paper presents the question, What can the body of disability studies do? The question is posed to counter tendencies within the field toward mutual exclusion and hierarchy. Providing an overview of the field, from its origins to current interventions, the paper disputes the separation of discourse and materiality that some disability theorists and researchers use to distinguish impairment from its discursive effects. The paper argues that this distinction is unhelpful insofar as it forces both discourse and materiality into positions of transcendence which have little, if any, bearing on lived experience. Just as for Spinoza the mind and body are mutually affective, in proposing a Spinozist body of disability studies through Deleuze, this paper situates discourse with materiality, to the extent that impaired bodies, and the body of disability studies itself, are mutually affective.

Bio: Ben Kearvell is undertaking postgraduate study at the University of Adelaide in South Australia, in the Department of English and Creative Writing. 2019 marks the second year of his doctoral candidature. His thesis brings Deleuze’s transcendental empiricism into proximity with impairment, disability, and disability studies, and is titled, ‘Deleuzian Difference and Disability: A Transcendental-Empirical Approach to Impairment, Disability, and Disability Studies’.

Name: Benoit Dillet

Paper title: Nature as resurgence in Deleuze and Guattari’s ecosophy

Abstract: While Gilles Deleuze and Félix Guattari did not write about global climate change, their concepts can be deployed to think our present condition. Guattari’s ecosophical propositions have become a central point of reference in environmental humanities to identify psycho-social and environmental assemblages. Deleuzian concepts too have made their way into the scholarship on the Anthropocene and the non-human turn. In this paper, I attempt to reconstruct Deleuze and Guattari’s philosophy of nature and show some of its meeting points with the principles of environmental justice. For them, the environment is not conceived as nonhuman but as a series of machinic assemblages. These assemblages produce becomings beyond the established nature/culture divide but against a collapse of this dualism.

A large strand of the recent scholarship in anthropology, mainly inspired by the work of Bruno Latour, now celebrates ‘the end of nature’ and the end of dualisms - or ‘hybridism’ as Andreas Malm calls it - creating an ethical and political impasse in the fight against climate change. If we adopt their framework, it becomes impossible to discern between what should be saved from what can be used.
I will show that Deleuze and Guattari’s ecological thought escapes this hybridism by providing an original concept of nature that draws from the philosophies of Whitehead and von Uexküll. Nature is not what can adapt and be constructible but what resists and has the power to be resurgent.


Name: Bernd Herzogenrath

Paper title: The Beetles Greatest Hits: There’s a Bug in my Tronics

Abstract: In many ways, the 20th Century can be regarded as art’s attempts to escape the “tyranny of meter” (the phrase is Robert Schumann’s). Is there a way to think rhythm otherwise? Maybe the answer to this all-too-human tyranny of the repetition of the same is something inhuman – inhuman rhythms. This talk aims at showing how with the idea of the human becoming a geological (i.e. non-human) force itself, art has the responsibility to create an awareness of how we live not only in the world, but also are part of that world. A music that ‘performs’ these ‘cosmic dimensions’ of the interdependence of human and nonhuman, by focusing on the inhuman of the concept ‘human’ might also teach us something in regard to artistic (or musical) form – these rhythmic ‘relations of velocity’ ultimately reveal rhythm as the inhuman nonlinear pulsation of ‘a life’. Taking my cue from the work of David Dunn, who does soundscapes with insect sounds, I would like to draw a connection between bugs and electronic music – as Deleuze&Guattari pointed out, “the reign of birds seems to have been replaced by the age of insects, with its much more molecular vibrations, chirring, rustling, buzzing, clicking, scratching, and scraping. Birds are vocal, but insects are instrumental: drums and violins, guitars and cymbals.” And it’s exactly these insect sounds that Achim Szepanski relates to both madness and electronic music – or Techno – “noises, shrieks, chirps, creaks, and whizzes. These are all sounds traditionally associated with madness. ... Techno in this sense is schizoid music ... .” It’s these relations that I want to test in my talk.

References


Bio: Bernd Herzogenrath is Professor of American literature and culture at Goethe University of Frankfurt am Main, Germany. He is the author of An Art of Desire: Reading Paul Auster; An American Body|Politics: A Deleuzian Approach and editor of a.o. The Farthest Place: The Music of John Luther Adams, Deleuze|Guattari & Ecology, media|matter, sonic thinking, a.o. At the moment, he is planning a project, cinapses: thinking|film that brings together scholars from film studies, philosophy, and the neurosciences (members include Antônio Damasio and Alva Noë). His latest publication include the collections, The Films of Bill Morrison. Aesthetics of the Archive (Amsterdam: Amsterdam University Press, 2017), and Film as Philosophy (University of Minnesota Press, 2017). He is also (together with Patricia Pisters) the main editor of the media-philosophical book series thinking|media with Bloomsbury.
**Name:** Bolkar Özkan  

**Paper title:** Becoming-Revolutionary Against Revolution: Dziga Vertov and Yılmaz Güney  

**Abstract:** Vertov’s cinema: A different type of documentary. Theme of “life as it is” discloses the tension between ethics and moralitas. Spinoza’s Ethica is a documentary book. Ethica’s theme is also “life as it is”: an invitation to think without judgement. In Man with The Movie Camera we see ‘different’ soviets (as common bodies); Vertov shows these soviets as common bodies: From a centre of a city to a corner of his land. This is Spinoza’s project. In Ethica, Spinoza invites us to think on common body by building his philosophy on encounters and affections. Spinoza is the man with the movie camera. So, Vertov maintains Spinoza’s project: Vertov’s ‘s’oviets do not become ‘S’oviet (as a Union and as a captured common body).

In Yılmaz Güney’s cinema, we see another type of “life as it is” theme. Yol (Scenario by Yılmaz Güney) tells stories of five prisoners who are mostly living in eastern Turkey. 1) Even though it seems like these stories are personal, we know that each story is the story of the whole world, this movie is also a documentary and 2) Yılmaz Güney is a narrator like Vertov; even though Yol is a fiction, we know that these stories are based on true ones: Characteristics of minor literature. For this reason, Yol is the most political movie of Yılmaz Güney: Personal and fiction stories of minority are always connected to common bodies.

At last, Vertov and Güney are showing practices of becoming-revolutionary.

**Bio:** Bolkar Özkan is an intern. He graduated from Kırıkkale University, Faculty of Law. His research is focused on becoming-revolutionary and becoming-minor.

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**Name:** Brent Adkins  

**Paper title:** Beyond the Law: Spinoza, Deleuze, Kafka  

**Abstract:** Spinoza’s *Theological-Political Treatise* argues that the crisis in political and theological authority is precipitated by a confusion about law. As a solution to this crisis Spinoza proposes replacing the juridical, moral conception of law with an immanent, natural law. Using Kafka’s “Before the Law” and Deleuze and Guattari’s distinction between order-words and pass-words, I argue that Spinoza’s conception of natural law functions as a pass-word, which opens up a space for people to “think what they like and say what they think.”

**Bio:** Brent Adkins is Professor of Philosophy at Roanoke College in Salem, VA, USA. He is the author of numerous books and articles on Deleuze and the history of philosophy including *Deleuze and Guattari’s A Thousand Plateaus: A Critical Introduction and Guide* and *Death and Desire in Hegel, Heidegger, and Deleuze*.

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**Name:** Cait Mohr  

**Paper Title:** Malign Cartographies: Deleuze and the Erotic Problematization of Space in the Films of David Cronenberg  

**Abstract:** The filmography of David Cronenberg is indicative of an ongoing fixation on the monstrous transformative capacities of bodies, with Cronenberg himself stating in a 1989 interview for *BOMB*
“when I look at a person I see this maelstrom of organic, chemical and electron chaos; volatility and instability, shimmering; and the ability to change and transform and transmute.” This has lent itself to some particularly fraught relationships between corporeality and desire within the genre of body horror, something that is further complicated through the transformations of space which seem to accompany the proliferation of the erotic in films like *Shivers*, *Naked Lunch* and *Videodrome*. Given these tensions, the philosophical projects of Deleuze, with their emphases on the spatial dimensions of desire and the importance of the social and political to the core of being, serve as a useful means with which to encounter Cronenberg’s films. More specifically, the Deleuzian concepts of molarity/molecularity, rhizomatic desire, and map-making help us see why the unrestrained nature of the erotic often accompanies dramatic changes in space throughout Cronenberg’s oeuvre. This paper revisits the genre of body horror, analyzing *Shivers* and later Cronenberg films through a Deleuzian lens to suggest that these tensions between sexual desire and space are indicative of certain cultural anxieties surrounding the precarity of a “normal” sexuality which is intimately linked to the organization of particular domestic and public spaces.

**Bio:** Cait Mohr holds a B.A. in Philosophy from Grinnell College in Grinnell, Iowa. They currently live in St. Louis, where they work as an Interpretation Assistant at the Missouri Botanical Garden and write about sexuality and critical theory as it relates to contemporary visual culture(s). In 2018, they worked at the Lesbian Herstory Archives in Brooklyn, NY and were an associate editor of *Rootstalk: A Prairie Journal of Culture, Science, and the Arts*. They intend to continue their research on the intersections of Deleuzoguattarian thought and contemporary film in a PhD program in the near future.

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**Name:** Can Batukan

**Paper title:** On the 10th and the 16th Series in *Logique du sens*: Aiôn, the Game and Lewis Carroll

**Abstract:** The fractal thought of Deleuze needed a web that brings the components of concepts to series and sub-series: The meaning and function of the ideal game is uncertain. “There are no principles but chances”! There are slippery surfaces that bend time towards a cyclical and eternal one in the changeability of rules. Cut up all hypotheses! To be existent or inexistent: It is not clear to which side we belong.

What is the gambling man in Pascal? In which sense, Deleuze treated the God who plays chess in Leibniz? The questions that I would like to ask are related to how the “minor” games of the human being and the “major” games of God intersect in *Alice’s Adventures in Wonderland* through the 17th century philosophy. If we may consider this encounter as a purification, maybe we can see in which context Deleuze takes the gambling man of Pascal and the chess player God of Leibniz. We must understand how we get from the qualitative forms of an ontologically singular shot to the Chaosmos of Joyce, from the nomadic distribution to the signs of Proust and to the image of thought, from throwing dice to Aiôn in Nietzsche. For this purpose, we will examine the 10th and the 16th series together: How one might get rid of the game from Stoicism to the Monadologie, from singularities to the Umwelt of Uexküll? How one can reach the truth inside the game or inside the simulation itself?
Bio: Can Batukan is a writer and researcher based in Paris and Istanbul. He defended his PhD entitled "The Question of the Animal in Heidegger and Deleuze" at the University of Galatasaray. His article on Deleuze is entitled "Philosophy as a Concept Synthesizer" (Rhizomes, 2018). He published three books in Turkish: Animality: On the Soul in Plants, Animals and Humans (2016), Essays on the Soviet Perceptive-World I (2017) and Robotics: On the soul in Robots, Androids, Cyborgs and Artificial Intelligence (2017). He is currently working on a postdoc research project in Paris on Leibniz’s theory of perception and Deleuze at the Université Paris 7 Diderot / Sorbonne Paris Cité and at Deleuze’s Audio-Visual Archives (BnF). (https://univ-paris7.academia.edu/CanBatukan)

Name: Catarina Pombo Nabais

Paper title: Proust and Signs: the literary machine process

Abstract: Proust and Signs was Deleuze’s first book dedicated to literature and to a single writer. It is perhaps for that reason that he returned twice to this text. In 1970 he adds to the 1964 edition a Second Part - “the Literary Machine” - and, in 1973, the Conclusion - “Presence and Function of Madness, the Spider.” The whole set apparently constitutes a unique relatively homogeneous piece even though there is no actual system between the three editions, making Proust and Signs a unique laboratory to follow the metamorphosis in Deleuze’s thought.

Concerning the question of whether his work should be taken as a whole or by ruptures, Deleuze declares: “three periods would be good. In fact, I started with books on history of philosophy (...). Félix Guattari and myself tried to make a philosophy, in Anti-Edipus and in A Thousand Plateaus, especially in A Thousand Plateaus (...). Therefore, a philosophy was to me like a second period that would have never started or finished without Félix. Following this, we can say that a third period came which (for me) was about painting and cinema, images in appearance.” Deleuze recognizes discontinuities in his work. He relates them mainly to the meetings, with Félix Guattari, to the cinema or to Bacon’s paintings. His fundamental Spinozism, his ethics of immanence and happy meetings, prevents him from explaining his internal ruptures as theoretical changes, as paradigmatic fractures. I intend to underline these discontinuities even more, concentrating the analysis on the edition of Proust.

Bio: Catarina Pombo Nabais was graduated in Philosophy by the Faculty of Letters of the Classical University of Lisbon (1998). She obtained the Diplôme d’Etudes Approfondies in Philosophy at the University of Amiens, France (1999) and a PhD in Philosophy by University of Paris VIII, under the supervision of Jacques Rancière, awarded with the highest distinction for a PhD thesis in France, 2007. In 2013 her first book, entitled Deleuze: Philosophie et Littérature, was published by L’Harmattan, Paris. Catarina Pombo Nabais is an FCT Post-doc Researcher at the Centre of Philosophy of Science of University of Lisbon (CFCUL) where she is an integrated member since 2006. From 2007 up to 2014 she was the Head of the CFCUL “Science and Art” Research Group. She is now the Head of the “Science-Art-Philosophy Laboratory” (SAP LAB).

Name: Catherine Ferguson
Paper title: Deleuze, Painting and the Case for Abstract Art

Abstract: In his collaborative work with Guattari of 1991 *What is Philosophy?*, the idea of abstract painting is partially rehabilitated from an antipathy Deleuze expressed ten years earlier in the book he wrote on his own. In *The Logic of Sensation*, Deleuze contextualises the radical nature of Francis Bacon’s work in terms of its path out of figuration as distinct from that taken by abstract painting. In the second decade of the 21st Century the field of contemporary art practice looks very different from the post-War period in which Bacon’s oeuvre developed and the challenges of leaving figuration no longer condition creative practice.

This paper will examine the abstract paintings of Lydia Dona, made in the specific context of the 1990s and which pre-figure some concerns of current painting. In contrast to post-War tensions between the figurative and abstract, this period was characterised by ideas of postmodernity and a new dialectic emerged in opposition to modernist values. The paper will take a key concept from Deleuze’s book on Bacon, notably the ‘diagram’, to explore this new form of abstraction. In place of the Figure as an expression of the limit-condition of the diagram the proposal is that Dona’s work employs a different trope which speaks of that specific context in which “information” and “communication” are inescapably and increasingly prominent aspects of social life. Juxtaposing Lyotard’s notion of the figural with that employed in *The Logic of Sensation*, the paper will demonstrate that, whilst resisting metaphor, the paintings give body to the “concept-reading”; a sensation no less concerned with figuring experience than ‘the concept-sea or the concept-tree’ (*What is Philosophy?*, p187).


She is a Senior Lecturer in Painting at University of Brighton and a visiting tutor at Chelsea College of Arts. She completed a Fine Art PhD Deleuze and the Art of “Surface Effects” in 2007.

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Name: Catherine Howe

Paper title: The Logic of Sens(e)ation: A Deleuzian encounter between Francis Bacon and Pierre Klossowski
Abstract: A section titled ‘Klossowski or Bodies-Language’ of Deleuze’s *The Logic of Sense* (1969) explores the erotic fictional writings of Pierre Klossowski. In this, Deleuze describes the proximity between the body and language through ‘flexion’, for both share a transgressive ambiguity. He framed this in Nietzschean terms, elaborating that ‘every intensity wills itself, intends itself, returns on its own trace, repeats and imitates itself through all the others... the eternal return’. The artist Francis Bacon, the subject of Deleuze’s 1981 book, *The Logic of Sensation*, was also an avid reader of Nietzsche, evidenced in his nihilistic statements and approach to painting. His works likewise exhibit a transgressive and ambiguous approach to the human figure, which Deleuze saw to exemplify a ‘zone of indiscernibility’, often apparent in the body’s situation of waiting to escape from itself. Deleuze puts the representational aspects of Bacon’s paintings to one side, preferring to emphasise their violent figural nature. However, Deleuze’s notion of the ‘suspended gesture’ in Klossowski’s drawings, an artistic equivalent of his ‘bodies-language’, can also account for the tension between figurative visual language and the figural in Bacon’s paintings. This paper will therefore explore the parallels between Klossowski and Bacon through Deleuze’s writings on them. Furthermore, Bacon and Klossowski’s statements on their art echo each other, as well as Deleuze’s philosophy. Their connections are aided by the possibility of a meeting between all three at the private view of Bacon’s exhibition at the Galerie Lelong, Paris, in 1987.

Bio: Dr Catherine Howe completed her thesis ‘Francis Bacon’s French Influence(s): From Surrealism to Post-Structuralism’ at the Courtauld Institute of Art in 2018. She is currently an Associate Lecturer there, teaching on modernism, post-modernism and surrealism. Her publications include an essay on Bacon and Michel Leiris for the exhibition *Francis Bacon: France and Monaco* (2016), ‘Beautiful Bodies’ on the queer aspects of Bacon and David Hockney’s work for Tate Britain’s *Queer British Art 1861-1967* exhibition catalogue, and a forthcoming essay on Bacon’s French literary legacy for an exhibition on the artist at the Centre Pompidou, Paris in Autumn 2019.

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Name: Chelsea DeCarlo

Paper title: Eco-Machinic Becomings: Re-Imagining the Eco-Subject through Félix Guattari

Abstract: In *Chaosmosis* (1992), Félix Guattari asserts that, “The ecological crisis can be traced to a more general crisis of the social, political and existential” (pp. 119). Guattari argues that Integrated World Capitalism, through its continuous attempts at reterritorialization, virulently infects these sectors and continually reproduces these crises. Given this assertion, the task of critically examining the relationship between capitalist subjectivities and the creative production of ecological subjectivities remains necessary to any attempt at the cultivation of an ecological politics. To this end, I argue that Guattari’s work engenders the creative impulse necessary for re-conceiving of our own subjectivity in the context of the new ontology presented by Deleuze, Guattari himself, and the new materialists. Furthermore, I explore the possibilities for producing eco-subjects through innovative receptive practices attended to by both Guattari and the new materialists in the context of the capitalist overcoding of being. For instance, “becoming receptive” to a rhizomatically (dis)organized world could produce new sensitivities to environmental ecologies through a fundamental acceptance of existential uncertainty. Ultimately, ecopolitical praxis requires a further theorization of the precisely material and asignifying ruptures through which capitalism overcodes human existence in the context of contemporary life. Capitalism, too, operates rhizomatically (even though it pretends otherwise); this recognition constitutes a significant and undertheorized element in Guattari’s work and remains necessary to any (partially) materialist re-conceptualization of the production of subjectivity and its relation to an ecological politics.

Bio: I am a PhD Candidate in the Department of Political Science at Colorado State University in Fort Collins, Colorado, USA. My dissertation focuses primarily on the work of Félix Guattari and the
possibilities it presents for reconceiving of the relationship between human subjectivity, ecology, and capitalism. Overall, Guattari’s solo contributions to a theory of the ecological self have been generally underutilized in ecopolitical theory, and my work attempts to remedy that absence. My research also generally focuses on how the “new materialists” have contributed to a novel ontological perspective through which Guattari’s own work can burst forth in promising new directions. Additionally, I also study the work of Michel Foucault, tactics of the self, and postmodern uncertainty and anxiety in the context of progressive political praxis.

Name: Cheri Carr

Paper title: Cultivating revolutionary capacity through communities of inquiry

Abstract: In the 1970s and 1980s, Félix Guattari was fascinated by the possibility of fusing the Deleuzian theoretical framework articulated in Difference and Repetition with concrete, working class activity. During this time as he was working with anti-fascist movements in Italy and Brazil, the idea of ‘autonomy’ became central to Guattari’s attempts to describe the liberating practices important for developing revolutionary capacity (Ryder 2018). Unlike Kant’s understanding of autonomy as the capacity of an agent to act according to objective morality rather than desire, Deleuze and Guattari’s conception of autonomy can be understood as the capacity to act according to desire rather than objective morality. But how does one develop such capacity? In Difference and Repetition Deleuze lays the groundwork for a theory of education as a preliminary training of the affects – a training of the soul – for thinking, questioning and catalysing transformative becoming through self-critique. In practice, the Deleuzian theory of education as a critical ethos creates what Braidotti calls ‘the conditions that are most conducive to cultivating and sustaining the desire for change and in-depth transformation of the dominant, unitary vision of human subjectivity’ (2006). Here, I attempt to further Guattari’s desire to fuse Deleuze’s theory with concrete working class action, by exploring a set of concrete educational practices developed in Community of Inquiry (CI) theory that can be used to foster the de-individuation and becoming-autonomous Deleuze’s theory of education as a critical ethos implies as part of a collective project of resistance to fascism.

Bio: Cheri Lynne Carr is an Associate Professor of Philosophy at CUNY’s LaGuardia Community College. A graduate of the University of Memphis, her research is primarily in ethics, feminism, and the philosophy of childhood. Her recently published book, Deleuze’s Kantian Ethos: Critique as a Way of Life, explores the potential for a new form of ethical life based on the ideal of critique as the self-perpetuating evaluation of values (Edinburgh, 2018). Her co-edited volume on Deleuze and the Schizoanalysis of Feminism will be published by Bloomsbury Press in Fall 2019.

Name: Chris Henry

Paper title: Genius and the art of life: ethics through an unlikely encounter with J.S. Mill

Abstract: That there is an ethical component to Deleuze’s work will be of no surprise to many Deleuze scholars, though his work, and his co-authorship with Guattari, is often criticised for being unable to adequately think political situations. In line with Patton’s work on Deleuze’s ‘formal normativity’, I will argue that Deleuze’s ethical component is more than capable of thinking political situations ethically, and this is due to the individual’s differential relation to the situation. Moreover, I will argue that J.S. Mill’s idea of genius—defined as the practice of discovering new truths—highlights the ethical imperative in Deleuze’s ethics: to make a constructive difference in ‘our daily life [that] appears standardised [and] stereotyped’.

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An artistic approach to life, drawing upon ideas attained from a scientific transcendental empiricism, ensures that the individual is not dulled or stultified, as both authors are keen to guard against. The unlikely encounter between Mill’s work on ethology and Deleuze’ differential structure of ideas highlights the importance of cautiously and pragmatically experimenting in the face of different situations. The principle of genius then encourages the individual to do so tactically, choosing options that supplement and liberate the individual from that which attempts to homogenise and confine them.

Bio: Chris Henry is an associate lecturer and research fellow in the Centre for Critical Thought at the University of Kent. He is the author of The Ethics of Political Resistance: Althusser, Badiou, Deleuze, forthcoming with Edinburgh University Press and can be contacted at c.m.henry@kent.ac.uk.

Name: Chris Murray

Paper title: Intensive labours of nightclub work - Reconceptualising work in the night time economy

Abstract: This paper explores the potential of Deleuze and Guattari’s philosophy in forging new directions in studies of work. It does this by a sustained effort to enrich the conceptual vocabulary of organisation studies by exploring work in nightclubs that involves mediation with the ‘non-human’. The paper re-casts systemic problems in the night-time economy, such as drunkenness, violence and disorder through the concept of ‘intensity’. In this, the paper decentres the study of the ‘human’ by eschewing analytical concepts that cancel out an appreciation of the dynamics of materials, substances and devices, in favour of exploring how the ‘extended self’ of the nightclub worker is engaged with intensive “practices and apparati of mediation that inscribe technology as a ‘second nature’” (Braidotti, 2016, p.32). The main contribution, following Deleuze and Guattari, is a diagnosis of the ‘intensive’ features of work in a nightclub, which is conceptualised as the ‘suspension of intensive differentials’. The paper draws on 9 months of empirical research, interviews, focus groups, photographs and CCTV footage to offer an “analysis of the actual conditions of material existence and their inequality, combined with ongoing invention of new concepts/frames to understand the complexities of global capitalism and its diverse, localised effects on everyday lives” (Fenwick, 2016, p.261). This does not entail an abandonment of the ‘myths’ of “normative categories and ideologies imposed to formulate critique of particular phenomena” (ibid,p.261), but adds another “dimension” (Braidotti, 2016), accounting for the imbrication of nightclub work in the intensive dynamics of the non-human.

Bio: PhD candidate in the department of Organisation, Work and Technology at Lancaster University Management School

Name: Chris Stover

Paper title: Guattari’s Sonorous Affect

Abstract: Eugenie Brinkema has recently called for a reconsideration of affect not as that which eludes language, form or representation, but as a concept best understood through a return to careful, close textual reading. There are resonances in Brinkema’s entreaty with Guattari’s schematization of affect’s constitutive role in his late essay ‘Ritornellos and Existential Affects’. This paper extends Brinkema’s project by developing a close reading of Guattari’s schematic on a sonorous-affective plane. There are three overtly sonorous moments in Guattari’s essay, each of which serves as an entry into a larger consideration of affective connectivities and con-/disjunctions. There is a brief consideration of the Wagnerian leitmotif as a subjectivizing conduit that reveals the
listener’s role in constituting meaning. There is a parable of the orchestral conductor who eschews the despotic impulse to become affectively attuned in such a way as to accept a ‘loss of control’ not only to ‘multiple social voices’ but to ‘pre-personal voices susceptible of inducing an aesthetic ecstasy, a mystical effusion, an ethological panic...as well as an ethical imperative’. The third sonorous moment moves from music to a more general ‘polyvocality of the components of semiotization’. Guattari’s intervention is to locate affect’s ‘active potency’ right alongside, and constitutive of, semiotic structuring principles. Tellingly, the essay’s translators render agencement not as ‘assemblage’ but as ‘enunciative lay-out’, which foregrounds the sonorous character of an affective space. In this way the musical ritornello and the semiotic declarative utterance (the political enunciation in Rancière’s conception) fold into one another.

Bio: Chris Stover’s writings on Deleuze and Guattari appear in Perspectives of New Music, Music Theory Online, Media and Culture, Deleuze and Children, the Oxford Handbook of Time in Music (forthcoming), and Deleuze and Guattari Studies (forthcoming). He is co-editor of Rancière and Music (forthcoming 2019, Edinburgh University Press) and is currently working on a book-length study of temporal processes in Afro-diasporic musics. He is an assistant professor at Arizona State University, as well as a busy performing artist and composer.

Name: Christoph Hubatschke

Paper title: Machine and Conatus. Or the Problem of “Expression” in a Philosophy of Technology

Abstract: "It's easy to set up a correspondence between any society and some kind of machine, which isn't to say that their machines determine different kinds of society but that they express the social forms capable of producing them and making use of them." (Deleuze, 'Postscript on Control Societies')

To this date there is still very little research on the question of technology in the work of Spinoza. That may have to do with the fact that besides some small remarks regarding the mechanization of lens-production in his letter to Oldenburg (letter 32), there are nearly no remarks on technology in Spinoza himself. Still I want to argue that not only Spinoza – read through a deleuzo-guattarian perspective – opens up new ways of thinking about technology, but further that Spinoza’s thinking is essential to understand any deleuzo-guattarian reflections on technology. Take Deleuze’s suggestion in his 'Postscript on Control Societies' that every type of society can be “expressed” by a certain kind of machine. To better understand the complex interaction between technologies and societies, it is not only necessary to look at the deleuzo-guattarian concept of machine, but also to look at Deleuze’s reading of Spinoza, and especially his concept of “expressionism.” Moreover, Deleuze’s specific twist on Spinoza’s theory of composition of bodies and the way they strengthen or weaken the conatus can help to think about the ambivalence of technologies, technology as “pharmakon” as Stiegler would say. A deleuzo-guattarian Spinoza helps to think about compositions not only between bodies and individuals, but also with and through technological objects and therefore opens technology up to Spinoza’s political theory.

After a short introduction into Deleuze’s work on Spinoza and some remarks on the question of technology in Spinoza himself, I will – based on the notion of the machine in Guattari’s early texts – explore, with and beyond the before mentioned concepts, the role Spinoza’s philosophy plays in the deleuzo-guattarian reflections on technology. The aim of this paper is to emphasise the role of Spinoza in a deleuzo-guattarian philosophy of technology which then will allow for some remarks concerning a political analysis of current technologies. Maybe this will help to understand, paraphrasing Deleuze’s remarks on the body, what technologies, or broader what society-expressing technical machines are really capable of.
Bio: Christoph Hubatschke, University of Vienna, christoph.hubatschke@univie.ac.at

Christoph Hubatschke is a DOC-Fellow of the Austrian Academy of Science. Last year he was visiting research fellow at the Department for Visual Cultures, Goldsmiths University, London as well as PhD-researcher at the University of Vienna. His research focuses on the work of Gilles Deleuze, philosophy of technology, political theory, anarchism and social movements.

Name: Christoph Rogers

Paper title: Virtual multiplicities and the incompleteness of being

Abstract: I propose to analyse the discrepancy between the philosophy of Slavoj Žižek, notably his thesis of the incompleteness of being, and Deleuze’s and Guattari’s understanding of nomadic multiplicities. Although many commentators of Deleuze and Guattari, such as Anne Sauvagnargues and Daniel W. Smith, recognize a shift in the thought of Deleuze in the period between The Logic of Sense (1969) and Anti-Oedipus (1972), they stress the development and continuity of Deleuzian thought in the so called transition from structure to machine. In contrast, Žižek claims in Organs without Bodies (2004) that the truly significant theory delivered by Deleuze was formulated in Difference and Repetition (1968) and The Logic of Sense (1969) and conceives the collaboration with Guattari as a betrayal of a more profound problem than that of the machinic flux of desire, namely the ontological and epistemological deadlock encountered in the form of the static genesis of sense.

We will not restrict ourselves to Žižek’s book on Deleuze, but rather put the focus on his work, Less than Nothing (2012), particularly on the passages in regard to Deleuzian thought and on the elaboration of an ontology of incompleteness, which is linked to the Lacanian notion of non-all. We will first discuss the (in-)compatibility of the Lacanian notion of object a and the Deleuzian concept of the virtual and proceed to elaborate the apparent gap between an ethology of nomadic flux and an ontology of incompleteness. This may as well contribute to discussions concerning recently formulated theories of Ontology and Realism.

Bio: Mag. Christoph Rogers, M.A. is a PhD student at the Faculty of Philosophy at the Goethe University Frankfurt am Main, Germany, and a research member at the graduate college “Theologie als Wissenschaft” (“Theology as Science”). His research focuses on the thought of Gilles Deleuze and nomadic expressivity, particularly in regard to Islam. He undertook his diploma studies at the University of Vienna in Arabic and Islamic Sciences, specialising on the philosophy of Avicenna. Due to his interest in modern French philosophy he continued his studies at the University of Nice Sophia Antipolis in France and received a M.A. in 2016. His Master thesis centred on the problem of the horizon of being in the philosophy of Emmanuel Levinas.

Rogers is also an affiliate of the research platform ‘Religion and Transformation in Contemporary Society’ at the University of Vienna.

Name: Christos Marneros

Paper title: The “poisoned gift of Platonism” has a new meaning: Deleuze (and Guattari) on human rights
Abstract: In the totality of his philosophical corpus, Gilles Deleuze, often, attacks with a ferocious vigour any modes of thought associated with ‘transcendence’ or any ‘higher’ values, that present themselves as ‘universals’ and ‘eternal truths’. For Deleuze, a transcendent mode of thought – “the poisoned gift of Platonism” – was, first, introduced in (Western) philosophical tradition with the Platonic notion of Ideas, which sets a framework of hierarchy amongst beings, and, since then, it is dominating the way(s) of being (ethos) of the West (Deleuze 1998: 137).

In his earlier solo career, Deleuze, strongly influenced by Spinoza and Nietzsche, unleashed a devastating critique on ‘transcendence’, often, as a critique of moral values that dictate our ways of existence, as rules imposed ‘from above’. Yet, such a critique remained, predominantly, within the disciplinary boundaries of philosophy.

It is not until his fateful encounter with Félix Guattari that Deleuze’s thought took a more ‘political turn’ and, to that extent, his critique of transcendence became more politically oriented.

Subsequently, my aim in this paper is to critically examine how the Deleuzian critique of transcendence takes ‘a political turn’ through his and Guattari’s critique of human rights, which they call “axioms” that function as accomplices to the demands of the capitalist market (Deleuze and Guattari 1994: 107), usually, causing the predicament of people that are supposed to be the subject of their protection (Deleuze and Parnet 2004). Such an examination, potentially, points towards a new way of (re)thinking about the politics of human rights or beyond them.

Bio: I am a PhD student and Assistant Lecturer at Kent Law School, University of Kent. My thesis (provisional title: “Human Rights After Deleuze: Towards a Jurisprudence of a becoming-human”) takes as its point of departure Gilles Deleuze’s critique of human rights and it aims to draw a connection between this critique and the philosopher’s broader philosophical thought. In particular, by examining Deleuzian concepts such as those of ‘immanence’, ‘becoming’ and ‘jurisprudence’, the thesis aims to offer a possibility of (re)thinking about or beyond the current, dominant human rights discourse(s).

I come from an interdisciplinary background, holding an undergraduate degree in Law, LLB (Hons) from the University of Southampton and an MA in Political Philosophy from Royal Holloway, University of London.

Name: Clara Barzaghi de Laurentiis

Paper title: Contemporary art as repetitions that lead to subjectivity production

Abstract: This paper presents a cartography of contemporary art production in Latin America, focusing on Francis Alÿs and Mapa Teatro works. Through an analysis that takes place in the interface between art and clinical practice, I am interested in inquiring about artistic practice as modes of expression that create language and thought, establishing a perspective from which I intend to understand possible relations between artistic production and the production of subjectivity in the context of Worldwide Integrated Capitalism.

From a post-structuralist perspective, I have as main theoretical-methodological references the propositions of Gilles Deleuze, Félix Guattari and, in one of their contemporary developments, Suely Rolnik around the notion of cartography. The cartographic procedures mutually engage subjectivity and reality and invite all parties concerned to create models that can touch their lives. Therefore, this paper is an attempt of inquiring how contemporary art has been working with repetition and violence in order to inhabit other perspectives other than the ones that were made true by an anthropo-ethno-logo-falocentric line of thought.
Developing cartographies of these artists’ productions includes an interest in approaching distinct thoughts from unusual places. Perhaps it is still possible to think of creation as subjective, aesthetical and political practices that devise multiple points of view. How can repetition engage new forms of thought? Francis Alÿs and Mapa Teatro manage to work repetition as a material, which allows to present a shift in perspective, that establishes an ungovernable internal space, through which the desire finds way in intensive traces that work with chaos against the opinion, towards non-fascist existences.

Bio: Clara Barzaghi de Laurentiis has a major in Architecture and Urban Planning (FAUUSP). While graduating she developed a research entitled "Francis Alÿs and the possibilities for creation in contemporary metropolis." She is currently taking a master’s degree in Subjectivity Studies at PUC-SP, under the guidance of Peter Pál Pelbart. She is a member of the editorial board of Cadernos de Subjetividade. Clara is also coordinator of n-1 publications, an independent publisher that actuates in a transdisciplinary area between philosophy, aesthetics, clinic, anthropology and politics, addressing contemporary problems in a pluralistic and acute manner and re-launching them in new directions. Her research focuses on contemporary artistic creation and its relations with subjectivity production.

Name: Colin Gardner

Paper title: From Populism to Tropicalism: The “People to Come” as Convulsive Ecosophy in Glauber Rocha’s Terra em Transe (1967) and The Age of the Earth (1980)."

Abstract: In partial response to the election of far right President Jair Bolsonaro, this paper traces the radical shift in Glauber Rocha’s political cinema from his early Cinema Nôvo phase, where he analyzes the failed leftist responses to the US-supported 1964 military coup in Brazil (which overthrew the left wing government of President João Goulart), to his later syncretic experiments. Terra em Transe (Enchanted Earth), for example, traces the tragic odyssey of the alienated poet and intellectual, Paulo Martins, as he vacillates between the right wing demagogue Porfirio Diaz, the Populist Felipe Vieira and traditional Marxism. Alienated on all fronts, Martins ends up advocating the violent overthrow of Diaz, leading to his own assassination. Ultimately, however, Martins’ role is not that of a political leader but of a (virtual) intellectual instrument, the classic example of Deleuze’s statement that “The author can be marginalized or separate from his more or less illiterate community as much as you like; this condition puts him all the more in a position to express potential forces and, in his very solitude, to be a true collective agent, a collective leaven, a catalyst” for the people to come.

However, thirteen years later, in The Age of the Earth, instead of revealing Martins’ idealized collective revolutionary class as a viable political agency, Rocha produces an unlikely ecosophical solution, coloured by the intertextual Tropicalist and cannibalist tendencies (anthropophagy) that dominated Brazilian cinema at the time, whereby the devouring of metropolitan culture and science and their subsequent reprocessing led to an unlikely fusion of aesthetic internationalism with political nationalism, the folkloric with the industrial.

US imperialism (in the form of the grotesque, Falstaff-ian buffoon, Brahms), is now challenged not by a disillusioned Marxist intellectual but by four different Christs (the film is an homage to Pasolini’s Gospel According to St. Matthew) and their hybridized followers – Indian, Black, Guerilla and Military – forging a syncretic mash-up of political opposition that is by turns regressive and progressive, rural and urban, indigenous and global, but at the same time ecosophically united with the earth as a fluid machinic assemblage rather than harnessed to a falsely optimistic isolationism.
**Bio:** Colin Gardner is Professor of Critical Theory and Integrative Studies at the University of California, Santa Barbara, where he teaches in the departments of Art, Film & Media Studies, Comparative Literature and The History of Art and Architecture. He is the author of critical studies on Joseph Losey and Karel Reisz for Manchester University Press, Beckett, Deleuze and the Televisual Event: Peephole Art for Palgrave Macmillan and co-editor, with Patricia MacCormack, of *Deleuze and the Animal* (Edinburgh University Press, 2017) and *Ecosophical Aesthetics* (Bloomsbury Academic, 2018).

**Name:** Craig Lundy

**Paper title:** The Secret of Deleuze’s Bergsonism: A Critique and Provocation

**Abstract:** In Deleuze’s 1956 essay “Bergson, 1859-1941” he states that “the secret of Bergsonism is no doubt in *Matter and Memory*” (*Desert Islands*, p. 30). By the time that Deleuze comes to write his book on Bergson this ‘secret’ can be summed up in a word – coexistence, or more elaborately, virtual coexistence. In this paper I will begin by explaining what Deleuze means by this ‘secret’. I will do as briefly as possible, however, for two reasons: firstly, the significance of virtual coexistence for Deleuze’s philosophy has been discussed within the secondary literature at length; and secondly, this literature, in my view, has overemphasised the significance of this ‘secret’, to the extent that it has resulted in a narrow and in some cases misguided appreciation of Deleuze’s Bergsonism. My aim in this paper will therefore be to ‘round out’ the analysis of ‘the secret’ by showing how (a) it is only intelligible when considered in concert with the rest of Deleuze’s Bergsonism, and (b) it is neither ‘the point’ of Deleuze’s Bergsonism nor the most fundamental concept of Deleuze’s Bergsonism.

After making these arguments the wider ramifications for the rest of Deleuze’s oeuvre will be touched on.

**Bio:** Craig Lundy is a Senior Lecturer in Social Theory at Nottingham Trent University. He is the author of *Deleuze’s Bergsonism* (2018), *History and Becoming: Deleuze’s Philosophy of Creativity* (2012), and co-editor with Daniela Voss of *At the Edges of Thought: Deleuze and Post-Kantian Philosophy* (2015), all published by Edinburgh University Press.

**Name:** Daniel Colucciello Barber

**Paper title:** Logic of the Non: Non-Being, Nonphilosophy, Chaos

**Abstract:** In *Difference and Repetition*, amidst an effort to stress the implications of difference for inherited discourses of being, Deleuze offers a striking formulation: “being is difference itself. Being is also non-being … non-being is Difference” (64). This invocation of non-being raises the question of whether there is, within differential immanence, a certain negativity—one that would follow from a logic of the non. It likewise raises questions concerning what is unthought within, or exterior to, philosophy as such: if philosophy is understood in terms of being, then the thought of non-being is bound to nonphilosophical encounter. This paper addresses such questions, emergent within Deleuze’s solo career, by attending to his final co-authored text with Guattari. Central to the reading of *What is Philosophy?* here pursued is the plane of immanence, which appears as the nexus of philosophy, nonphilosophy, and chaos. On Deleuze and Guattari’s account, the relation between philosophy and nonphilosophy involves both continuity—“philosophy posits as prephilosophical, or even as nonphilosophical, the power of a One-All” (40-41)—and discontinuity: “The plane of philosophy is prephilosophical insofar as we consider it in itself independently of the concepts that come to occupy it, but nonphilosophy is found where the plane confronts chaos” (218). This
problematic relation of philosophy and nonphilosophy, as it is articulated within What is Philosophy?, opens space for elaboration of a logic of the non. In doing so, it changes the terms of unthought encounter from difference to chaos.

Bio: Daniel Colucciello Barber is Assistant Professor of Philosophy and Religious Studies at Pace University (New York). He is the author of Deleuze and the Naming of God and On Diaspora, and his current research critically addresses the logic of conversion.

Name: Daniel Fineman

Paper title: Diaphorae: Deleuze and Signs of Pure Difference

Abstract: Throughout his career, Deleuze uses the word “pure” with senses antithetical to Kant. As the expressive order of the virtual is representational unavailable to traditional logic, its encounter cannot be that of so-called apodictic or Cartesian “clear and distinct” ideas. What is expressed by time’s pure roiling is dynamic differential intensity, that existential datum which is not the emanation of the formally identical but the interference pattern of immanent forces working in every event’s mobile haecceity.

What manifests in becoming is not, nor can be, an object as separate or even separable (the paradox of the en sich). While the dogmatic thought habitual translates intensity, the differential medium of the univocal’s chaosmosis, into the nominally same or similar so as to suit the Apollonian illusions of “correlational adequacy,” the givens of virtual expression are material products in genesis of the non-coordinate forces that are their concurrent individuation.

I suggest we call the pure events of differentiation diaphorae. These are signs of becoming for which no adequate term is extant (though “symptom” comes close). This terminological absence in a field (semiotics, etc.) replete with kinds (Peirce’s typological proliferation is instructive) indicates the astounding strangeness of that which is ubiquitous.

Deleuze schematizes this production of diaphorae in The Logic of Sense through the figure of interactive series (always plural) whose interference is the ground of sense and of non-sense but where these two cannot be in complementary relation. The “Eleventh Series of Nonsense” supplies a concise opportunity to analyze diaphorae in contrast to their seeming relatives: symptoms, indices and shifters.

Bio: Daniel Fineman is a Professor of theory and American literature at Occidental College in Los Angeles.

Name: Daniel Raso-Llarás

Paper title: The Limits of Relational Affect: Singularity and Temporality in A hora da estrela

Abstract: The lesson of process ontology brought us to a simple yet complex premise: we have always been dividuals. While this claim could have in the near future legal implications derived from the technological advances that question the very status of humanity, the focus of this abstract lies in examining the life of one of those dividuals, Macabéa, in the novella A hora da estrela (1977), by Brazilian author Clarice Lispector. Deleuze’s understanding of temporality and Spinoza’s affects will be directed at these two salient characters of the novella: the narrator and its guinea pig, Macabéa. In this discussion, the nature of ventriloquy will be questioned, seeing as Clarice Lispector foregrounded a male narrator with writer’s block, in what amounts to a critical and creative gesture.
Likewise, and in order to paint a picture of the historicity always already implicit in the production of subjectivity, I will turn to the conception of signs in Deleuze & Guattari, and how a singularity encounters them in the most mundane of circumstances. All these three aspects: affects, time and signs, will help me venture into an account of the becoming of a life lived in pure immanence, as the puppet master, the narrator, would have us understand. Finally, and with regards to Deleuze and Guattari’s conceptual persona in *What is Philosophy?*, I will establish a link between the picaresque and the search for (ab)errant lines of drift or flight. In so doing, a dividual persona springs forth, and with it, a theory of dividuality.

**Bio:** Daniel Raso-Llarás is a PhD Candidate in the department of Spanish & Portuguese at Temple University. He is currently working on his dissertation, entitled “The Demise of the Picaro: Dividual Narratives of the Neoliberal Marketplace in Brazil and Argentina (1977-2000).” He is set to travel to these countries in the forthcoming months to do some archival research, meet scholars in the fields of literary criticism, politics, and philosophy, as well as ground his work within a Latin American Studies framework.

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**Name:** David Deamer  
**Paper title:** Ozu and Signs: Deleuze after Nietzsche  
**Abstract:** Empty chair. Ancient tree. Magazines slip from atop a pile of books. Nori and her father’s assistant on pushbikes. Numb legs. Father points, ‘sea’, ‘shrine’, ‘city’; a ‘labyrinth’, laughs Uncle. The vase. A betrothed. Lies. Peeling an apple. These images—shots, sequences, absences—come from Ozu’s *Late Spring* (1949). For Deleuze, each is a sign, an assemblage of signs in a series of signs, a sign enfolding or enfolded by signs, composing the sign of the film, which is one of many signs within Ozu’s cinema. What is a sign? In his *Cinema* books (1983/1985), Deleuze educes a panoply of signs (a cineosis) to explore the question. ‘What led me to start writing on film was that I had been wrestling with a problem of signs for some time’ (TRM: 219). In *Proust and Signs* (1964), Deleuze writes: signs are ‘force: impressions that forces us to look, encounters that forces us to interpret, expressions that forces us to think’; yet ‘in opposition to logos’, knowledge, logic, order (61;71). I will argue that Deleuze’s perspective on signs is above all Nietzschean. Nietzsche writes in and of a ‘style’ that creates a ‘mosaic’ of ‘signs’, creating a ‘force’ which ‘flows out… achieving a maximal semiotic energy’ (TI, ‘Ancients’: 1). Ozu is central to Deleuze’s *Cinema* books, a director who ungrounds temporal, spatial, and human co-ordinates creating maximal cineotic energy. And for Nietzsche, such forces affirm ‘multiplicity’, ‘change’, and ‘becoming’ (TI, ‘Reason’: 1). These are the three essential signs of Ozu’s Late Spring.  

**Bio:** Dr David Deamer is a writer and free scholar associated with Manchester Metropolitan University. His interests lie at the intersection of cinema and culture with theory, history and politics, centring on the philosophy of Gilles Deleuze and Friedrich Nietzsche. He is the author of *Deleuze’s Cinema Books: Three Introductions to the Taxonomy of Images* (EUP, 2016); and *Deleuze, Japanese Cinema and the Atom Bomb: The Spectre of Impossibility* (Bloomsbury, 2014). He has published here and there in various journals and edited collections. This includes the recent ‘Look? Optical / Sound Situations and Interpretation: Ozu – (Deleuze) – Kiarostami’ in Reorienting Ozu: A Master and His Influence (OUP, 2018), speaking at a related BFI workshop earlier this year. He was co-founder of the online journal *A/V* (2005-2014); and currently serves on the British Society for Phenomenology executive committee. He also blogs online, and is currently working on a book on Nietzsche and film.

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**Name:** David LaRiviere
Paper title: From Above and Subterranean

Abstract: The paper that I would like to deliver involves an analysis of two art exhibitions that I am currently in the process of curating. Both exhibitions will involve a radical deterritorialization with regards to perspective itself, from above or below. Given the non-commercial mandates and peer adjudicated structure of the Canadian Artist-Run network, such venues are well positioned to foster contemporary art practices that take up minoritarian forms of expression. In the context of Canada’s colonial makeup, the potential for this register to challenge societal orthodoxies lends it a further capacity to engage decolonizing politics.

“Lines of Flight: from above” (at PAVED Arts in Saskatoon, Canada from March 14-April 20, 2019) involves Lou Sheppard’s transcription of areal perspectives into musical notation, Andrew Maize’s areal tracing of the Canadian Pacific railway and its colonial violence, and Shaheer Tarar’s highly critical use of Google areal perspectives onto theatres of War in Syria. “Lines of Flight: subterranean” (May 16-June 22, 2019) will feature a billboard project by Jessica Morgun that is inspired by field studies undertaken with North American Indigenous people, and finally a site-specific sound installation by WL Altman that will draw a rhizomatic image for thought. As the curator for the project, I am most interested in how the “Line of Flight” concept may be aligned with a decolonizing politic.

The five projects comprising the two exhibitions have been developing, along with the curatorial thesis, for almost two years. The presentation will include video and audio documents from both exhibitions.

Bio: David LaRiviere received a Bachelor of Fine Arts degree from the University of Alberta (1989) and an MA Fine Arts degree from Goldsmiths College, University of London (1996). Since January of 2008, LaRiviere has been the Artistic Director of PAVED Arts, a media arts centre located in Saskatoon, Saskatchewan. In this role, he has curated numerous exhibitions including “Memories of a Naturalist” (2013), “Tar Sands: Approaching An Anthropocentric Site” (2016), and “Juridico-Geometric-Ludocracy: Null Boundary” (2018). Parallel to his curatorial activities, LaRiviere established a publishing series, producing two volumes of critical writing entitled "PAVED Meant," with a third volume expected in 2019. His artwork has appeared in solo and group exhibitions across Canada and abroad, including the Truck Gallery (Calgary), Neutral Ground (Regina) and Noxious Sector Projects (Seattle). LaRiviere’s most recent project, entitled “#everysordiddetail,” was staged at Open Space Arts Society in Victoria, BC, May 25-August 25, 2018.

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Name: David Martin-Jones


Abstract: The manipulation of truth in the so-called post-truth era – itself an ongoing concern, as Bruno Latour noted in 2014 with regard to how the science of climate change was being debunked by the right – has considerable implications for how we understand the “truth” of history. Accordingly, there is now a very real question mark hanging over Deleuze “time-image,” and the left’s (or indeed, anyone’s) ability to unquestioningly celebrate its “powers of the false” as liberatory. This, by turns, throws doubts onto Deleuze’s ethics, as it emerges in the Cinema books.

This paper proposes that there is much to gain by continuing to consider the time-image as a “way in” to understanding cinema, including – if utilized with care – a world of cinemas. To illustrate this, the talk explores how a worldview from famous Argentine philosopher Enrique Dussel (known for his liberation philosophy, and his post-Levinasian ethics) can underpin a hermeneutical approach grounded in world history, which can be used to consider how a world of cinemas uses the “time-
image” to engage with what Deleuze considered “world memory.” A world of cinemas is thus found to be using the time-image to keep alive the (lost) pasts of world history, offering us ethical encounters with them in the manner suggested by Dussel’s ethics. In this way a world of cinemas provides a bulwark against the kind of Orwellian doublethink which keeps alive repressive notions of, for example, a singular, Eurocentric (view of) world history.

**Bio:** David Martin-Jones is Professor of Film Studies, University of Glasgow. His specialisms are film-philosophy, and world cinemas. He has authored several books, including four on Deleuze (such as, *Deleuze and World Cinemas* (2011) [shortlisted for BAFTSS Annual Book Award], and *Cinema Against Doublethink* (2018). He serves on the editorial boards of *Deleuze & Guattari Studies* and *Film-Philosophy*, and edits Thinking Cinema and deleuzecinema.com.

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**Name:** David Ventura

**Paper title:** Revisiting the words of caution of Deleuze and Guattari’s immanent ethics in *A Thousand Plateaus*

**Abstract:** In this paper, I want to offer what I will call an *ontological* reading of the words of caution issued by Deleuze and Guattari in the sixth plateau of *A Thousand Plateaus*. In contrast to recent interpretations of these passages in the text, I want to suggest that Deleuze and Guattari do not provide these warnings for purely **prudential** reasons. That is to say that the authors do not claim that we must “take care” and “retain some of the strata” when we create a body without organs *simply because* we will otherwise risk falling into its empty and cancerous variants. Although it cannot be denied that there is a certain prudentialism at stake in these warnings, Deleuze and Guattari also have more positive, *ontological* reasons for issuing them. Indeed, as I want to argue, Deleuze and Guattari’s recommendation that we retain a bit of the strata when destratifying relates to some of the ontological conditions they set for the positive functioning of the plane of consistency in the “Geology of Morals” plateau. In this way, in issuing the warning that we must retain some of the strata when creating a body without organs, Deleuze and Guattari are not simply urging us to avoid falling into cancerous and empty bodies without organs. They are also once reminding us that in order to function, the plane of consistency must retain a positive relation to its strata. And this provides another positive, ontological reason for why we must retain some of the strata when we destratify by creating a body without organs.

**Bio:** David Ventura is a PhD student at Royal Holloway, University of London. His PhD examines the relation between temporality and ethics in Bergson, Deleuze, Levinas, Foucault, and Deleuze & Guattari.

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**Name:** Ece Sahinoglu Isik

**Paper title:** What a Body Can Do: Masochism qua ‘Repetition Turning Wild’

**Abstract:** In *Coldness and Cruelty*, Deleuze presents a different reading of Freud’s *Beyond the Pleasure Principle*. By emphasizing the transcendental aspect of Freud’s speculations in the book, he reads life and death instincts under the rubric of an *affective temporality*. Accordingly, this temporality unfolds itself in a twofold manner, on the one hand repetition in respect to the emergence of life (*Eros*) and on the other hand repetition with regards to what was before that emergence (*Thanatos*). Rather than taking these two instincts in a strictly dualistic manner, Deleuze
points out the monism of these forces through which he gives an account of their difference in rhythm and qualitative dualism. Such a monism leads Deleuze to take a radical approach to think masochism, which breaks away with the phenomenon called sadomasochism. By refuting the idea that masochism is reversed sadism, Deleuze provides an understanding that renders masochism as the reformation of aforementioned forces in a specific combination. Not only does this understanding determine masochism as ‘repetition turning wild’ and bring forth a novel conception of repetition and temporality, it also connects Deleuze’s early work to *A Thousand Plateaus*. In my paper I aim to explore this tie and question the status of masochism presented in *Coldness and Cruelty* in relation to the concept of ‘becoming-animal’.

**Bio:** Ece Sahinoglu is a PhD student and teaching fellow at DePaul University. She earned her Master’s degree in philosophy from KU Leuven (Belgium) and completed the phenomenology module coursework in the MPhil program (advance Master’s) at the same university. Her work focuses on 20th century French philosophy with a special interest in Deleuze and Foucault. She is currently working on her dissertation proposal, which concerns the politics of affect and its relation to the notion of resistance.

**Name:** Eckardt Lindner

**Paper title:** Absolute Xenogenesis. Speculations on an Unnatural History of Life

**Abstract:** The Death-Drive in Deleuze’s *Difference and Repetition* is not only a testament to, but a transcendental principle of a philosophy that does not capture life within the organism but makes organized beings merely one possible expression of life. Even its organic manifestations (humans, animals, plants) are traversed by a powerful impersonal life, which itself is the product of a primary production without ground; they are always in contact with the imperceptible abyss of life. While Meillasoux’s archefossil, Thacker’s planet or Brassier’s stellar death have introduced a barren planet before us and the cosmic void after us back into philosophy, their anti-vitalist rationalism still remains trapped within the coordinates of Kantian critique. Conceived from Deleuze’s equally speculative perspective, the cosmos, before the emergence of organic life, as well as after its extinction, is already brimming with vibrancy and vitality. The alchemical lineage of artificial life can only be understood through the latter option. In pseudo-Paracelsius’ manuals on the production of homunculi or Zender’s mandrakes, creating life means to reproduce the imperceptible processes, that nature itself performs in such an act. The alchemist does not simulate vitality, rather he realizes the genesis of life and therefore moves from human representation to inhuman creation. The stigmatization of this tradition as heresy points to another kind of fear of a nature ultimately neither controlled nor limited by any external force. It is a horror based on the univocity of all individuated beings through an impersonal genesis.

**Bio:** Eckardt Lindner is a philosopher based in Vienna. He teaches at the University of Vienna, where he is currently completing his PhD on the concept of inorganic life. His philosophical and artistic works are mainly concerned with the history and philosophy of artificial and inorganic life, contemporary (neo-)vitalism and nihilism as well as the relation of philosophy and non-philosophy.

**Name:** Edward Campbell

**Paper title:** Questions of Force and Consistency in the Deleuze-Guattarian Musical Assemblage

**Abstract:** The concept of the assemblage is one with great interest for music studies. While a number of authors have previously considered the Deleuze-Guattarian assemblage in relation to a
variety of musical repertoires and genres, this paper will focus instead on more fundamentally theoretical questions. Considering a musical or a mixed media work as a Deleuze-Guattarian assemblage entails recognising that its ‘interest’ or ‘success’ is in some way the product of its consistency in the sense that it constitutes a successful, viable, meeting place of elements from these milieu, of these heterogeneous forces. We might then ask - what exactly do we mean when we speak of the consistency of a musical or mixed media assemblage? A further avenue of enquiry relates to the possible enumeration of assemblage types in terms of the range of media involved in a given assemblage or alternatively with regard to how assemblages are formed (anonymously, by individuals, as cooperative enterprises) or again in relation to the internal forces of which an assemblage is comprised. These questions will be considered in relation to the joint and independent writings of Deleuze and Guattari as well as in connection with seemingly related aspects of the work of Jacques Lacan, Manuel Delanda and Jacques Rancière.

Bio: Dr Edward Campbell is senior lecturer in music at the University of Aberdeen and co-director of the university’s Centre for Modern Thought. After studies in Philosophy and Theology, he took a BMus degree at the University of Glasgow and a PhD (2000) at the University of Edinburgh. He specialises in contemporary music and aesthetics including historical, analytical and aesthetic approaches to modernism, the music/writings of Pierre Boulez, contemporary opera and the interrelation of musical thought and continental philosophy/critical theory/psychoanalysis/post-colonial theory. He has written widely on contemporary art music and aesthetics and is the author of the books Boulez, Music and Philosophy (Cambridge University Press, 2010) and Music after Deleuze (Bloomsbury 2013) and co-editor/contributor to Pierre Boulez Studies (Cambridge University Press, 2016). He is co-editor of The Cambridge Stravinsky Encyclopedia (forthcoming 2019) and is currently working on a monograph provisionally titled ‘East-West Encounters in Music in France since Debussy’.

Name: Edward Kazarian

Paper title: Liberatory Decathexis in Deleuze and Guattari

Abstract: This paper will examine the relationship between ‘liberation’ and ‘disinvestment’ or ‘decathexis’ (désinvestissement in French) in Deleuze and Guattari’s thought, and compare their approach to other models of resistant decathexis that have been put forward in recent years, frequently centered on some version of melancholia. This analysis begins from Deleuze and Guattari’s specification in Anti-Oedipus of the following “requirements of liberation: the force of the unconscious itself, the investment by desire of the social field, the disinvestment of repressive structures.” The distinguishing feature of their model is its insistence on troubling the relationship between desire and repressive forms of subjection. This troubling proves to be possible because the subject of desire, revolutionary or otherwise, is always formed in relation to institutions. In this respect, even the subjective interiority of the ego around which melancholic (and perverse) formations center is shown to be framed in terms of negotiations with a boundary that is regulated by virtue of being instituted or re-instituted in different ways. But this institutional element, while essential, need not be repressive. Building on Guattari’s practice at La Borde, what Deleuze and Guattari propose is the development of institutional forms that support the liberation of desire (its dis- and re-investment) in and through group fantasies, fantasies of a sort which “no longer has anything but the drives themselves as subject, and the desiring machines formed by them with the revolutionary institutions.” The meaning and nature of these forms and the processes that they support will be clarified, and the paper will conclude by returning to the comparison between the anti-repressive subjectivity thereby envisioned and the other resistant models mentioned above.
Bio: Edward Kazarian is a lecturer in the Department of Philosophy and Religion Studies at Rowan University (New Jersey, USA). He received his Ph.D. in 2009 from Villanova University (Pennsylvania, USA), with a dissertation entitled The Science of Events: Deleuze and Psychoanalysis. His research centers on 20th and 21st Century French philosophy and psychoanalysis, especially Deleuze and Guattari, Foucault, and François Laruelle. He is co-editor (with Alain Beaulieu and Julia Sushytska) of Gilles Deleuze and Metaphysics (Lexington Books, 2015), has published articles in SubStance and International Studies in Philosophy, and is co-translating Laruelle’s Mystique non-philosophique à la usage des contemporains (with Joshua Ramey, for Palgrave McMillan).

Name: Edward Thornton

Paper title: On the Impossibility of Presuppositionless Thought: From Kant to Deleuze

Abstract: This paper will begin by highlighting an unresolved problem in Kant’s Critique of Pure Reason. Specifically, I will discuss the claim – initially raised by Schelling – that Kant’s First Critique shows that it is impossible to decide between idealist and dogmatic approaches to metaphysics, because neither of these “two exactly opposed systems” admit of any argumentative support. This is an important issue because, if Schelling is correct, then philosophy can never attain a state of presuppositionlessness, and must always begin by taking something for granted. Here I will also offer an outline of Schelling’s critique of Hegel – on exactly the grounds that Hegel’s goal of constructing a presuppositionless thought is theoretically unattainable – and consider the viability of this critique. After concluding that the problem of presuppositionlessness remains unresolved in 19th century post-Kantianism, in the second section of my paper I will show how Deleuze responds to this challenge in Difference and Repetition. My contention in this section of the paper will be that, rather than trying to resolve this issue, Deleuze dissolves the question of presuppositionlessness by showing that while all thinking rests on a number of “implicit presuppositions,” it is possible to accept the fact that these presuppositions are ungrounded and use this recognition to reframe philosophy as a creative discipline. The paper will close with a discussion of Deleuze’s analysis of “images of thought.” Here I will show how Deleuze’s project of constructing a “thought-without-image” differs from the traditional metaphysical project of dispensing with all presuppositions.

Bio: Dr Edward Thornton is a Teaching Fellow in Philosophy at Royal Holloway, University of London. His PhD thesis offered a close reading of the development of Deleuze and Guattari’s philosophical project through a detailed study of the concept of the ‘line of flight’ (ligne de fuite), as it appears in their work. Ed has also published on Deleuze and Guattari’s relationship with feminism, psychoanalysis, Institutional Psychotherapy, and Institutional Pedagogy.

Name: Elena Del Río

Paper title: Bill Viola’s The Path: The Transindividual Collective as Existential Territory

Abstract: Bill Viola’s video The Path enacts an ontogenetic approach to ecology. This work points to transindividuality as a means to establish an onto-ecological praxis of relation urgently needed in the critical ecological present.

Set in a pine forest, The Path shows a stream of urban bodies of all ages, sexes, races and cultural backgrounds walking uninterruptedly from screen left to right. The Path enacts Simondon’s theory of individuation as an operation where each individual becomes individuated concurrently with the whole. The Path thus conceives ecology less as a spatial metaphor than a figure of relationality—a network of rhythmic relations through which both individual and group become individuated. This
collective figure finds its dwelling in no physical abode but the movement/path it itself traces. A politics of belonging-in-relation articulate a revival of collective individuation as antidote to capitalist ritornellos of standardization, isolation and ecological devastation.

The Path stages the fundamental conditions for the discovery of the transindividual: a sense of shared aloneness, yet a continuous reciprocal modulation that transcends individualistic isolation and instead suggests a dense network of relations; and third, relations that are disconnected from intersubjective social functions, hence the absence of any contact mediated through the gaze, physical touch or language. Such a transindividual collectivity is not dependent on a notion of consensus or contractual bond. Rather, the collective here arises out of creative contingency and its potential may be effectuated through extreme conditions. Such are the exceptional conditions that bind us all to the current ecological crisis.

Bio: Elena del Río is Professor of Film Studies at the University of Alberta. Her essays on the intersections between cinema and philosophies of the body in the areas of technology, performance, and affect have been featured in journals such as Camera Obscura, Chimeres, Cine-Files, Discourse, Science Fiction Studies, Studies in French Cinema, Quarterly Review of Film and Video, Film-Philosophy, The New Review of Film and Television Studies, Canadian Journal of Film Studies, SubStance, and Deleuze Studies. She has also contributed essays to volumes on the films of Atom Egoyan and Rainer W. Fassbinder, and on topics such as Asian exploitation film, cinema and cruelty, the philosophy of film, and Deleuze and cinema. She is the author of Deleuze and the Cinemas of Performance: Powers of Affection (Edinburgh, 2008) and The Grace of Destruction: A Vital Ethology of Extreme Cinemas (Bloomsbury, 2016).

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Name: Elizabeth Vasileva

Paper title: No Gods, No Masters, No Dogmatic Image of Thought!

Abstract: Immanence is one of the many recurring themes in Deleuze’s works. Starting with Difference and Repetition, his critique of transcendent metaphysics has played a major role in his collaborations with Guattari, culminating in ‘Immanence: A Life’. For Deleuze, the distinction between immanence and transcendence is all-encompassing. Transcendent metaphysics rely on fixed identity categories in dialectical opposition, such as mind/body, nature/society, passion/reason. These pairs are also always hierarchical negations, where one is evaluated in terms of the other, and always in relation to an ‘outside’. Further, within a transcendent system, there is a focus on the ‘interior’ in the form of human nature, or essence, or identity, rather than the relations entities enter into with each other.

This paper aims at extending and applying this critique to ethics – specifically (post)anarchist ethics. I argue that the ethical problems of essentialism, representation and universal postulates identified by postanarchists emerge as a result of transcendent metaphysics and the only productive way forward for a poststructuralist anarchism is to adopt immanence as the basis for ethics. The current literature’s lack of engagement with metaphysics is detrimental for politics and ethics because it renders us unable to make a critical analysis of the conditions by which we can understand our present situation. It is therefore necessary that the solution to these problems moves beyond a critique of their symptoms and into the construction of a positive ontology. This paper therefore provides such a form of anarchist immanent ethics and suggests possibilities for further transforming anarchist practice.

Bio: Elizabeth Vasileva has recently finished her PhD at Loughborough University. Her main research focus is poststructuralist approaches to ethics and politics, with a secondary focus on anarchism, identity, feminism and race critical theory. She is interested in the intersection of theoretical
perspectives and lived experience, particularly relating to resistance struggles. This includes issues of migration, ethnicity, sexuality, gender and class. She is also interested in the wider application of the work of Deleuze, Guattari, Foucault, Braidotti and new materialist approaches to philosophy.

Elizabeth is currently a lecturer at Anglia Ruskin University and an organising member of the Free University of Brighton, a radical education project delivering a degree-level programme for free.

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Name: Emily Cox-Palmer-White

Paper title: The Woman Without Organs: Frankenstein’s Becoming Woman

Abstract: Deleuze’s initial development of the idea of the ‘girl’, in The Logic of Sense, as an assemblage standing in opposition to all others (e.g. man, woman, boy, etc.) was the beginning of a conceptualisation of the female and of sexual politics that would naturally develop into his collaborative notion of becoming-woman with Guattari. This partnership afforded a new conceptualisation of the position of women within the various socio-political machines of which they are part – such as the man-woman machine which constitutes heteronormative relationships or the mother-child machine.

Reading Mary Shelly’s Frankenstein as a proto-feminist work, we can see similarities between Deleuze and Guattari’s understanding of women as a cog within a larger assemblage or machine, with Frankenstein’s monster, as it too is a composite creation. Like Deleuze’s ‘girl’ the monster is an amalgamation of several ‘others’: just as the ‘girl’ and, by extension, women are defined by their oppositional relations with others so to is the monster defined as monstrous as a result of its relation to the many disparate deceased parts of which it is composed. Much like Deleuze and Guattari’s famous notion of the Body without Organs, the monster highlights what it is to be an ill-defined cog whose relation to the wider machine of society is unclear.

Often described as the first work of science fiction, this combined with the feminist undertones of Frankenstein arguably sparked science fiction’s long-standing fascination with the tension between mechanical or artificially constructed beings and the sci-fi trope of creating specifically, female life. Consider Victor Frankenstein’s creation of the monster’s ‘mate’ in the original novel, which would then inspire the classic sf/horror film Bride of Frankenstein, a piece of cinema that would go on to inspire several texts and films similarly obsessed with the idea of female creation – of creating a kind of woman without organs, whose status as female in the wider context of society is ambiguous. The artificially-created woman does not fit into the accepted assemblages of man-woman and mother-child, making her influence on the world, like that of other progressive women, a transgressive becoming-woman.

Bio: Dr. Emily Cox is a post-doctoral researcher specialising in gender theory, science fiction and the work of Giorgio Agamben and Gilles Deleuze. She recently completed doctoral dissertation on the portrayal of women in science fiction. In her thesis she explores the relationship between Gilles Deleuze’s system of the virtual and Giorgio Agamben’s concepts of inoperativity and bare life, arguing that their philosophies can be usefully allied with gender and feminist theory. She was recently awarded the SFRA Support a New Scholar Grant and is this year’s winner of Foundation’s essay competition.

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Name: Emine Görgül

Paper title: Sensing Machines and Affective Spaces: About Affect and Space in Architecture
**Abstract:** Beginning with *Difference and Repetition* and pursued further in *The Logic of Sense*, Deleuze raises a critique of the notion of sense, opposing its extrinsic condition in the creation of the truth. Deleuze proposes a new dimension, where he addresses the intrinsic quality of sense in the foundation of the real. He also undermines the production of sense through addressing a sub-representative domain as the milieu of this production. Thus, rather than “being imposed by a superior linguistic or logical, order of representation” (Voss, 2013:9), according to Deleuze sense “is like the idea which is developed in the sub-representative determinations” (Deleuze 1994: 155/201). Yet this sub-representative domain that Deleuze presents also relates to both spatio-temporal dynamism and the psyche of diverse traumatic and non-traumatic encounters that operates as the actors forming this sub-representative domain (where senses emerge) giving the “rise to a double genesis: the genesis of the act of thinking within thought (design idea) and the ontological genesis of species (architecture), individuated things (spaces) and their relations (spatial experiences)” (Voss, 2013:9).

Doubtlessly, Deleuze’s dismantling of sense is akin to the contemporary architectural inquiries that investigate the possibility for newer ecologies of formation in architecture, shifting from mechanical conceptualization of spatiality to a more sensorial aspect. Since the progress of the ecologies of formation in architecture has been a long run that proceed gradually in ages, witnessing diverse crises, break-through and novel beginnings; whereas the virtualization has been the climax and withdrawal of these transitions. So, this paper focuses on the affective turn in recent debates in architecture and its minor reflections in the formation of space, which introduces new potentials into current architecture and design discourse and praxis. In this context, after a brief definition about the notions and the theoretical background, I will be opening up the contemporary experiments into discussion, while aiming to reflect not only do the affective capacities of spatial embodiment, but so does experience with its pedagogical capacities on behalf of ecologies of teaching. The main objective of my paper is to unfold both the affective capacities of spaces in the current machine age, and how Deleuze’s double genesis approach is translatable into architectural realm.

References:


**Bio:** Emine Görgül is an Associate Professor at Istanbul Technical University - ITU Department of Interior Architecture. She received here BSc (1999), MSc (2002) and PhD (2013) degrees from ITU on Architecture and Architectural Theory and Criticism. Her MA thesis focused on dismantling the avant-garde behavioural tone in deconstructivism, while she criticised the transiguring ontology of space as a becoming and examined the architectural space through a Deleuzian context in her PhD. She has been a visiting scholar in DSD-TU Delft, visiting teacher at the Architectural Association - London, invited studio critic at Hong Kong University, and Visiting Professor at Auburn University - Alabama.

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**Name:** Ewa Szumilewicz

**Paper title:** The metaphor of contemporary physics in Deleuzian notion of paradox: *The Logic of Sense*.

**Abstract:** I will scrutinize the notion of paradox as Deleuze depicted it in his *Logic of Sense*. I will refer the notion of paradox to contemporary physics.
Deleuze brilliantly depicted the notion of paradox in *The Logic of Sense* as the process that occurs in two opposite directions simultaneously. In such a perspective the Deleuzian notion of time can be seen as a paradoxical process (Aion and Chronos conjuncture). But the philosopher’s paradox can also refer to contemporary physics, in particular to the General Theory of Relativity and to the quantum landscape. The Heisenberg principle is the one where – using Deleuze’s terminology – the precision of time and space measurement occurs in two opposite directions simultaneously.

Paradoxical is also status of the position of the observer. Deleuze articulates: ‘The mistake of theories of knowledge is that they postulate the contemporaneity of subject and object, whereas one is constituted only through the annihilation of the other’ (*The Logic of Sense*).

Thus, the position of the subject and the object is paradoxical due to Deleuze’s definition. Translating it metaphorically into the language of science it would sound as: depending on the position of the observer the different measurement results. Here I will focus on the example of the General Theory of Relativity. I will scrutinize the relativity of time in the relation to the position of the observer, remembering the example of the Heisenberg principle would suit here as well.

**Bio:** Ewa Szumilewicz has awarded her PhD in the Institute of Philosophy and Sociology of the Polish Academy of Sciences. She defended the work ‘On the paradox of cognition. The poststructural perspective’, where she investigated the linkage between the contemporary science and philosophy using metaphor as a tool.

In ‘The poststructural perspective’ she investigates the linkage between the contemporary science and philosophy using metaphor as a tool.

She is a laureate of scientific scholarship received from the Minister of Education as many others.

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**Name:** F. LeRon Shults

**Paper title:** The Reversal of Platonism and the Rise of Social Simulation

**Abstract:** This presentation will explore the (dis)continuities between some major concepts developed in *The Logic of Sense* and *A Thousand Plateaus*. I will focus on the relation between the role of singularities and multiplicities in the “logic” of sense and the later use of the idea of “machinic” assemblages. These concepts will be discussed in the context of the emergence of computational social science during the last couple of decades. The role of computer modeling and simulation is growing so quickly in philosophy that some are suggesting that in the 21st century these tools will play a role similar to that played by logic in the 20th century. These methods have recently gained increased popularity in disciplines such as psychology, anthropology, sociology and history, all of which are woven into the writings of Deleuze and Guattari. Following but expanding on the analysis of Manuel DeLanda, I will argue that Deleuze’s (and Guattari’s) univocal ontology provides a unique basis for understanding the astonishing success of computational methods. Moreover, the success of these methods, especially their capacity to generate macro-level phenomena from micro-level interactions, provides warrant (and weapons) for Deleuze’s call for the “reversal of Platonism.” We can account for the morphogenesis of all existing things by describing the immanent intensive processes that generate actual forms, showing how that individuation is actualized by resources immanent to the world of matter and energy, and explaining the mechanisms of immanence by which virtual multiplicities are produced out of the actual – without any appeal to transcendence.

**Bio:** F. LeRon Shults, Ph.D., Ph.D., is director of the Center for Modeling Social Systems and professor of philosophy at the University of Agder in Kristiansand, Norway. He has published 18 books and over 100 scientific articles on themes including Deleuze’s philosophy and the ethical and
metaphysical implications of developments in multi-agent artificial intelligence and other computational modeling and simulation methodologies.

Name: Florian Vermeiren

Paper title: The Communication of Events: Leibniz’s Concept of Compossibility as Prior to both Logical and Spatiotemporal Relations

Abstract: In this paper I want to examine how Deleuze, in *Logique du sens*, relies on Leibniz to understand the communication of events in terms of an ‘entirely original relation’. This type of relation is both distinguished from the logical relations of (non-)contradiction and from relations of physical causality. In fact, the field of sense, constituted by this structure of events, is prior to both the physical and the logical. The communication of events are non-logical, non-physical relations that harbor the genetic origin of both logic and physics. Deleuze construes this communication of events in terms of Leibniz’s concept of compossibility. The predicative content of a monad, the logical relations of its concept, presupposes the compossibility of the monad and those predicates. On the other hand, these relations of compossibility also constitute a spatium, a relative space (and time) that is the genetic foundation for spatiotemporal relations. The challenge is to clarify how the realm of sense and event that Deleuze describes can generate both logical qualities (through the ‘static logical genesis’) and physical quantities (through the ‘static ontological genesis’). I argue that this can only be rightly understood through the concept of intensive magnitude that straddles the boundary between qualitative and quantitative properties. As such, I relate the concepts of structure and expression in *Logique du sens* with the concept of intensive magnitude in *Différence et répétition*. In this way, we see how the two (seemingly different) invocations of Leibniz in those two books are connected.

Bio: Florian Vermeiren is a PhD candidate at the Institute of Philosophy, KU Leuven in Belgium. His research focuses on the concepts of quantity, quality and intensity in the metaphysics of Spinoza, Leibniz, Whitehead, Bergson and Deleuze.

Name: Franziska Strack

Paper title: Refrain as Repetition and Sense as Sound: The Sonic Vocabulary of Deleuze’s Early Works

Abstract: Tracing the formation of Deleuze and Guattari’s terminology, this paper suggests that the reliance on “sound” constitutes a key yet subtle continuity in Deleuze and Guattari’s work. As sonic categories respond to the not (yet) representable in life and linguistic systems, they place the sensing (non)human body at the heart of Deleuze and Guattari’s thinking. More specifically, the paper highlights the sonic vocabulary of Deleuze’s early works. Deleuze and Guattari’s category of the refrain, for instance, resonates with the idea of repetition in Deleuze’s *Difference and Repetition*. Using sonic language, the book situates language and questions of identity and difference in wider (cosmic) sound systems. Moreover, Deleuze’s *The Logic of Sense* wonders how (sonic) terms capture becomings and relates (linguistic) events to affective, sonic flows or sound to sense and sense-making. Rather than limiting language to speech, the book proposes that language emerges in separation from corporeal noises, thus gaining an affective (noise), subjective (voice) and intentional (speech) dimension. Taking seriously the fact that Deleuze and Guattari often use musical terminology to describe (their) political projects – e.g. experimental becomings or the dangers of fascism – the paper eventually asks what ethical and political possibilities emerge when language is pushed to its limits or how sound can help to explore creative forms of impression, expression and
representation. The paper’s wider implications are twofold: First, sound studies research becomes crucial to political theory and Deleuzian philosophy. Second, a sonic perspective includes the sensing body and contagious affective flows in (re)formulations of the political.

Bio: Franziska Strack is a PhD candidate in Political Science at Johns Hopkins University. She holds an M.A. in Political Science from the Free University Berlin and Johns Hopkins University and a B.A. in Cultural Studies and Social Science from the Humboldt University Berlin and the University of Amsterdam. Her research interests include aesthetics and affect theory, new materialism, film, sound and media studies, memory politics, and feminist and queer theory. In her own work, she aims at introducing sound as a category of analysis to political theory to explore the aesthetic and affective dimensions of ethics and politics. More specifically, her research uses sound art and sound studies literature alongside Deleuzian philosophy to sonically reconceptualize modes of subject-formation, community-building and (global) communication. Her dissertation employs a sonic approach to make audible the affective flows, sensing (human) body and nonhuman actors involved in communicative (inter)action, thus countering language-centered approaches to politics.

Name: Gareth Abrahams

Paper title: Designing a building, building an assemblage

Abstract: What do we mean when we say that a building or a piece of architecture is an assemblage? To answer such questions, we must first decide what we mean by ‘the assemblage’. In this paper I present the assemblage as three compositions. Whilst these three assemblages all retain the same vertical and horizontal axes, these variations place greater or lesser emphasis on different aspects of the composition, and draw in different concepts like induction, transduction and translation. Up until now, these three variants have been mostly overlooked in the spatial disciplines. Yet, as I show, such compositions provide us with a new way of understanding the design process as the creation of a physical and functional building, acts of expression and as a contribution to one or more architectural languages. As such, the Deleuzoguattarian assemblage-as-composition provides us with answers to some of the most deep-rooted questions within architectural theory.

Bio: I first developed an interest in Deleuze and Guattari’s philosophy in 2001 when I studied at the Ecole d’architecture, urbanisme and paysage in Lille. Three years later I qualified as an architect and went on to design and deliver many complex architectural schemes in a range of different sectors. In 2014 I completed a Phd exploring opportunities to translate some of Deleuze and Guattari’s ontological concepts into new tools that could improve planning practice. I later published a monograph entitled, Making Deleuze of use to planning: proposals for a speculative and immanent assessment method. My academic interest is now directed at developing this further by finding new ways to explore Deleuze and Guattari’s core texts and to consider how such insight might influence the decisions made by architects and planners sat at their desks and drawing boards?

Dr Gareth Abrahams, Lecturer in Geography and Planning. The University of Liverpool. UK

Name: George Sotiropoulos

Paper title: Poetics of a (Good) Life: Can there be a Deleuzian Theory of Justice?

Abstract: The question this paper asks will be answered by being displaced. At stake is not the application of a general schema to a specific issue, a way of doing theory that Deleuze would be
critical of. The question is whether it is possible to think the problem of justice along and, perhaps, against Deleuze.

In line with the alleged mantra of poststructuralism, Deleuze has been taken to be dismissive of normative ideals like justice. Especially in the framework of his late thought, worked out with Guattari, justice appears to be a typical instantiation of state-philosophy, capturing social-desiring production within a restrictive field of interiority. While plausible, this critique concerns a narrow conception, albeit a dominant one, which attaches justice to a stratified order of representation and signification. Moreover, this is also an idealist conception, which makes justice a transcendent judgment of Reason upon the immanent becoming of bodies. Developing an alternative conception requires much more than providing a different normative definition of justice. Following the paradigm of new materialism, it is necessary to challenge the restriction of normative categories pertaining to political agency to a level of ideality unique to ‘Man’. Unlike new materialism however this theoretical operation also requires that the affective dimension of materiality in not flattened through an undifferentiated ontology. My paper argues that Deleuze’s and Guattari’s collective work can facilitate such a materialist conception of justice, which registers its affective presence in nonhuman life-forms but at the same time grasps its singular differentiation in human being(s).

**Bio:** George Sotiropoulos holds a PhD in Political Theory. His doctoral thesis focused on the work of Eric Voegelin and the tradition of political theology. His research and publications cover a wide range of themes: ontology and politics, embodiment and political agency, democratic theory and practice, the contemporary turn to religion, utopianism and messianism, the history and theory of revolutions, contemporary social movements. His current research explores the possibility and scope of a theory of justice, leading to the publication of a book-length study in the coming Spring. He has worked as an assistant Lecturer in Kent University and the Democritean University of Thrace and he is currently teaching History and Theory of Knowledge at the International School of Athens.

Name: George Webster

**Paper title:** Deleuze, Structure and Structural Realism

**Abstract:** Recently, a cluster of positions called ‘structural realism’ has emerged in analytic philosophy. One of its strands claims not only that our deepest knowledge of the world can only be of its structure, but that structure is in fact all the world is. On this view, objects are either derivative of structure or are completely eliminable given a perfect structural description of the world.

Structure is also vital for Deleuze – even given his supposed rejection of structuralism. He gives this notion explicit attention in several of his most prominent works – including *Difference and Repetition*, *The Logic of Sense*, and *A Thousand Plateaus*. We see the significance of structure, for instance, in his appeals to mathematics, wherein singularities structure the topological space of ideas, thereby governing the differential processes which give rise to possible solutions to problems (to put it one way) or to actual entities (to put it another). The notion of structure, then, cuts across Deleuze’s conceptual lexicon: singularities, problems, differentiation and differentiacion, the virtual and the actual – and his treatment of structure also evolves into his well-known notion of the machine.

In my paper, I examine the idea of structure in Deleuze’s thought, specifically in relation to DeLanda’s realist interpretation. I then explore what meaningful comparisons can be made between Deleuze and structural realists, especially given their apparently shared motivations: while structural realists claim to legitimize modern science with their metaphysics, Deleuze too admits (in conversation with Arnaud Villant) his interest in finding ‘the metaphysics it [science] needs’.

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Bio: I completed the MA in Continental Philosophy at the University of Warwick and I am currently reading my DPhil on the metaphysics of structure (with a special focus on Deleuze) at the University of Oxford. Besides the philosophy of science and post-Kantian philosophy in general, I have particular interests in Hegel and applied ethics – and especially the ethics, politics and aesthetics of the human body.

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Name: Giuseppina Mecchia

Paper title: Toward a Materialist Sublime: On the Quantification Trilogy by Jeremy Shaw

Abstract: At least since the French Revolution, the sublime has been associated to idealist, even reactionary political aesthetics. My paper presents an alternative view on this important, audience-centered esthetic mode through a reading of Canadian artist Jeremy Shaw’s futuristic Quantification Trilogy, composed by three narrative visual installations, called Quickeners (2014), Liminals (2017) and I Can See Forever (2018). In particular, I discuss Shaw’s directorial techniques – involving aural, visual and contextual strategies – as a method for the implementation of a schizoanalytic therapeutic session. The viewers are to undergo a disturbing but ultimately cathartic experience capable of redirecting their bad affects. An experience of the sublime comes to be shared between the viewer and the protagonists of the videos through deep material, corporeal and even intellectual involvement. The apparently still-human protagonists of the trilogy are seen dancing, praying, speaking in tongues and going into trances trying to regain a sense of human mortality, although their genes have already been modified so that they are immortal and no longer fully individualized. This is hard work, but the viewers don’t have it easy either, as they need to progressively and willfully abandon the aseptic, neutralized space of the art museum and let themselves fully adhere to the dark room of the installation for the therapeutic session to achieve its goal.

The struggle for the survival both of the human body and of its imaginative power is the focus of the trilogy, narratively situated in a chronologically inverted futuristic dystopia: Quickeners was composed first but is situated 500 years from our present; Liminals was the second installation and took place 100 years from now; the recently released I Can See Forever is set around 2060. This inverted directorial chronology reinforces my schizoanalytic hypothesis: against the logics of The Hive (the functionalist society realized 500 years from today), a few stragglers take immense pains to hold on to their bodies and regain the sense of mortality and wonder associated with the sublime. Community and change are predicated on our active involvement with our bodies. There is even a political ethics to the Quantification Trilogy, just as there is in schizoanalytic therapeutics. Significantly, we don’t see nor hear the future in the trilogy, but only the efforts to escape from it.

Shaw’s trilogy – whose three parts have been shown in modern art galleries and museums in Europe and North America -- has already attracted critical attention, and the name of Deleuze and Guattari has briefly been associated with its esthetics. In my paper, I show how philosophical, anthropological and esthetics insights from What is Philosophy?, Anti-Oedipus and Cinema I and Cinema II are an essential context for the understanding of the philosophical implications of this profoundly innovative work of art.

Bio: Giuseppina Mecchia is Associate Professor of French and Italian at the University of Pittsburgh. She has published essays, edited volumes and translations situated at the crossing between cultural politics, aesthetics and literary and cinematic critique. As a theoretical scholar, she has worked on Deleuze and Guattari, Jean Baudrillard, Jacques Rancière and Paolo Virno. As a modernist, she works on French and Italian authors and topics ranging from the 19th century to the present day.
**Name:** Glenn Stalker  
**Paper title:** What is Leisure without Becoming?  
**Abstract:** In answering the question, “What is leisure without becoming?” this paper revisits philosophical insights in Deleuze’s reading of Spinoza and Nietzsche. The paper investigates the relevance of these thinkers to Deleuze and Guattari’s collaboration to propose an understanding of leisure as becoming, but also as negation of difference and possible repetition of the same in reactive leisure. Leisure as becoming is a vital realization of what a body can do that cannot entirely be conceived as a state of Being, a period of time, or necessarily an activity. Deleuze and Guattari’s theory of assemblage is used to understand becoming as a line of flight, a relational deterritorialization, that extends the capacities of a body.  
**Bio:** My research interests include social movements, leisure and culture, environmental subjectivity and the Anthropocene, and social science methods and epistemology. My interest in the work of Deleuze and Guattari has aided me in developing an understanding of leisure and cultural practices that extend majoritarian power or facilitate becomings that trouble any singular humanist understanding of leisure as a productive or progressive outcome.

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**Name:** Guillaume Collett  
**Paper title:** Deleuze and Guattari’s Machinic Reading of Hjelmslev  
**Abstract:** In *The Logic of Sense* (1969), Deleuze indirectly engages the work of semiologist Louis Hjelmslev when he incorporates André Martinet’s Hjelmslev-influenced distinction between phonemes, morphemes, and semantemes into his philosophical account of psychoanalytic structure. Deleuze uses these semiological distinctions in this text as the basis of an attempt to develop an immanent psychoanalytic structuralism wherein the singular materiality of the erogenous body’s drives dynamically informs structure’s expression of affect, in a bid to counter structuralism’s formalist tendency toward a universalist subtraction of the materially singular. However, after...
encountering Guattari, Deleuze will abandon all attempts to reconstruct structure from within, opting instead for a semiotics as now the only means by which language and the non-linguistic can be understood to immanently co-articulate. Through their reading of Hjelmslev, Deleuze and Guattari will invent a new semiotic model (one that is machinic rather than structural) which pushes to its extreme point, and indeed ultimately breaks with, Hjelmslev’s attempt (within structuralism) to immanently articulate the relation between language and the non-linguistic. This paper will show how they achieve such a reworking of Hjelmslev through the notion of machine which dis-anchors linguistic immanence from any reference to structure, emphasizing both the theoretical break with structure such a model entails as well as the manner in which the machinic can nonetheless remain enveloped within structure according to their novel semiotics.

Bio: Guillaume Collett is a Research Fellow in the Centre for Critical Thought at the University of Kent, Canterbury (UK). He is the author of *The Psychoanalysis of Sense: Deleuze and the Lacanian School* (Edinburgh University Press: 2016), and the editor of *Deleuze, Guattari, and the Problem of Transdisciplinarity* (Bloomsbury: 2019 forthcoming), as well as author of a number of articles and chapters on twentieth-century French philosophy, psychoanalysis and political thought. He is also a co-editor of the journal *La Deleuziana* and guest edited a special issue of *Deleuze Studies* on ‘Deleuze and Philosophical Practice’ (2013), with Masayoshi Kosugi and Chryssa Sdrolia.

Name: Hannah Richter

Paper title: Thinking post-structuralism with Deleuze, Guattari and Luhmann: Sense, Interiority, Politics

Abstract: This paper develops a theoretical synthesis between Deleuze’s and Deleuze and Guattari’s post-structuralist philosophy and Niklas Luhmann’s sociological Systems Theory to resolve three ambiguities which, it is argued, characterise contemporary post-structuralist thought: the division between discursive and new materialist approaches, the origin of creative force and the relationship to socio-political practice. Regarding the first ambiguity I show that both Deleuze and Guattari’s and Luhmann’s thought operates at the intersection of discursive and materialist approaches to onto-genesis, offering a pathway to overcome their division. In both, epistemic and material elements are co-constitutive of the world as it emerges in sense. The synthetic, itself groundless ground of sense subverts any attempt and necessity to prioritise the creative potentiality of either material or epistemic singularities; both always interact in the creative process which takes place in sense. It is secondly argued that both bodies of work develop positions of radical immanence which can resist the pull of ontological speculation. Creative force is theorised as an event whose rupturing potential does not lie in an original quality and is not attached to an untainted externality, but to the way it interacts with social and epistemological relations, and thus can only be understood together with social conditionedness. If social structures condition how creative change can take place, critical post-structuralist philosophy must thirdly be understood as complimentary and not opposed to the study of socio-political practice. Luhmann’s detailed sociological analyses offer a theoretical perspective to unpack how social structures deparadoxify evental complexity to reproduce particular path-dependencies.

Bio: Hannah Richter is Lecturer in Politics and International Relations specialised in Political Theory at the University of Hertfordshire, UK. Her PhD dissertation “Making Sense, Making Politics: Towards a Political Theory of Sense with Gilles Deleuze and Niklas Luhmann” (University of Kent, currently waiting to be examined) develops a political theory of sense drawn from the philosophy of Gilles Deleuze and Niklas Luhmann’s sociological Systems Theory. She is further working on biopolitics, relational ontologies and Deleuzian conceptions of time, event and resistance. She is the editor of the collection *Biopolitics: Race, Gender Economy* (Rowman & Littlefield International, 2018) to which
she has also contributed and has published in the *European Journal of Political Theory* and the *European Journal of Social Theory*.

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**Name:** Hayley Malouin and Melmun Bajarchuu  

**Paper title:** The Precipice of Perception: Circus and Molecular Danger  

**Abstract:** The concept of danger is germane to circus; the execution of difficult athletic-artistic feats entails a high degree of risk, and much of the thrill of observing these feats stems from their successful execution—a process circus scholar Peta Tait claims to be “viscerally thrilling rather than cognitively understood” (2005).

To classify this thrill as deriving solely from an act or trick’s successful completion runs the risk of (re)capturing circus as something that is statically observed, however, ignoring the “mesh of reversible-body-to-body” phenomenology through which circus is performed and experienced (Tait 2005). In other words, preoccupation with the successful evasion of danger in circus renders it a perceivable “molar aggregate,” that which can only grasp movement as “the displacement of a moving body or the development of a form” (Deleuze and Guattari 1988).

How might a Deleuzo-Guattarian encounter with circassian risk instead produce the molecular? In what ways might the mise en danger and “pure relations of speed and slowness” in circus resonate with Deleuzo-Guattarian notions of becoming-molecular and becoming-imperceptible, of “becoming the process of absolute deterritorialization”?

This paper, and the corresponding research project, aims to explore the affinities between the work of Deleuze and Guattari and circus as both a mutable philosophical concept and a set of historical and contemporary practices. Moving beyond what might be called celebratory or utopic conclusions, this paper aims to unearth intensities of movement, risk, and imperceptibility in circus through the examination of several performance case studies. Additionally, the co-authors will make use of audio-video materials, through which panel attendees can engage with the creative and philosophical work of other circus artists and philosophers in relation to Deleuzo-Guattarian frameworks.

**Bio:** Hayley Malouin is a theatre critic and philosopher from Toronto. She studied theatre, comparative literature and art, and political science at Brock University, Canada. As a scholar her research focuses on public performance, political protest, and circus, with corresponding interest in the philosophies of Deleuze and Guattari. She is the co-editor of *Performance Matters* Vol. 4.1-2, “Circus and Its Others,” and the web editor of *Alt.theatre Magazine*.

Melmun Bajarchuu studied philosophy, political science, and sociology at the University of Hamburg, Germany. She works at the crossroads of theory, art, and politics as a discourse partner, curator, and dramaturge, with research interests in poststructural, postcolonial, and queerfeminist perspectives, as well as the philosophy of technology. She works on collective forms of knowledge production and artistic creation with collaborators in the fields of the sciences, theatre, contemporary dance, and music.

This paper emerges out of Melmun and Hayley’s initial meeting and conversations at the Deleuze Studies Camp 2017 in Toronto, and constitutes the pilot project of their ongoing collaborative exploration of circus as a Deleuzo-Guattarian concept.

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**Name:** Hyeyoung Maeng
**Paper title:** Transcendental Aesthetics of Sensation: Documentation Art as Agencement Machines

**Abstract:** Documentation Art was created as an outcome of my art practice-based PhD research; this investigates Deleuze and Guattari’s transcendental aesthetics of sensation through the process of Bunche painting. Bunche is a traditional Korean painting technique using powder pigments mixed with animal skin glue diluted with water on Korean paper in multiple layers. The video piece, ‘The Memory of San Francisco’, was created from 1,030 digital photographs and film footage capturing the painting process. The digital documentation was reinvented as an independent fine art piece, through video and sound editing process, which I call Documentation Art.

Documentation Art embodies the most evolutionary aesthetic concept of Deleuze and Guattari in itself: ‘The Memory of San Francisco’ becomes an ‘Agencement machine’ which is an assemblage of coding and decoding or territorialisation and de-territorialisation revealing difference of intensity. The Documentation Art encompasses all mobile individualizing differences of painting layers which merge into the painting as one-all. Thus, the painting’s depth itself becomes ‘the totality of body without organs’ and reveals a pure being of sensation as a condition of real experience. As stated by Deleuze and Guattari (1994, p. 193), aesthetics is ‘no longer technical aspect this distinction clearly does not come down to “representational or not,” since no art and no sensation have ever been representational’. In the transcendental aesthetics of sensation, art leaves the domain of representation, and becomes truly transcendental prior to the formal distinctions of art. It does not matter if the form of painting is figurative or abstract, because the forms of art are all created in the continuous variation of haecceity and becoming.

**Bio:** Dr Hyeyoung was born in South Korea, and earned a PhD in Contemporary Art at Lancaster Institute of Contemporary Art, UK. Her art practice-based PhD research investigates the aesthetics of Deleuze’s transcendental realism based on the process of making Documentation Art of Korean Bunche painting. Hyeyoung studied Korean painting for her BFA and MFA at Kyung Hee University, South Korea. Her Master’s thesis was about the aesthetics of Heavenly Harmony in Chaung Zhu’s philosophy. Hyeyoung earned a second MFA in Contemporary painting at the San Francisco Art Institute, where she first started applying Deleuze’s ontology and philosophical concepts in her art practice.

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**Name:** Iain Campbell

**Paper title:** Modernism and its critics: Deleuze and Guattari at the pivot between painting and music

**Abstract:** In this paper I address some questions concerning Deleuze and Guattari’s relationship with artistic modernism. The uptake of Deleuze and Guattari in the world of art is marked by a distinct tension. Their work coincided with the emergence of conceptual and performative artistic practices that challenged the modernist orthodoxy, and it is within the critical legacy of these practices that most engagements between Deleuze and Guattari and contemporary art have taken place. Yet Deleuze himself has been characterised as an inveterate modernist, and while the directly political impetus of Guattari’s work has often been taken as a counterpoint to Deleuze’s modernism, theorists including Stephen Zepke have argued that Guattari too is best understood through the terms of modernism. Here I will take the few references to music in Deleuze’s book on painting, *Francis Bacon: The Logic of Sensation*, as a starting point for specifying the status of modernism in Deleuze and Guattari’s thought. I will argue that Deleuze’s discussions of music in *Francis Bacon* push an orthodox logic of artistic modernism to its point of rupture. I will then suggest that it is at this point of rupture that Deleuze meets Guattari, and propose that the priority of music in *A Thousand Plateaus* is best understood as a critical turn from modernism that remains constructively
incomplete and in process. This will clarify how contemporary art has been able to draw from Deleuze and Guattari, while also highlighting productive points of tension between the two.

**Bio:** Iain Campbell is a visiting researcher at Reid School of Music, University of Edinburgh, and a member of the Scottish Centre for Continental Philosophy. He has written on topics across philosophy, music, sound studies, and art theory for publications including *Parallax* and *Contemporary Music Review*. He holds a PhD from the Centre for Research in Modern European Philosophy, Kingston University, with a thesis exploring experimental practices of music and philosophy in the work of John Cage and Gilles Deleuze. He has lectured in Politics, Philosophy, and Art at the University of Brighton, and is a member of the editorial board of Evental Aesthetics.

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**Name:** Ian Buchanan

**Paper title:** Affect and the Society of Control

**Abstract:** Nowadays no matter which political view you hold, if you express it via social media then that social media platform benefits. Regardless of what you say, whether you support the left or the right, whether you take a progressive or conservative stance, it converts your attention and your labour into its capital. The more inflammatory you are, the better you are at calling attention to what you have to say, the more the platform benefits. It would be easy to claim under these conditions that all political struggle is recuperated in advance and thereby not just doomed to failure but defeated before it begins. Deleuze and Guattari reject this view of things as disenchanted. In their view, the very fact that the state and capitalism has to readjust to accommodate these ‘escapes’ is proof that they are anything but inconsequential. But it also highlights the need to rethink revolutionary politics. Until now, Deleuze says, “revolutionary parties have constituted themselves as syntheses of interests rather than functioning as analysers of mass and individual desires. Or else, what amounts to the same: revolutionary parties have constituted themselves as embryonic State apparatuses, instead of forming war-machines irreducible to such apparatuses.” If political analysts are unable to grasp the lurch to the right by the left’s traditional base, the large standing reserve army of blue collar workers and the unemployed, then it is because they persist in trying to understand political affiliation in terms of interest not desire. Similarly, the concept of false consciousness is premised on interest not desire – it assumes that if people can be made to see where their best interests lie then they will set aside their ‘misguided’ desires and act accordingly. But there is no evidence to support this view of things, as the ongoing failure to respond effectively to the slow motion disaster of climate change makes abundantly apparent. How then can we use Deleuze and Guattari to analyse our contemporary political situation, which is also the digital age?

**Bio:** Ian Buchanan is a Professor in the School of Humanities and Social Inquiry at Wollongong University.

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**Name:** Iddo Dickmann

**Paper title:** Biosemiotics and Transcoding

**Abstract:** In “On the Refrain,” Deleuze discusses a radical case of pragmatic signification – with the very empirical body rather than the coded, semantic level of the sign; a case where the vehicle of the message itself comprises a message, without ceasing to be a mere vehicle. In such a case, shows Deleuze, the message is transcoded. It is performed through a code that did not preexist the reception of the message. It is addressed to a radically absent, yet to come recipient and its signs are
received in a future, “unthinkable,” code, in the same way that books signify to booklice, or birds’ tweeting is conceived of by human listeners as "singing" rather than marking territory.

This lecture shall explore the correspondence between Deleuze’s idea of transcoding and the biosemiotic idea of “code duality” as appearing in the works of Jesper Hoffmeyer and Terry Deacon. According to this idea, the subject of interpretation in molecular biology (the egg – gradually interpreting the genome) goes through a metamorphosis due the act of interpretation (splitting up at the same time into billions of cell lines) to become an object of interpretation, an “evolutionary message.”

I will then present Christian Bök’s biopoetry, where poems are inscribed into the DNA of microorganisms, as drawing on this correspondence, and attempting to bridge the culture/nature divide between their respective contexts: His poems are mimetical of these ideas, though "mimetical" in a peculiar manner, because they function at the same time as human messages transcoded to natural recipients.

Bio: Iddo Dickmann was awarded his PhD in Philosophy in June 2015, and has since held fellowships at the Catholic University of Louvain, the University of Cambridge, Penn State University, and the University of Colorado Boulder. His monograph, *The Ontological Significance of the Mise en abyme in Post-Heideggerian Thought*, will be released in June 2019 with SUNY Press.

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**Name:** Imogen Lambert

**Paper title:** Becoming Syrianised: on the communication of events

**Abstract:** Syrian writer and dissident Yassin al-Haj Salah, frequently describes our contemporary world as becoming “Syrianised,” linking the counter-revolution and mass atrocities in Syria to a resurgence of reactionary political movements in western liberal democracies (2017). Although there maybe events which could illustrate such a causality, for example the refugee crisis bolstering far-right movements in Europe, for the purposes of this paper I will take a more conceptual approach following Deleuze in viewing events beyond the cause-effect dyad, and explore the idea of the Syrian revolution as a singular event, which is therefore neither universal or particular (1990:152) and communicates with other series and events. Where such communal events may demand counter-actualisation, through which actors are drawn together through affirmation of the pure differences, or infinitives, within the virtual side of events, I will examine how the Syrian revolution was received by certain political assemblages in the UK, who instead interpreted the event through the logic of identity, opposition and contradiction – a type of hegemonic common sense – closing off the possibility for new creative political thought and praxis. Linking this closure to Deleuze and Guattari’s idea of micro-fascist contagion suffusing from interactions without resonance (1987:228), I will reiterate the urgent need for a radical political praxis and solidarity which, rather than being founded on representation and a coherent political subjectivity, emerges from and re-expresses events, seeking to affirm and attain to their universal communication (Deleuze, 1990:178).

**Bio:** Imogen Lambert is a first year PhD candidate at Loughborough university in the department of Politics, History and International relations where she is studying the Syrian revolution and its global implications using interpretative methods within comparative political theory. She is also a writer and editor at The New Arab and has previously worked in economic and social rights in Egypt and as a journalist in Lebanon.
**Name:** Izidor Barši

**Paper title:** Anti-Oedipus and structuralist thought

**Abstract:** Superficial readings of Deleuze and Guattari’s *Anti-Oedipus* have a tendency to view its critique as an attempt of disposing of psychoanalysis on the one and of structuralism on the other hand. In this manner, the book can serve as a means for politically charged attempts of eradication of psychoanalysis, specifically Freud, and of structuralist approaches from the contemporary theoretical and philosophical environment. But in several places, the authors explicitly deny their cut with Freud and psychoanalysis, whereas their schizo-analysis is nothing but a materialist re-working of psychoanalysis. What about structuralism? The paper will follow a thesis that *Anti-Oedipus* is also an attempt of an «internal reversal» in regards to structuralist thought. It will do so by juxtaposing the theoretical core of *Anti-Oedipus* with specific moments of structuralist thought, mainly of Levi-Strauss (the bricoleur between use and sense) and Lacan (‘object little a’ as a machinic element in Guattari’s words).

**Bio:** Izidor Barši is a PhD student of Theoretical Psychoanalysis and a Junior Researcher at the Faculty of Arts in Ljubljana. His field of work is structuralism, post-structuralism and psychoanalysis, specifically his is working on his dissertation dedicated to Deleuze and Guattari's *Anti-Oedipus* and its relation with Freud. In the past, he has published articles and longer texts on philosophy, art and architecture in several publications. He is a member of the editorial board of ŠUM Magazine.

**Name:** J. Paul Narkunas

**Paper title:** The Specter Haunting Digital Universalization: Deleuze and Guattari’s Diagnosis of Finance, Social Media, and Ahuman Existence

**Abstract:** This paper explores Deleuze and Guattari’s analysis of power and being as perpetual modulation (or coding and decoding) as fundamental to their examination of capitalism. Indeed, I contend that D+G offer inchoate speculation on post-Fordist capitalism and what Foucault called neoliberal governance, and in fact perform modes of thought that critique digital technologies and financial capitalism before their emergence. While both financial capital and digital technologies function through flexible, undulating, multiply-distributed networks that are non-hierarchical and rhizomatic, they produce social formations through economies of capture to organize life, such as subjectification and statist aggregation, to orient beings along the biases of what Nick Srinicek calls “platform capitalism” and the Invisible Committee, “cybernetic governance.” While many Marxian critics argue thereby, particularly after Nick Land’s embrace of free markets, that Deleuze and Guattari are cover for Silicon Valley, neoliberalism, and financialization, this moralism fundamentally misconstrues their project. In fact, I will argue that D+G’s “apparatus of capture”’s analysis of expropriation, war, and violence, offers a novel understanding of Marx’s “originary accumulation,” well before most Marxists. To do this, I will trace how Guattari’s individual work on a-signifying semiotics and traversal politics and Deleuze’s on immanence and life inform their collaborative diagnosis of capitalism, and ability to formulate agency alongside capitalist captures. I call this figurative agency, the ahuman. The ahuman is formed by digital technologies, including the rendering of beings into virtual data streams, while also providing the means to struggle and resist these flexible and undulating structures of control.

**Bio:** J. Paul Narkunas is Associate Professor Critical Theory at John Jay College/CUNY, and currently a Faculty Fellow at the Center for Place, Culture, and Politics, CUNY Graduate Center. He is the author of *Reifed Life: Speculative Capital and the Ahuman Condition* (Fordham University Press, 2018), a defense of speculative literatures as a strategy for struggling with speculative capital’s
reorganization of life inspired by the works of Deleuze, Guattari, Foucault, Simondon, and Marx: [https://www.fordhampress.com/9780823280315/reified-life/](https://www.fordhampress.com/9780823280315/reified-life/). He has published on such varied subjects as literary authors Margaret Atwood, Thomas Pynchon, Chang-rae Lee, and pressing political concerns like human rights and war law, the Tea Party, market English, disposable humanity, and “utilitarian humanism.” He is currently working on two book length projects, *Edufutures: Private Equity, Philanthropy and the Monetization of Education*, and *Outsourcing ‘Revolution’: Neoliberal Governmentality, Financial Capital, Social Media, and the Privatization of the Speech*.

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**Name:** Jaakko Jekunen  
**Paper title:** Syntheses and subjects in *Différence et répétition* and *Anti-Œdipe*  
**Abstract:** In my paper, I first discuss the two syntheses of habit and memory in *Différence et répétition*. They produce a subject: one fluid in its constitution and in a state of continual flux reflecting the passive syntheses underlying it.

Second, I uncover the three syntheses in *Anti-Œdipe*: connective, disjunctive and conjunctive. Desiring production works in through these three syntheses. They also bring forth a fluid subject as one of the manifestations of the Body without Organs.

I conclude that both in *Différence et répétition* and *Anti-Œdipe*, it is the syntheses which produce a fluid subject. However, I argue that the Body without Organs cannot be interpreted only as a subject, but necessarily opens up wider: everything is desire production. This means that the fluid and ephemeral character of subjectivity touched upon earlier by Deleuze is carried out further in his first collaboration with Guattari. This is the key difference we find in comparing the three syntheses in the two works.

**Bio:** Jaakko Jekunen  
M.A. (art education), B.Ph. (theoretical philosophy)  
affiliation: University of Helsinki  
Currently, I am a Masters student in theoretical philosophy at the University of Helsinki. I am writing my master’s thesis on Deleuze’s critique of the modern subject especially in *Différence et répétition*.

I also hold a Master’s degree in art (2016 Aalto University, Finland). I presented at InSEA2018, an international art education conference, on the title of ‘Rancièréan Aesthetic Education’ as an Intervention and the peer-reviewed paper is waiting to be published.

My research interests include subjectivity, politics of aesthetics, philosophy of difference and posthumanism.

After graduation, I will start a PhD-project on the thinking of Deleuze. In the future, I hope to pursue a career of research where I could further explore my cross disciplinary background in philosophy, art and education.

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**Name:** Jack Marchesi  
**Paper title:** Fictions of the Labyrinth: Linearity and Ordering in Deleuze’s Use of Literature  
**Abstract:** Deleuze turns to the fiction of Jorge Luis Borges several times in order to exemplify philosophical concepts ranging from the synthesis of temporalities to converging narrative
constructions of subjectivity. In *Difference and Repetition*, for example, Deleuze considers Borges’ figuration of the labyrinth as “invisible” and “incessant” to exemplify the teleological impulse of time. The labyrinth, so central to Borges’ work, emerges as a key concept in Deleuze’s sense of the process of ordering. In *The Fold: Leibniz and the Baroque*, he remarks that though “the world is an infinite series of curvatures or inflections,” a city “seems to be a labyrinth that can be ordered.” In both these works by Deleuze, the maze—with all of its retracing, false-starts, and dead-ends—paradoxically describes an impulse that enables linearity and logic. In this paper, I explore the implications of the labyrinthine figure in Deleuze’s work by examining two short stories by Borges not mentioned in Deleuze’s oeuvre. In “The House of Asterion” and in “The Two Kings and The Two Labyrinths,” we see two depictions of invisible labyrinths. These curious representations help us understand how the maze can function as an engine for ordering. And, in turn, these depictions help us comprehend the particular role of fiction in Deleuze’s thinking.

Bio: Jack Marchesi is currently an undergraduate philosophy major at Grinnell College. His interests lie in continental philosophy, philosophy of literature, and the history of philosophy. His reading revolves around post-Kantian and post-structuralist thinkers, including Marx, Nietzsche, Heidegger, Arendt, Habermas, and Deleuze. His undergraduate independent research addresses Nietzsche’s method of genealogy and Deleuze’s considerations of fiction and film, exploring his work on Proust, Beckett, Kafka, Borges, as well as Ozu, Godard, and Tarkovsky.

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Name: Jadwiga Lelek

Paper title: The role of geographical territories in the Deleuzoguttarian process of music territorialisation based on the example of Shahin Najafi

Abstract: In my speech I would like to present research on the deleuzoguttarian musical territories, using the example of Shahin Najafi, an Iranian musician and political activist creating in exile since 2005.

Shahin Najafi represents both the Iranian and Western cultural contradictions. Emigration and staying on two different - and even arguing with each other - geographical spaces, is reflected in the produced musical territory which is continually “in process.” In *A Thousand Plateaus*, Gilles Deleuze and Félix Guattari attempt to attribute music to territorial properties, thus placing this abstract concept in a physical form. I would like to indicate what conditions must be met, that the delimited area could be defined as the territory. What ingredients come into musical territory and how Najafi accomplishes deleuzoguttarian assumptions. I would like to show the difficulties faced by artistically active musician acting in spite of the state system while maintaining territorial distance. I would like to focus mainly on the role of geographical spaces in the process of music territorialisation, using this example. This idea works well in the context of musician Shahin Najafi, who is forced to abandon family country for Germany to continue his artistic activity on his own terms. The researches on popular music in the area of Iran is connected with the difficulties associated with its unavailability in the public sphere, which is why contractors who operate outside the country are so important. Najafi is attempting to direct his artistic creations towards the homeland, while staying in the western territories, which is associated with the intensification of territorial behaviors - that is why his figure is so well found in the deleuzoguttarian thought and may serve as an example of emigration of territorialisation.

Bio: Jadwiga Lelek - student on Jagiellonian University in Krakow, Poland on graduate studies. Next year I am planning to start doctoral studies on my field of study: Culture Studies - Texts of Culture. In my reasearches I mainly analyze popular music, widely understood sounds and soundscapes by (mainly) deleuzoguttarian philosophy.
Name: Jae-Yin Kim

Paper title: Return to Sensation: From A. G. Baumgarten to G. Deleuze via F. Nietzsche

Abstract: G. Baumgarten, the founder and namer of Aesthetics, has been treated as a philosopher who had been overcome by Kant’s aesthetics. But I think Kant betrayed aesthetics by contextualizing it from the perspective of epistemology between object and subject who either apperceives it (1st Critique) or just feels pleasure of it (3rd Critique). But the intent of Baumgarten by making Aesthetics, I argue, is to make a room for “a science of sensitive cognizing and presenting” as a “universal poetics.” Though being ignorant of the deep consideration of Baumgarten, Nietzsche criticized Kant for neglecting arts and artists. Nietzsche wanted to make artist-metaphysics, or aesthetics, as a central discipline of philosophy. He even elevated working of the artist into the grounding principle of the world. Here creation and knowledge go hand in hand. Deleuze continues to develop this insight in interpreting Nietzsche’s as “an aesthetics of creation, the aesthetics of Pygmalion.” Deleuze also emphasized arts and aesthetics for being “a new image of thought” replacing the classical dogmatic one. He presents a work of art as “a block of sensation, of affects and of percepts.” In arguing this, he unconsciously restored the first and foremost intent of Baumgarten who also had found the role of arts as an antidote of Reason as a faculty of calculation. Sensation cannot be translated as language. Works of art cannot be explained by theory nor criticism.

Bio: Jae-Yin KIM is a Research Professor, Center for Cross-Cultural Studies, Kyung Hee University, Korea. His PhD thesis is “Non-Humanist Ontology in Deleuze” (Seoul National University). He was a Researcher at Institute of Philosophy, SNU and a Junior Fellow at the Transdisciplinary Program Independent Research Group, KIAS. He is an author of Rethinking Human in the Age of Artificial Intelligence (2017), Reading Deleuze on the Street of Revolution (2016), Leaked is State, not Samsung: Diagnosis of State, Capital and MERS with Deleuze and Guattari (2015). He has written several articles on modern European philosophy, aesthetics and politics. He translated many philosophical books into Korean, including Gilles Deleuze & Félix Guattari’s two volumes of Capitalism and Schizophrenia (Anti-Oedipe & Mille Plateaux), Gilles Deleuze’s Le Bergsonisme, Richard Kearney’s States of Minds and John Rajchman’s The Deleuze Connections, etc. e-mail: armdown.net@gmail.com.

Name: James Bahoh

Paper title: Deleuze’s Ontology of Ground in Différence et répétition

Abstract: In this paper I engage an interpretation of Deleuze that emphasizes his philosophy’s transcendental component. I argue that his conception of an impersonal transcendental field in his 1968 Différence et répétition must be understood within the frame of the ontology of ‘ground’ offered in that text. This interpretation takes Deleuze’s engagement with Kant to be a cornerstone of his program. In contrast to a popular view that there is no systematic metaphysics of ground in Deleuze’s philosophy, I argue that there is one and that it is essential for making sense of his project in Différence et répétition. Deleuze’s theory of ground and his revision of Kant are profoundly shaped by his engagement with Salomon Maimon. For this reason, I begin by outlining some basic points of Maimon’s critique of Kant – as Deleuze understands them – in relation to the concept of ground. This allows for a distinction between what can be called ‘conditional’ and ‘genetic’ grounds. I then go into greater detail on the basic character of Deleuzian genetic grounds and use these considerations
to propose an interpretation of Deleuze’s specialized vocabulary of ground – particularly his distinction between *fond* and *fondement*.

Bio: I am currently a Visiting Assistant Professor of Philosophy at Marquette University. In summer 2018, I completed a 12-month research postdoc at the University of Bonn’s International Centre for Philosophy funded by a grant from the VolkswagenStiftung and Andrew W. Mellon Foundation. Prior to that, I held a post as scholar-in-residence at Duquesne University’s specialized philosophy library (the Simon Silverman Phenomenology Center) for one year. I received my PhD in philosophy from Duquesne University in 2016, where I wrote a dissertation on Heidegger and Deleuze’s ontologies of events. My research focuses especially on issues in ontology, particularly through the lens of Deleuze, Heidegger, and early German Idealism. I recently published an article in *Deleuze and Guattari Studies* 13.1 (2019) on Deleuze’s theory of dialectical Ideas and its relation to Lautman and Heidegger. I also have a book on Heidegger’s ontology of events forthcoming shortly with Edinburgh University Press.

Name: James Dutton

Paper title: The Sense of Property: Nothing, Extinction, and Territorial Life

Abstract: This paper reflects on what Deleuze and Guattari refer to as the territorializing nature of art in *Mille Plateaux* to read the aesthetic, human production(s) of extinction. Deleuze and Guattari’s reading suggests that “property,” like the animal refrain, begins as artistic territorialization. However, the transience of art is underwritten by a breakdown and dispersal of subjective property (imagined as a form of territory) under the natural process of life. In this way, I argue that there is a tension between the territorializing nature of art as proper territory and art as a desubjectivizing force in which the creator’s signature is overwritten by the vital becoming of nature. Is every art, then, a form of extinction—or merely the work of another “natural” reterritorialization? To ask this question, this paper takes a closer look at one of the formative examples Deleuze and Guattari employ to develop this idea: Vinteil’s sonata in Marcel Proust’s *À la recherche du temps perdu*. Proust depicts art as the infinite, impossible entente between territorialization and nothingness—the attempt, by territorializing nature, to make sense of (or territorialize) that which cannot be represented. This is a process that merely speeds up deterritorialization, beginning and ending with the same movement. So how can art territorialize, or exist, if it is making sense of nothingness? Examining the critical and aesthetic ground of this question offers a sense of extinction, and questions whether, pre-originarily deterritorialized like nothingness, extinction itself is a sense-making artwork, a necessary territorialization of “life.”

Bio: James Dutton completed his PhD at the University of New South Wales, Sydney, Australia in 2018. His work on literature and critical theory has appeared in the journals *Textual Practice* and *Angelaki*, and he has presented papers at the conferences of the Société d’Études Modernistes and the *Derrida Today* journal, among others.

Name: Jan Jagodzinski

Paper title: Art and Design Research into the Cosmological Imaginary for a New Earth: Biomimesis, Biosensing and BioArt

Abstract: This presentation develops the contemporary practices in both art and design by (what I name as) “posthuman cosmic artisans,” a conceptual personae for those artists and designers whom I identify as working within the problematic of the Anthropocene in the ‘now here’ of the capitalist
world order. The question: “What can be Done?” in this late hour of a ‘sun’ setting over our species is a difficult one. Deleuze and Guattari in A Thousand Plateaus called for a New Earth and referred to the ‘cosmic artisan’ as someone sensitive to the affordances of ‘matter’, overcoming Aristotelian hylomorphism. But, what can this mean in the context of our contemporary ecological crisis? While the hope seems rather dim to any easy solution, hope is needed despite the failed attempts of the global community to come to any strong and binding consensus concerning climate change.

Cosmology, for Deleuze and Guattari, it should be recalled, does not point out up into the stars, but rather down to the Earth, perhaps through a ‘holographic sensibility’ where at the quantum levels the glimpse of dark matter confirms how little is known. It is my contention that there are three areas of artistic intervention and design by a thin layer of artists and designers who are ‘deterritorializing’ the Earth by paying attention to the cosmological dynamics of matter. Biomimesis, biosensing and bioart present three directions where artists and design researchers are speculatively ‘venturing’ ways for our species to better grasp the assemblages we have with nonhuman (organic and inorganic) and the inhuman (artificial intelligence, ‘smart’ technologies). I present several examples of each to make my case.

Bio: Jan Jagodzinski is a Professor in the Department of Secondary Education, University of Alberta in Edmonton, where he teaches visual art and media education and curricular issues in relation to postmodern concerns of gender politics, cultural studies, and media. He is a founding member of the Caucus on Social Theory in Art Education, past editor of The Journal of Social Theory in Art Education, past president of SIG Media, Culture and Curriculum, Editorial Board Member for Psychoanalysis, Culture & Society, Advisory Board for Journal of Lacanian Studies, a.o.; Co-series editor of Pedagogy, Psychoanalysis, Transformation. He authored Youth Fantasies: The Perverse Landscape of the Media; Musical Fantasies: A Lacanian Approach; Television and Youth: Televised Paranoia; The Deconstruction of the Oral Eye: Art and Its Education in an Era of Designer Capitalism; Arts Based Research: A Critique and Proposal; Misreading Postmodern Antigone: Marco Bellochio’s Devil in the Flesh (Diavolo in Corpo), a.o.

Name: Jane Newland

Paper title: From stuttering and howl-words to nonsense and the zeroth voice: reading voice in children’s literature through Deleuze.

Abstract: Traditional approaches to voice in children’s literature attempt to position the child within ideological discourses and focus on the creation or silencing of the child’s voice. In this paper, however, I consider the child in children’s literature which succeeds in minorising language, in carving out a foreign language within language and making it stutter. I turn to Lewis Carroll’s Alice in both Alice’s Adventures in Wonderland and Through the Looking-Glass and What Alice found there: in these texts, Alice is acutely aware of the majoritarian requirements for language, but in her ambitions to demonstrate her knowledge, she succeeds in creating her own style and making language stutter. I go on to contrast Alice’s surface use of language to the eponymous Devil from James Joyce’s The Cat and the Devil whose use of language is more guttural. This paper then considers the surfaces on which sense is created in Carroll’s texts, before moving on to analyse the figure of Humpty Dumpty who claims famously to master meaning and who, with his use of esoteric and portmanteau words, succeeds in pushing language through its fragile surface of sense to its outside. I conclude this paper by advocating for the zeroth voice: a voice called out of the reading of texts which forms at the zero point of thought, as (non)sense is created.

Bio: Jane Newland is Associate Professor of French at Wilfrid Laurier University in Canada. She is currently finishing a monograph entitled Deleuzian Readings of Children’s Literature: on a witch’s
broom focusing on the children’s texts written by authors who fascinated Deleuze. She has published articles in journals such as Modern and Contemporary France, French Cultural Studies, International Research in Children’s Literature and Jeunesse: young people, texts, cultures.

Name: Janell Watson

Paper title: Machines, Triangles, and Trees: Institutional Modularity in the University

Abstract: Although Guattari’s early essay “Machine and Structure” celebrates the heterogeneous machine over homogenizing structures, his abstract machines and desiring machines were inspired by two structures: Chomsky’s trees and Lacan’s triangles, respectively. As he practiced institutional analysis in his early writing, Guattari found homogenizing structures alongside heterogeneous machinery throughout institutions like schools, established political parties, government administration, or psychiatric hospitals. In A Thousand Plateaus, he and Deleuze introduce the rhizome as a manifestations of machinic complexity, while the continue to highlight the intertwined coexistence of heterogeneity and homogenization: they explain that a complex rhizome can sprout from any point on a structuralist tree, while a tree can emerge from any tendril of a rhizome. These machine-structure and rhizome-tree interfaces later manifest as chaosmosis, the precarious edge between order and chaos, the site of invention, creativity, and existential joy. In this essay, I revisit Guattari’s early practices of institutional analysis with the help of the concepts he later developed in collaboration with Deleuze. Describing the modern US university as a modular assemblage of machines, triangles, and trees, I argue that liberatory, creative, and joyous education can only thrive when it manages to balance on the chaotic edge between machine and structure, rhizome and tree, assemblage and triangle.

Bio: Janell Watson is Professor of French and chair of Modern and Classical Languages and Literatures at Virginia Tech, USA. She is author of Literature and Material Culture from Balzac to Proust (Cambridge) and Guattari’s Diagrammatic Thought (Continuum) and a co-author of The Deleuze and Guattari Dictionary (Bloomsbury). She serves as editor of the minnesota review: a journal of creative and critical writing (Duke).

Name: Jean Hillier and Jonathan Metzger

Paper title: Towns within Towns: From incompossibility to inclusive disjunction in urban spatial planning

Abstract: Urban spatial planning practice requires a belief in the future. Gridding a transcendent plane of organisation, planning’s arborescent structure codes striated space through disjunctive syntheses in which perceived incompossibilities are removed by exclusion (either/or). Using an example of suburban development at the Perth urban fringe in Australia, where humans frequently encounter mosquitoes and other ‘bugs’, we suggest that planners effectively play dice in Deleuzian ‘normal games’, in which certain beings (especially bugs) tend to lose, their existence being deemed incompossible with human habitation of suburbia. Yet, the multiplicity of encounters, foldings, conjunctions and disjunctions of humans and the more-than-human cannot be predicted. Planning practices operate in a multiplicity of possible worlds in which codings, rules, ideals and conduct are inevitably transient. Regarding worlds as divergent, rather than as incompossible, opens up opportunities for inclusive, rather than exclusive, disjunctive syntheses which affirm the disjoined terms without excluding one from the other (either ... or ... or) (Deleuze and Guattari, 1984). Divergence is no longer a principle of exclusion and disjunction no longer a means of separation.
‘There is always another town within the town’ (Deleuze, 2004: 198). The synthesis of Deleuze’s and Guattari’s thought regarding in/compossibles or disjunctive syntheses enables us to argue that planning practices could be otherwise. We engage their concept of milieu to suggest that a milieu-based planning approach could recognise a more full play of forces and their co-constitutive, complex relationalities: a copoiesis in which bodies might live together differently with intersecting processes of becoming.

**Bio:** Jean Hillier, RMIT University and Jonathan Metzger, KTH Stockholm.

Jean Hillier is Emeritus Professor of Sustainability and Urban Planning at RMIT University, Melbourne, Australia. Her research interests lie in the application of Deleuze and Guattari’s ideas to issues of poststructural planning theory and methodology for strategic practice in conditions of uncertainty, planning with non-human animals, and problematisation of cultural heritage practices in spatial planning. Recent publications include *Connections: exploring contemporary planning theory and practice* with Patsy Healey (2015), edited with Jonathan Metzger; *Deleuze and Guattari for Planners* (2013), with Gareth Abrahams; 'Is extermination to be the legacy of Mary Gilbert’s cat?', with Jason Byrne in *Organization* (2016); 'Make kin, not cities! Multispecies entanglements and ‘becoming-world’ in planning theory', with Diana MacCallum, Wendy Steele, Donna Houston and Jason Byrne in *Planning Theory* (2017); ‘No Place To Go? Management of Non-Human Animal Overflows in Australia’, *European Management Journal* (2017).

Jonathan Metzger is an Associate Professor at the Department of Urban Planning and Environment at KTH Royal Institute of Technology in Stockholm. Most of his research deals with decision-making concerning complex environmental issues – often (but not exclusively) with a focus on urban and regional policy and politics. In his work he relates to, and finds inspiration in research debates within the subject areas of Planning Studies, Human Geography, Science and Technology Studies and Organizational Studies. He has published internationally on topics such as sustainable urban development, planning theory & methodology and ethnographic studies of planning and policy practice. Some of his recent books are the edited volumes *Sustainable Stockholm: Exploring urban sustainability in Europe’s greenest city* (Routledge, 2013), *Planning Against the Political* (Routledge, 2014), *Connections* (Ashgate, 2015) and *Deleuze and the City* (Edinburgh University Press, 2016).

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**Name:** Jennifer Faucher  
**Paper title:** Power Dynamics and the Picaresque  
**Abstract:** Power structures have always been synonymous with humanity and social hierarchies have established themselves in the forms of ruling classes. As a result of these oppressive systems, identities become polarized and split into “Us and Other” binaries. This is particularly true of 17th century Spain where hegemony (The king, the Church and the aristocracy) and purity of blood policies (that is to say, an ability to prove a long-standing Christian only lineage) bolstered not only a source of family pride and honour but could also determine one’s future or lack thereof. In response to this oppressive climate, several authors reacted by creating characters and texts steeped in satire and irony that challenged rigid power structures and preposterous racial policies. One of the most memorable of these characters is the *picaro*, or the rogue, a poor, marginalized and lowly wanderer who, viewed through the framework of Deleuze and Guattari’s becoming minoritarian, manages to deform and destabilize the dominant discourse by undermining existing power dynamics. The *picaro* achieves this through acute observations of his/her surroundings, exposing the emptiness and absurdity behind identity-based hierarchies and a large state apparatus at the height of excess and absolutism. It is the exteriority of the *picaro* that allows the character the freedom to upset the
balance of power through nomadic thought. In other words, the picaro is a war machine without war as its object. Instead, he/she erodes state ideology by infecting it in a rhizomatic way (through deterritorialisation and reterritorialization) with his/her own counter ideology.

Bio: Jennifer Faucher is a third-year PhD student enrolled in the INDI program at Concordia University in Montreal, Quebec, Canada, and studying under the supervision of Hispanic Golden Age Scholar Dr. Brad Nelson. She obtained her BA in Spanish Literature and Cultures from Concordia University, followed by an MA in Hispanic Studies from McGill University. She currently works as a research and teaching assistant on a variety of projects at Concordia University. She has also worked as a lecturer teaching Spanish language and Spanish Golden Age Literature courses at McGill and Concordia Universities. Her research interests focus on finding new ways to apply Deleuze and Guattarri’s critical theory to 16th and 17th Spanish Golden Age literature in general and more particularly examining how the picaresque genre fits within this optic.

Name: Jernej Kaluža

Paper title: Thinking Habit or Habit That Thinks?

Abstract: Even if Deleuze himself did not use the concept of habit very often in his writings, it is not a coincidence that the revival of the interest in the problematic of habit in contemporary theory is often inspired exactly by his philosophy. As we will argue, Deleuze tries to establish a thought that is able to think its habit of thinking. How to think, therefore, the habit of thinking inside this same thought, if we take into consideration that the main effect of the principle of habit (as interpreted by Samuel Butler or Félix Ravaisson for example) is precisely the absence of conscious thought? That can bring us to a pessimistic conclusion that thought could not, by definition, be able to think its own habit. We will argue that this is not true in all cases. A thought, that is able to think its own habit, is exactly a thought that achieves Deleuze’s ideal of thought that is immanent to itself. As Ian Buchanan argues, “what Deleuze is searching for in all his books /…/, is a philosophy /…/ capable of articulating its own evolution from the time of the primordial ooze on, for it is only in this way that it can adequately account for its own possibility /…/.” A similar characterization of Deleuze’s philosophy could also be found in Michael Beistegui interpretation: we have to think the unthought of thought that is “the source of thought from which the thinker’s thought unfolds.” In the proposed paper we will give particular emphasis on the implicit role of habit in the collective works of Deleuze and Guattari, seen especially in the accordance between desire- and social-production from Anti-Oedipus.

Bio: Jernej Kaluža holds a PhD in Philosophy. He successfully defended his PhD thesis (‘The Concept of Habit in Gilles Deleuze’s Philosophy’) in May 2017 at the Department of Philosophy at the Faculty of Arts in Ljubljana. His professional research interests are mainly focused on three fields:

1.) contemporary theory in general, especially Marxism, critical theory and (post)structuralism

2.) media, journalism, and pop-culture.

3.) history of philosophy

He was a researcher at Nova Revija Institute in Ljubljana and an editor-in-chief of Ljubljana’s alternative radio station, Radio Študent. He was part of the team, that translated Anti-Oedipus into the Slovenian language.

Name: Jernej Markelj
**Paper title:** Deleuze and Guattari’s Other Contagion(s): Virality Beyond the Influence of Gabriel Tarde

**Abstract:** In my paper I analyse theories of contagion in Deleuze and Guattari’s work through sources other than the work of Gabriel Tarde. The influence of Tarde, the great thinker of contagion, on Deleuze’s own work as well as his work with Guattari is well documented. Éric Alliez proposes that *Difference and Repetition* is profoundly Tardean, and that while absent from *Anti-Oedipus*, there is a strong presence of Tarde in *A Thousand Plateaus*. Instead of drawing on Tarde’s concepts of imitation and invention, my paper seeks to theorise contagion through Nietzsche and Spinoza, and Deleuze’s engagement with them. Firstly, I pick up on Deleuze and Guattari’s claim from *Anti-Oedipus* suggesting that in psychoanalysis ‘depression and guilt [are] used as a means of contagion’ and trace it back to Nietzsche. In *Nietzsche and Philosophy* Deleuze offers a reading of Nietzsche’s conflict between masters and slaves, the primordial battle that fundamentally determined the development of humanity. For Deleuze, the feeble slaves triumph over the powerful masters not by forming ‘a force greater than that of the strong’, but rather by means of ‘the power of their contagion’. By engaging with Deleuze’s analysis of herd instinct and pity, I flesh out the principles according to which the power of contagion operates. Secondly, I substantiate these principles by mobilising Spinoza, who in *Ethics* provides an analysis of economy of affective imitation. Building on his conceptualisation of automatisms through which affects circulate, I additionally explicate the involuntary transmission of affect that underlies the process of contagion.

**Bio:** I am an AHRC-funded doctoral researcher in Critical and Cultural Theory based at Cardiff University. My research focuses on different theories of libidinal materialism (as conceptualised by Spinoza, Nietzsche, Freud, Deleuze & Guattari etc.) through which I explore political and ethical aspects of contagion, addiction and other affective phenomena. I am co-supervised by Peter R. Sedgwick (Cardiff University) and Jussi Parikka (University of Southampton), who oversee my work within the South West and Wales Doctoral Training Partnership.

Name: Jim Davies

**Paper title:** Analytic philosophy and Deleuze: exploring the broken link

**Abstract:** Analytic philosophy and Deleuze: exploring the broken link

Alfred North Whitehead was acknowledged by Deleuze as ‘the last great Anglo-American philosopher before Wittgenstein’s disciples spread their misty confusion, sufficiency, and terror’. He pointed out that for Whitehead: ‘Everything is event, for the third time [after the Stoics and Leibniz], the cry reverberates with Whitehead: Everything is event’. Deleuze built on the event based ontology and Heraclitean process philosophy provided by Whitehead. However, it is only recently through the work of Isabelle Stengers that Deleuzians have become more fully aware of the importance of Whitehead in shaping Deleuze’s thought and the link that has been established between them.

Together with Bertrand Russell over a period of thirteen years Alfred North Whitehead composed *Principia Mathematica*, which is still regarded as the bible of analytic philosophy. Prior to and throughout this 13 year period Whitehead not only contributed massively to the mathematical underpinnings of analytic philosophy but simultaneously developed the process philosophy which eventually culminated in *Process and Reality*. Willard van Quine pointed out, to little effect, that Whitehead had established in *Principia Mathematica* the missing metaphysical underpinnings of the movement. It would seem evident that a bridge between Deleuze’s philosophy of difference and becomings had been firmly established by Whitehead and the analytic philosophy of which he was
the joint author. Regrettably this is not the case. Quite astonishingly his pioneering efforts resulted in his summary exclusion from the movement.

In this paper I want to briefly examine the skulduggery which resulted in his expulsion from the analytic philosophy movement and the resultant harm that this has inflicted on analytic philosophy to this very day. As Deleuze put it, not for the first time a great philosopher was assassinated by his peers, as Russell’s revered tutor, colleague, associate worker and long-time friend became for him and his acolytes ‘persona non grata’, a controversial figure and a liability who had to be dispensed with in order to preserve analytic philosophy in Russell’s and G.E. Moore’s image.

Bio: Currently I am about to complete a PhD at Dundee University. It is entitled ‘Three analytic philosophy of mind debates and a Deleuzian intervention: Folk Psychology, Personal Identity and Free Will’. I hold a PhD from the University of Leeds completed in 2006. It was entitled: ‘A reading of selected writings of James Joyce in relation to the works of Gilles Deleuze (and Félix Guattari)’.

Name: Joel Hietanen

Paper title: Ubiquitous technologies and the obliteration of signifying semiotics

Abstract: Guattari’s a-signifying semiotics gives us a framework for thinking the excesses of affect in every event. Typically written as a dualism in opposition to representational semiotics that signify meaning, a-signification foregrounds the background reverberations, the whispers of ghosts, the shadow of the net, the medium itself as the haunting message that forms the very conditions of subjectivation. A-signification is thus not about meaning, but rather marks an excess that oozes through the unconscious.

While the veneer of signifying semiotics protected our fragile subjectivity by recuperating a human agency from the machinic flows of inhuman desiring, recent events point towards a further decoding of the dualism between the a-signifying and the signifying. In ever-increasing automation and further decoding of the socius, AI and advanced algorithms increasingly bypass signification. For example, Amazon is busy at work to develop ‘anticipatory shipping’ that promises to deliver products to hubs close to customers based on predictive algorithms. Not needing direct inputs by a ‘user’, they act on their own through indefinite combinations of dividual data. As such, even the representational alibi of consumer choice increasingly evaporates, echoing D+G’s anticipation of capitalism that is increasingly unashamed of its production of decoded flows in a digitally modulated brain-city that ‘replaces the eye of nature’. Foregoing meaning, semiotic interactions in capitalist consumption dissipate, leaving an intensification of machinic relations doing consumption for us with humans as ‘the limbs of the machine’. Semiocapitalism ramps up to severe its connections to any human content.

Bio: The project is co-authored with Oscar Ahlberg (Uppsala University, Uppsala, Sweden), Eric J. Arnould (Aalto University School of Business, Helsinki, Finland), and Henri Virta (independent researcher, Helsinki, Finland).

Corresponding author bio: Joel Hietanen is associate professor at University of Helsinki, Centre for Consumer Society Research. His Deleuzoguattarian interests have led him to publish various studies on the expressive aesthetics of videography, semiocapitalism, and desire that desires its own repression in technologically mediated capitalism.

Name: Joff P.N. Bradley
Paper title: On Stiegler’s use and misuse of Deleuze’s concepts

Abstract: The paper has two main goals. The first is to summarise and question Bernard Stiegler’s use and misuse of Deleuze’s concepts such as invention, control, dividual, machine and quasi-causality. I will be examining Stiegler’s provocative claims that: 1) Deleuze thinks resistance rather than invention; 2) Deleuze has no concept of technology and therefore cannot account for the post-industrial revolution world. Because of the latter Stiegler insists Deleuze does not enable us to think the relation of desire and technics. Second, I will hone in Deleuze’s notion of quasi-cause, which is introduced at the beginning of The Logic of Sense. Here I am interested in explaining how the concept functions in terms of the coming of the unforeseeable, the incalculable, the singular, the New as such. I will differentiate Deleuze’s sense of “transcendental causality” from Stiegler’s interpretation of “quasi-cause” as a possible “way out of ‘material’ causality,” which Stiegler reads in terms of negentropic bifurcation, the unanticipatable event, or singularity as such. I will be examining how successful Stiegler is to reinterpret Deleuze’s original sense of the quasi-cause.

Bio: Joff P.N. Bradley is Associate Professor in the Faculty of Foreign Languages at Teikyo University in Tokyo, Japan. He is the co-author of Deleuze and Buddhism with Dr. Tony See and co-writer of A Pedagogy of Cinema with David R. Cole. He has co-edited Educational Philosophy and New French Thought and his latest work entitled Principles of Transversality in Globalization and Education with the same author. He is a member of the New Tokyo Group in Japan, a committed group of language scholars working on critical pedagogy projects in the nation’s capital and beyond.

Name: Joff P.N. Bradley

Paper title: Still life and Japanese thought: A heretical reading of Deleuze’s Ozu

Abstract: In this heretical interpretation of Deleuze I am asking whether his reading of Japanese filmmaker 小津安二郎/Yasujirō Ozu will stand the test of time. In this presentation, I want to contest Deleuze’s formalistic reading of Ozu’s work that one finds in Cinema 2: The Time-Image. In the first part, I will focus on the interpretation of “still life,” contemplation and the distinction between empty/full. Contra Deleuze, I shall argue there is a need “to call on a transcendence,” to call on Japanese or Buddhist thought itself if we are to understand the meaning of Ozu’s oeuvre (re-Donald Keane). In the second part, I address the examples of social criticism (e.g. 秋刀魚の味/An Autumn Afternoon) that one can find aplenty in Ozu’s work and explain how these trouble Deleuze’s formalism of empty space/any-space-whatever. In the third part, I look at Kaze no naka no mendori (Hen in the Wind) (1948) and consider this anomalous work through the Japanese writer 坂口安吾/Sakaguchi Ango and his interpretation of post-war decadence. Hen in the Wind seems to be graspable in terms of Ango’s theory of decadence, that is, how the loss of entrenched values in the aftermath of the Second World War results in the honorable Japanese wife turning to prostitution. As Ozu seems to be close to the Buraiha School during this period this again seems to trouble Deleuze’s reading of pure and direct images of time. In the fourth part, I look at the concepts of nothingness (無/Mu), gap or space (間/Ma), betweenness (間柄/aidagara) in Japanese thought and ask how these concepts might inform a new interpretation of Ozu and Deleuze as quintessential “thinkers” of interbeing.

Bio: Joff P.N. Bradley is Associate Professor in the Faculty of Foreign Languages at Teikyo University in Tokyo, Japan. He is the co-author of Deleuze and Buddhism with Tony See and co-writer of A Pedagogy of Cinema with David R. Cole. He has co-edited Educational Philosophy and New French Thought and his latest work Principles of Transversality in Globalization and Education with the same author. He is a member of the New Tokyo Group in Japan, a committed group of language scholars working on critical pedagogy projects in the nation’s capital and beyond.
**Name:** José Ezcurdia Corona  
**Paper title:** The Renaissance in Deleuzian thought  
**Abstract:** Deleuze is a philosopher whose philosophy is nourished by several sources, most notably, Spinoza, Nietzsche and Bergson. Nevertheless, it would be unjust to state that these three authors represent the only vein that Deleuze incorporates into his philosophy. For example, Lucretius’ atomic theory, Duns Scotus’ “haecceity” and “univocity,” and Artaud’s notion of a BwO are without a doubt important themes which Deleuze uses to give consistency to his philosophical views.  
Deleuze’s view of the philosophy of the Renaissance sits squarely in this context. At different times in his work, Deleuze turns his attention to the Renaissance as an extraordinary milestone without which it would be impossible not only to recover the key authors who inspire his thinking but also the significance of his philosophy, which is primarily characterized by renewing a tradition which we call vitalist, materialist, and immanentist, which strives to dismantle the metaphysics of sameness and transcendence. In Renaissance philosophy, Deleuze finds a striking tendency to criticize and radicalize the neo-Platonic notion of emanation. The result of this tendency is the establishment of an immanentist conception of “the real,” which is crucial to the subsequent articulation of both his own philosophy and that of Spinoza. In the Renaissance, the pair of terms explicatio and complicatio serves as the foundation of an immanentist and expressive conception of “the real,” in which the One is not a transcendent principle of the multiple, but rather, unity is expressed and developed within multiplicity, and multiplicity itself encompasses and is constituted as the affirmation and determination of unity itself.  
**Bio:** José Ezcurdia Corona has a PhD in Philosophy by the University of Barcelona. He obtained his bachelors and masters degree from the National Autonomous University of Mexico (UNAM). His areas of interest are the philosophical vitalism and philosophy for children. He has published various articles in books and specialized reviews like “Time and Love in Bergson’s Philosophy” and “Body, Intuition and Difference in Deleuze’s Philosophy.” He is a member of the National Researchers System (Conacyt), he is also a researcher of the Regional Center of Multidisciplinary Research (CRIM - UNAM) and a professor of the courses of “Metaphysics” and “Problems of Metaphysics and Ontology” of the Philosophy and Literature college of UNAM.

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**Name:** Jurate Baranova  
**Paper title:** Style and/or/as transversality: how is possible unity of different arts?  
**Abstract:** In the second edition of the book *Proust and Signs*, Deleuze later added the chapter, ‘The Literary Machine’, which includes also the topic of style. Deleuze repeats the questions which were important also for Proust and which were raised in this book as well: “What constitutes the unity of a work? What makes us ‘communicate’ with a work? What constitutes the unity of art, if there is such a thing?” (Deleuze 2000: 163). How can one find the navigator through different parts of art, the seven different parts of the novel *In Search of Lost Time*? The notion of style was supposed by Deleuze as a provisional hypothesis: maybe mainly the style gives unity to different parts and – as we may conclude – to different arts. From this point of view Proust discussed the problem of unity in the literary works of Balzac. But it appeared that mainly Balzac has no style. What does it mean, then, this lack of style of Balzac? Deleuze is quoting Proust, who says that “style does not suggest, does not reflect: it explains, explicates.” In the different parts of *In the Search of Lost Time* Deleuze discerned also all the elements of a style-to-come that does not exist, the same as Proust discerned...
in Balzac’s writings and concluded that Proust has no style as well. But mainly Deleuze takes this absence of style as an inspired power of a new literature. Proust, as Balzac, explicates with images. This non-style or explicative style produces partial objects, effects of resonance and forced movements. “This production in the pure state is what we find in art, painting, literature, or music, above all music,” Deleuze concludes (Deleuze 2000: 167). It seems that in this particular work Deleuze takes the concept of style and non-style elaborated by Proust and concludes that “it is not style that guarantees unity – because style must receive its unity from elsewhere” (Deleuze 2000: 167). So Deleuze exchanges the concept of style for the concept of transversality, suggested, as he mentioned himself in Negotiations by Guattari. Transversality means the formal structure of work which engenders communication between different parts of the sentence, one sentence and the whole book, communication with the other works of the same artist and with the public. This dimension of transversality, according to Deleuze, allows for accepting the unity and totality as established for themselves, “without unifying or totalizing objects or subjects.” Mainly transversality allows the dimension of the narrator’s time to enter into the work of art at every part and at every moment.


**Name:** Kai Denker

**Paper title:** Critical Algorithm Studies Deleuzian Style

**Abstract:** The critical examination of technology has long since reached information technology as well. While criticism of computer technology is probably as old as it is itself, attention has shifted more and more to algorithms, understood as building blocks of information technology systems. Constantly, new terms, approaches, and frameworks are proposed from various sides in order to examine the role and effects of algorithms on social processes, thinking or even political systems. However, the problem of which theoretical approaches can be used to skillfully pose the problem becomes increasingly acute. There is apparently only agreement that one has to open the black box called “algorithm,” but that not computer science is to provide us with suitable answers.

Deleuze has said almost nothing about all this: Computer technology comes up only marginally and in a global, negative perspective. And a critical examination of algorithms and their non-technological effects was not yet on the agenda. Nevertheless, references to cybernetics already permeate Difference and Repetition. These references allow for a “Deleuzian” critique of algorithms: In my contribution, I will pursue this trace with an emphasis on Deleuze’s philosophy of time. This results in a double parallelization to Kant’s concept of synthesis as well as to intensity, which is connected with a concept of information via entropy. I would then like to enter a discussion of whether these considerations can lead to a continuity to Deleuze’s later critique of technology and—if so—whether we can still learn from it for today’s critique of algorithms.
Bio: Kai Denker studied Computer Science (Diploma in 2009) and Philosophy and History (Magister degree in 2009) at the University of Technology (TU) in Darmstadt, Germany. Here he finished his doctorate with a thesis on mathematizability with Deleuze (2018, to be published). After a position in an organizational development project in the field of interdisciplinary teaching at TU Darmstadt, he now heads the project "Parallel Structures, Activity Forms and User Behavior in Darknets (PANDA)—an interdisciplinary project for Darknet research. In addition to his interest in Deleuze, he researches cyberwar, questions of applied IT security and civil security research, as well as language philosophy.

Name: Karen Parham

Paper title: Guattari’s Ecosophy as a Positive Metaphysics of Nature and Self

Abstract: The purpose of this paper is to promote Deleuze and Guattari as leading twenty-first century ecological thinkers. I will be arguing that Deleuze and Guattari, as ecologically-minded philosophers, offer a positive metaphysics of nature and subjectivity that is not confined to ‘state thought’ which other environmental philosophies are prone to. I will be investigating the idea of ecosophy from Guattari’s The Three Ecologies and related concepts from other works by both Deleuze and Guattari (predominantly Anti-Oedipus and A Thousand Plateaus). Each of the three ecologies will be examined. The mental ecology will be explained in terms of what both Deleuze and Guattari understand as the subject. Social ecology involves a clarification of what Deleuze’s and Guattari’s relationship is towards capitalism. Environmental ecology requires an examination of their understanding of Nature. I will be comparing Guattari’s ecosophy to that of Arne Naess, the founder of deep ecology, highlighting the fact that despite some overlap, Deleuze and Guattari provide a more consistent and creative approach towards the future of the planet.

Bio: Currently, I am a lecturer in Philosophy at Leamington Spa College, part of Warwickshire College Group. I have been teaching Philosophy in FE for 12 years. I completed my PhD in 2005 in Dutch Studies and Philosophy at the University of Hull examining the mysticism of Jan van Ruusbroec (a Flemish mystic) from a functionalist perspective. I recently completed an additional Masters in European Philosophy at University of Wales Trinity St. David, Lampeter for pleasure. For my dissertation, I focused on the works of Deleuze and Guattari. This paper is the product of these studies.

Name: Katarina Andjelkovic

Paper title: Dark Deleuze: Architecture + Life + Death

Abstract: This presentation analyses architecture as ‘epitomizing Life’ by identifying the mechanism of life & death in the philosophy of Gilles Deleuze and in Adolf Loos’ architectural design. Many famous architects epitomize ‘Life’ through the design of their buildings. For example, in a departure from austere objectiveness of the modern movement to design his house for the dancer Josephine Baker (1928), Adolf Loos constructed a pastiche of narratives that relate his architecture to sensuality, voyeurism, pleasure and a site of imagination. As evidenced in the character of the most of his designs, it is not rare that critics claim purely objective attempts to shape formal characteristics of Baker’s house. Maybe this confusion partly comes from the impossibility to separate the idea of the house for the famous dancer and the dancer herself. In other words, critics might be unable to detach the dichotomy contained in what is ‘alive’ and what is ‘non-living’. To identify this dichotomy, I started looking at a drawing and a building, which share common traits:
seductive character that epitomizes ‘Life’ through the theme of pleasures and the internal articulation of their works, each in their own medium. By juxtaposing emotionally charged architectural design process with a sensual art gesture of a drawing from ‘Life’, Loos’ work can be contextualized as ‘Epitomizing Life’. As in his uncanny image of Baker’s house that transforms a ‘living body’ of a woman into an inanimate form of a building, the ‘life drawing’ process operates in an opposite direction: to bring ‘Life’ to the ‘inanimate form’ of the drawing. On the other hand, the philosophy of Gilles Deleuze is devoted to affirmative vitalism with an emphasis on life and joy. Nonetheless Deleuze’s final work discloses the opposite direction of his thought: that the so-called search for happiness in our living world is strongly connected to rethinking ‘ways to die’. Analysing their dialectic presentations and operations, conditions have been created for connecting Deleuze’s approach to life with Loos’ approach to architectural design. The hypothesis is that Deleuze’s philosophy not only epitomizes death, but also contribute to reveal the non-living artefact, such as architecture, as a subject of identifying what is ‘alive’ in matter. I will examine how Loos’ ‘mechanism of animating matter’ in architecture as the ‘Epitomizing Life’ can be related to Deleuze’s affirmative vitalism as the ‘Epitomizing Death’.

Bio: With a Ph.D., M.Arch.Eng., Katarina Andjelkovic, Atelier AG Andjelkovic is a theorist, practicing architect, researcher and a painter. She served as a Visiting Professor, Chair of Creative Architecture at University of Oklahoma, Institute of Form Theory and History in Oslo, Institute of Urbanism and Landscape in Oslo, University of Belgrade. She lectures internationally at conferences in modern aesthetics of architecture, film-philosophy, art history, media, drawing, performance, visual culture: in Europe, UK, North America and Canada. Katarina has published her research widely in international journals (Web of Science) and won numerous awards for her architecture design and urban design competitions. She is a full author of the Preliminary Architectural Design of the National project supported by the Government RoS. She won the Belgrade Chamber of Commerce Award for Best Master Thesis defended at Universities in Serbia in all disciplines (2009). Katarina has published two monographs: Time-Based Regimes of Architectural Representation and Design. Cinematic Constructs (Belgrade: Orion Art 2017) and Cinematic Architectural Design Practice. Epistemological, Methodological and Theoretical Foundations (Belgrade: Orion Art 2019), an upcoming book chapter and several journal articles with Intellect UK.

Name: Keith Robinson

Paper title: Thinking with ‘And’: Deleuze, Guattari and Process

Abstract: In his Deleuze: A Philosophy of the Event (2012, Edinburgh University Press) Francois Zourabichvili has claimed that “there is no ontology of Deleuze” (36) and has argued that “if there is an orientation of the philosophy of Deleuze, this is it: the extinction of the term ‘being’ and therefore of ontology” (37, italics in text). Although we agree that Deleuze does aim to “substitute the And for IS” this doesn’t ‘therefore’ eliminate ontology or metaphysics. In elaborating on the ‘no ontology’ claim Zourabichvili interprets this to mean that there is no metaphysical discourse in the ‘vulgar sense’, that is, a discourse that would tell us “what there is of reality.” This is the case for Zourabichvili because Deleuze has taken the Kantian ‘critical turn’. In contrast, we think that it is precisely because of the transformations that Deleuze carries out on the Kantian transcendental that he is still able to make both metaphysical and ontological claims about reality, claims that are best situated I would argue within a process philosophy. In Deleuze’s collaborations with Guattari one way this gets worked out is in terms of a “thinking with And.” In this paper I will give an account of Deleuze and Guattari’s thinking with ‘And’ and the new logic of relations that underpins it as one aspect of their process philosophy.
Bio: Kenneth Surin

Paper title: What is Becoming-Animal? The Politics of Deleuze and Guattari’s ‘Strange Notion’

Abstract: The concept of ‘becoming-animal’, used by Deleuze and Guattari, is much less controversial than their related concept of ‘becoming-woman’, but its character and status as a philosopheme is just as puzzling to many, even those who are well-disposed to the ideas of Deleuze and Guattari. ‘Becoming-animal’ is part of a constellation of terms – ‘becoming-molecular’, ‘becoming-imperceptible’, ‘becoming-revolutionary’, ‘becoming minor’ – used by Deleuze and Guattari to designate the situation of being analytically, as opposed to numerically, in the minority. Hence, while ‘becoming-molecular’ is analytically minoritarian, its opposite is the already majoritarian ‘being molar’; ‘becoming-imperceptible’ is counterpoised to the analytically majoritarian ‘being rendered visible by the regimes of the State’; ‘becoming-revolutionary’ is pitted against the State’s desire to leave things fundamentally unchanged; and ‘becoming minor’ is opposed by all the majoritarian orders. Where Deleuze and Guattari are concerned ‘everyone has to become-woman’, even women. (A Thousand Plateaus, p. 292). Correlatively, ‘everyone has to become-animal’, even animals…’. But what can possibly be meant by this?

As we just saw, Deleuze and Guattari view the status of animals and women, et alia, as being analytically minoritarian, so that women, even if they were in, say, in an American college sorority, would belong to the analytically-minoritarian (the ‘majority’ being constitutively ‘male, white, bourgeois, and Christian’). This essay will deal with three issues: (i) animals, while they may be male, are hardly ‘white, bourgeois, and Christian’, so in what sense are they analytically minoritarian?; (ii) for Deleuze and Guattari, it is clearly the human identification with the animal that is the issue (Freud’s wolf-man, Kafka’s beetle-man Gregor Samsa, amongst others), but what is their theorization of this ‘deviant’ identification? (or is ‘identification’ the right way to go about theorizing the connectivities between animal and human); and (iii) a crucial consideration is their theory of the minority, which is based not on a concept of difference and otherness (this being the core of American identity theory), but on the category of the Same (‘I want everything to be the Same as me’, as opposed to the very different logic of desire involved in the theory of difference, i.e. ‘I must abject you because you can never have anything in common with me’).

Bio: Kenneth Surin is Professor Emeritus of critical theory at Duke University. In addition to four books, he has published over 150 articles and book chapters on political economy, political philosophy, French and German philosophy, the philosophy of art, the philosophy of education, sports and philosophy, the philosophy of literature, and cultural anthropology. His collected essays on Deleuze and Guattari, On Deleuze and Guattari: Selected Writings (Bloomsbury Press, autumn 2019), is forthcoming.

Name: Kosaku Tozawa

Paper title: The question of freedom as the power of pure thought in Cinéma

Abstract: Apparently, the freedom of choice or the arbitrary choice are not appropriate to Gilles Deleuze’s philosophy. A “transcendental” possibility of the affirmative choice is however the common topic through two volumes of Cinéma.
In the book which consists of L’image-mouvement and L’image-temps, Deleuze classifies cinematographic images in respect to the transition from the former system of images to the latter system, by following chronologically the history of cinema. This attempt is initially supported by his four comments about Henri Bergson’s *Matière et mémoire*. In the second commentary, he explains the moment of the organism’s choice by the indeterminacy as limitation or deduction, i.e. the “interval,” based on the fundamental mechanism of the living. There is equality "the action = perception" and Deleuze calls it “le schème sensori-moteur” (see *Cinéma 1*, pp. 93-95). It is also a Bergsonian freedom, but is not the arbitrary choice. While accepting this discussion, Deleuze nevertheless affirms the freedom of choice as the act of “choose the choice itself.” This type of choice means an affirmative possibility of which we can think only when all possibilities to choose are exhausted. He repeats the discussion of “the choice of choice” in the two volumes of *Cinéma*: at the level of “l’image-affection” on the one hand, of pure thought on the other.

The aim of this presentation is therefore to highlight the moment of freedom as the power of pure thought through the question of choice which is located at the crossroads of L’image-mouvement and L’image-temps.

**Bio:** Nationality: Japanese

Actual situation: Doctoral student in University of Toulouse, France, 2017-

1. Article with academic committee


2. Contribution for bulletin


3. Presentation in international conference

2014 Deleuze’s “faith” and “belief” in *Difference and Repetition*: Péguy, Kierkegaard and Eliade, The 2nd International Deleuze Studies in Asia Conference, Osaka University, Osaka, Japan, June. (in English)


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**Name:** Kristiine Kikas

**Paper title:** From Sensation to Sense

**Abstract:** Having developed a method of ‘irrational’ reading that enables to involve discussions of blocs of sensation (*What is Philosophy?*) within language as the material of poetry in critical discourse through showing how sense (*The Logic of Sense*) as an ‘irrational logic of forces’
(Zourabichvili) emerges from and along with sensation in the immediacy of reading, this paper proposes to study how the method could be employed in the cartography of the oscillations between the ‘senseation’ of intimacy and the public. Namely, the two concepts are usually considered in terms of encounters between people i.e. as relationships between an ‘inwardness’ of the self and an ‘outwardness’ situated in the public sphere. The method of attending to the emerging sense through a reenactment of sensation could, by constituting affective intensities and sense as subjects of knowledge, facilitate an insight to the situatedness of the combined ‘senseation’, thus promoting the awareness of the present of the becoming of the public and the private and possibly presenting a tool for a new ethical enquiry. The attempt is explicited through attending to works of contemporary poetry.

Bio: Kristiine Kikas is a PhD candidate at Tallinn University and holds a Master’s degree in Comparative Literature and Cultural Semiotics (TLU 2015). Her research interests are non-representational reading of poetry, studies of affect and the uncommonness in the commonplace. Besides teaching, she is currently working on the monograph, The Uncommonness of the Commonplace: Reading for Senseation in Poetry.

Name: Krzysztof Skonieczny

Paper title: The Power of Misunderstanding. A Comment on Deleuze and Guattari’s Readings of Kafka

Abstract: While the theme of nonsense is central to Deleuze’s early texts (especially The Logic of Sense, but also Difference and Repetition), it seems that the collaboration with Guattari brings forth a new, more “minor” theme, which one might call misunderstanding. As I will try to show, capitalism — as conceived in Anti-Oedipus — can be conceived as a system of understanding, which in turn makes misunderstanding not so much a failure to communicate in personal relationships, but a valid strategy of political resistance. It is through this idea that I would like to re-read Deleuze and Guattari’s take on Kafka’s works, focusing on (1) ‘A Report to an Academy’, where Red Peter endeavours both to understand human behaviour and be understood by the academy, which is the end of a thoroughly antirevolutionary process of “humanization”; (2) The Metamorphosis, in which Gregor Samsa only manages to successfully escape the double bind of the bureaucratic and familial triangles when his voice is transformed into an incomprehensible hum; and (3) The novels (The Castle and The Process), in which the protagonists become more and more entangled with the systems of the two bureaucracies along with their efforts to understand them and be understood by their representatives.

Bio: Krzysztof Skonieczny is an assistant professor at the Faculty of “Artes Liberales,” University of Warsaw. In 2011/2012 he was a visiting scholar at the Department of Comparative Literature at SUNY at Buffalo, and in 2012/2013 he spent six months as a researcher at the Centre d’Études Supérieures de la Renaissance in Tours. In 2014, he received his PhD in Philosophy from the Polish Academy of Sciences, having completed the International PhD Programme, “The Traditions of Mediterranean Humanism and the Challenges of Our Times: the Frontiers of Humanity” at the Faculty of “Artes Liberales.” His interests include political philosophy, psychoanalysis, posthumanities, animal studies and contemporary American literature, which he occasionally translates. He is currently working on a book manuscript entitled “The Immanent Animal. An Essay in Philosophical Zoology.”

Name: Laura Hengehold
**Paper title:** Angels in the Casino: On Walter Benjamin’s History-Making Machines

**Abstract:** In 1935, Klossowski first translated “The Work of Art in the Age of Mechanical Reproduction,” although Benjamin did not become a French intellectual presence until the *Oeuvres Choisies* of 1959. This paper reads Deleuze’s work as a flowering, possibly fertilized by Klossowski, of germ-ideas contained in “The Work of Art” and a later Benjamin essay, “On Some Motifs in Baudelaire” (1940). Prior studies compare the two thinkers on specific topics including film, Kafka, violence, history, and translation. However improbable, a surprising number of these and other Deleuzian themes are prefigured in “Some Motifs,” not only the importance of Proust, Kafka, and Bergson, but also the animate machine in *Anti-Oedipus*’s revolutionary politics and the fight against clichés in his final books on cinema.

Benjamin throws down a challenge: to find something creative, breaking a dead time, in the haptic and optic “shocks” which the machines of modern production and consumption impose on the worker, perhaps through the camera as reparative apparatus. Thus he broaches the relationship between thought and its voluntary or involuntary image. Klossowski, Benjamin’s translator, focused on the simulacra and phantasms through which bodily forces were made thinkable. But the dice throw of Klossowski (and Nietzsche, whom he also translated) was not incarnate in a machine: both spoke the language of idols and paganism. In Deleuze’s work, the gambler and/as machine described in “Some Motifs” comes to dwell at the heart of the machinic in general, picking up the challenge and completing Benjamin’s circuit between thought and the image.

**Bio:** Laura Hengehold teaches philosophy and gender studies at Case Western Reserve University in Cleveland, Ohio, USA. Her books include *The Body Problematic: Kant and Foucault on Political Imagination* (Penn State, 2007) and *Simone de Beauvoir’s Philosophy of Individuation* (Edinburgh, 2017). She is also editor (with Nancy Bauer) of the *Blackwell Companion to Simone de Beauvoir* and has translated Jean Godefroy Bidima’s *Law and the Public Sphere in Africa*, as well as *Kafka’s Monkey and Other Phantoms of Africa* by Seloua Luste Boulbina. A new book on Beauvoir, anonymity, and feminist politics is forthcoming with Indiana University Press.

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**Name:** Laura Welsman

**Paper title:** AI as abstract machine: Deleuze and Guattari’s becoming of aesthetics

**Abstract:** This paper proceeds from Gilles Deleuze and Félix Guattari’s assertion of the process of making art as a reformation of the material energy, ‘constituting the fabric of reality, ordinarily hidden or existing in some unknowable state’. Deleuze and Guattari are thus deployed in order to speculate how an art made by an artificial intelligence might appear. Such an inquiry invites questions of the future for current trajectories of ‘machine made art’ represented in paintings generated via comparatively simple algorithms. The paper speculatively proposes that when as Stephen Zepke suggests, art is considered ‘as abstract machine’ then the future AI artist might be considered the mechanic, instigating composition of sound, colour, texture, time or space, in order to create artworks which exist as novel materialisations of concealed realities.

**Bio:** Laura Welsman is an art and design student currently undertaking a postgraduate research degree at Cardiff School of Art and Design. She received a bachelor’s degree in fine art from Cardiff Metropolitan University and has since been in receipt of multiple residencies and awards for fine art practice. She is interested in the potential within technology as a medium for artists and how collaborative work with AI may change how we make and experience art.
Name: Laurence Kent

**Paper title:** Ozu’s Transcendental Style as a Model for Deleuze’s Cinematic Kantianism

**Abstract:** Kant’s critical enterprise does not account for the genesis of the faculties. Responding to this, Deleuze’s transcendental empiricism attempts a genetic understanding of the transcendental, the introduction of contingency into the faculties themselves underlined by a prior dissonance that encompasses the supposed harmony of our powers of thought. This paper will argue that it is the cinematographic mechanism that provides a model for what Ray Brassier calls Deleuze’s “materialist transvaluation of the transcendental.” Cinema, as Valentine Moulard-Leonard suggests, “yields an account of the material genesis of conscious experience,” and it is in this way that Deleuze’s philosophy is a cinematic Kantianism.

This paper will explore how the cinema of Yasujirō Ozu specifically acts as a thinking through of Kantianism for Deleuze. Deleuze posits that moments of stasis in Ozu’s cinema “reach the absolute, as instances of pure contemplation,” and I will trace the concept of contemplation from *Difference and Repetition* to *What is Philosophy?* in order to explicate how Ozu’s cinema relates to Deleuze’s vitalist reorientation of the transcendental. With this model of the transcendental, the structures of experience that Kant deemed immutable in our consciousness are taken out of the head. The transcendental becomes defined as a “force that is but does not act” as it indexes the pure forms of time and space that preserve in matter itself. This is where the seeds of Deleuze’s post-Kantian metaphysics can be found, and this paper will explore how the cinema of Ozu made this thinking possible.

**Bio:** Laurence Kent is an AHRC-funded PhD candidate in the Film Studies department of King’s College London. Under the supervision of Professor Sarah Cooper, he is currently researching the metaphysics of Gilles Deleuze’s film-philosophy. Laurence has recently published an article on the concept of noise in contemporary Hollywood through Frames Cinema Journal.

Name: Laurence Kent

**Paper title:** Deleuze’s Transcendental History of Cinema: From Clockwork to Cybernetic Automata

**Abstract:** Gilles Deleuze, in the *Cinema* books, divides the history of film into pre- and post-war variants: the movement-image and the time-image respectively. My paper will argue that this rupture is best understood as a transcendental event, an occurrence which indexes something that happens not just within time, but that demarcates a historical shift of time itself. Deleuze explicitly states that the *Cinema* books do not contain a history of film, which would be limited to an empirical state of affairs. I will thus explore an alternative notion of transcendental history in the *Cinema* books, a methodology most prominently utilized in Deleuze’s work with Guattari when mapping the history of capitalism. By placing Deleuze in conversation with Gilbert Simondon’s philosophy of technics, I will flesh out Deleuze’s own historical alignment of the movement-image with “clockwork automata” and the time-image with the age of cybernetics. It is Simondon’s regime of reciprocal causation in technical and psychic individuation that can provide traction on the problematic “relationship between a break internal to the art of images and the ruptures that affect history in general” (Rancière, 2005: 108). In this theory, changes in the makeup of the social milieu and the technical ensemble – assemblages incorporating cinema alongside contemporary technological innovations – create shifts in the structures of individuation, which in turn determine the empirical
state of affairs. The introduction of the time-image thus indexes a wider change in experience and its conditions, a break in the transcendental circuitry of temporality.

**Bio:** Laurence Kent is an AHRC-funded PhD candidate in the Film Studies department of King's College London. Under the supervision of Professor Sarah Cooper, he is currently researching the metaphysics of Gilles Deleuze's film-philosophy. Laurence has recently published an article on the concept of noise in contemporary Hollywood through Frames Cinema Journal.

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**Name:** Lenka Soukupová  
**Paper title:** Speed and Life: Vitalism and Time in the Thought of Gilles Deleuze and Félix Guattari  
**Abstract:** My paper focuses on Deleuzo-Guattarian vitalism in relation to the metaphysics of time as developed in *Difference and Repetition* and *A Thousand Plateaus*. In DR, the vitalistic force of differentiation is linked to the synthesis of the future which isn't explicitly connected to any conception of life and functions as an operator of a generative actualization of the virtual. In ATP, understanding of time is transformed as a multiplicity of speeds on a background of a double reality of time as *Aion* and *Chronos* become the central term of the temporal register while life becomes one of the main themes.

Kant’s liberation of time from movement is in DR taken to a liberation of time from subjectivity, which is in ATP further extended to a liberation of speed from coordinates. To account for this extension, I will explore how an understanding of limits as borderlines, thresholds and also nature’s means of self-actualization, instead of DR’s polemical understanding of a limit as illusory phenomena, allows for a change in the relationship between the absolute and the relative in terms of speed; how an emancipation of the immanent plane of pure speeds brings continuity into productive relation between Deleuzean doubles; how a distribution of differentiating power into concepts such as deterritorialization, line of flight, or destratification, functions via association of time with autonomous movement. I suggest that vitality’s link to time in ATP gains the sense of nature’s means of permeating even the tendencies of life towards stratification, overcoding and transcendent forms.

**Bio:** I will be starting my doctoral research on Deleuze’s philosophy of time and scientific pluralism in autumn 2019 at Royal Holloway. I have been interested in Deleuze’s philosophy of time since the time of writing my MA dissertation on Deleuze’s concept of difference in relation to Adorno’s negative dialectics, when I understood the question of time as a key to the difference between their respective critiques of identity.

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**Name:** Lia Wen-Ching Liang  
**Paper title:** The anti-identitarian cultural politics in Wang Chia-Ming’s “Common People Trilogy”  
**Abstract:** In this article, I examine a series of theatre productions by Wang Chia-Ming, a Taiwanese director who has frequently questioned the idea of identity in his productions by employing non-linear narratives and diverse cultural references. In his “Common People Trilogy” which consists of Michael Jackson, Bluesy Lee, and SMAP x SMAP, Wang mixed innumerable foreign, colonial and Taiwanese cultural references to create “strata” of Taiwan’s social fabrics in the three decades between 1970 and 2000. The messages delivered by these productions however go against the usual reading of Taiwan’s political developments in these decades that revolves around the emergence of a Taiwan-centred identity. Employing a rhizomatic perspective as described by Deleuze and Guattari,
I suggest that these productions highlight Wang’s intention to cast doubt upon the search for a coherent and unitary narrative or cultural identity, or nostalgia for a putative origin of national culture. With his background in geological studies, Wang stressed that his theatre work can be viewed as strata which presents the mixture and interweaving of widely different cultural influences. Moreover, Wang’s trilogy parody Taiwan’s liminal status in international politics. Through juxtapositions, rearrangement and reconstruction of popular culture, the postcolonial terrains of Taiwan emerged into view, raising questions about the often taken-for-granted representationalist aesthetics of theatre.

Bio: Lia Wen-Ching Liang (PhD London) is Associate Professor at Graduate Institute of Performing Arts, National Taiwan Normal University. Her main research interest lies in the development of a Deleuzian approach to theatre studies in order to explore issues such as aesthetics, theatricality, and representation in theory and in practice, particularly in the fields of intercultural and posthuman theatre. On behalf of Taiwan Shakespeare Association, she curated the exhibition of “All the World’s a Stage: Shakespeare in Taiwan,” collaborating with National Museum of Taiwan Literature and Shakespeare’s Birthplace Trust. Her latest book, Collaborating with Shakespeare (2016), is a collection of interviews with scholars and theatre practitioners conducted for the exhibition. She is currently working on a research project related to theatre directors Edward Lam (Hong Kong) and Wang Chia-Ming (Taiwan).

Name: Li-E Chen

Artist Open Session Title: Imperceptible Series (Part 1)

Abstract: Artist Li-E Chen will enquire into the nature of working on imperceptible territories and ‘the case of art that cannot be seen, heard, held, or perceived’, as she prepares to move onto the next stage of development of her new work, the ‘Silent Opera at the Invisible Museum’. She hopes to engage with artists and scholars at the conference on ideas that inform her practice, in particular the time of becoming and Deleuze and Guattari’s notion of becoming-imperceptible.

Bio: Li-E Chen is a London-based interdisciplinary artist/director. Her work in performance, site-specific, visual art and mixed media proposes a radically new way of developing experimental performance by using silence, nothingness, and ‘thinking posture’ as principles for a creative process that does not rely on narrative or representational meaning. She has been influenced by a diverse range of artists including Robert Wilson, Tehching Hsieh, John Cage, Merce Cunningham, and Samuel Beckett. She also engages extensively with contemporary philosophy and mathematics found in Deleuze and Guattari’s ‘rhizomatic thinking’, Gödel’s uncertainty and incompleteness theorems, and Wittgenstein’s propositional form. In 2009 she began extensive independent open space experiments in performance, visual arts, site-specific and mixed media, pursuing her first solo artistic work, ‘n-1’, in 2015. She received Grants for the Arts awards from the Arts Council England for Cloud Clock Love (2011-12), n-1 (2015-17) and one-year R&D Silent Opera on the Life and Art of Tehching Hsieh (2017-18). These projects aimed to develop a new understandings of ‘Nothingness’ that did not reduce it to a lack or absence. Other related works include, ‘Invisible/Visible’ (2003), ‘A performance of 0, 0, 0, n+1, n+1, etc.’ (2009), ‘I am your anti-matter’ (2011), ‘I declared, I am invisible now’ (2012), and ‘24 Hours in dreams’ (2012).

Name: Liezl Dick
Paper title: “Stuck” in a racialised space? An ethnography of territorialised subjectivities at a female hall of residence in Bloemfontein, South Africa

Abstract: In this paper, the machinic and processual construction of subjectivity will be employed to understand the perpetuation and/or possible deterritorialization of racialised subjectivities in an undergraduate female hall of residence at the University of the Free State (UFS) in Bloemfontein, South Africa (SA). The historical background of SA’s problematic racialised past will be discussed, with a specific focus on the relation between subjectivity, race and space. During apartheid (roughly 1948–94), racialised subjectivities were spatially constructed through government legislation; 25 years after liberation, the legacy of this racial-spatial legislation is still visible – at UFS’s main campus in Bloemfontein, too. In light of the more recent calls for decolonisation by the #Fallist movement in SA, it is important to interrogate the tenacity of fixed racialised identities on SA campuses, with the aim to explore different ways of being and to move towards a more socially just society. The aim of this paper will hence be to explore why UFS students are still “stuck” in racialised categories, how racialised subjectivities are territorialised and perpetuated, and how these racial-spatial issues manifested during the first #feesmustfall protest in 2015. Massey’s critical interrogation of subjectivity and space as an entanglement, along with the Deleuzoguattarian notions of racialized subjectivity as a “machinic assemblage” and whiteness as a territorializing desire, will be employed as theoretical grounding for an ethnographic discussion and analysis of racialised subjectivities and racial integration in the hall of residence that is the focus of this research.

Bio: Liezl Dick is a postdoctoral research fellow at the Free State Centre for Human Rights at the University of the Free State (UFS) in Bloemfontein, South Africa. She obtained a BA, BA Hons (Philosophy) and MA (Philosophy) from Stellenbosch University, and holds a PhD in Higher Education Studies from the UFS. Her research foci include social cohesion and transformation in higher education, with a specific focus on the affective dimension of racialisation and whiteness, as well as performative texts and its role in affective “becomings”, and the impact of rapid social transformation on educator identities and education practices.

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Name: Lilian Kroth

Paper title: Deleuze and the Other(s) – Deleuze’s Logic of Implication and Explication

Abstract: Although Deleuze’s explicit notions of “otherness” remain quite rare, the relationship between an inside and an outside, which he explores in his numerous notions of folding, reveals some of its structural characteristics. Reflecting specifically on the relationship between Deleuze and Guattari, I would like to raise the question: who is the non-dialectical “other” in Deleuze’s thinking?

The topological twist of forces, on which he reflected already in his early writings on Nietzsche, occupied him until his later writings on Foucault and Leibniz. The “folded other” refuses to be a universal concept by following different constellations of implication and explication of the actual and the virtual. Firstly, I want to draw on these differences between concepts of the “other” and investigate a variety of alterities by taking his later works into account: the monads as representations of the best of all worlds (The Fold); the figure of the “double” and subjectivity as a folded outside (Foucault); and the “other” as a “possible world” (What is Philosophy?).

Therefore, pluralism and the concept of multiplicity not only refer to a variety of subjects, but affects the structure of relational subjectivity itself. Secondly, the concept of the “folded other” is specifically shaped by the duality of the fold, which refrains from mirroring Hegelian dialectic, Kantian duality, or Spinozian monism. With this, Deleuze explores a philosophical figure, which
contributes both to an understanding of the “other” in a philosophical friendship, as well as to a postcolonial conceptualization of alterity.

**Bio:** Lilian Kroth has worked as an assistant and tutor at the Department of Philosophy at the University of Vienna. Her research interests are mainly political philosophy, aesthetics, and the philosophy of space, especially in contemporary French thought. Currently she is working on her dissertation, which has the working title “Conceptualizing the Economic through Ontologies of the Limit in Contemporary French Philosophy from the 1970s to the Present.”

**Name:** Lilija Duobliene  
**Paper title:** Guattarian Concept of Transversality: From Philosophy Towards Education  
**Abstract:** Félix Guattari invented the concept of “transversality” (Deleuze, 1995). He embodied this concept in the practice creating non-hierarchic communication at La Borde clinique. In Guattari words “Transversality is a dimension that tries to overcome both the impasse of pure verticality and that of mere horizontality” (2015, p. 13).

Nowadays specialists of education turn to this concept treating it as very fresh and new. One can find the concept in the European documents on education, also in the Finnish National Core Curriculum (2016). Finnish education is an example of excellent progress, great students’ achievements. Every country tries to understand the success of Finnish school and to borrow the concept of transversality.

The research question is: How did Guattarian concept come to education and how the meaning was transformed during the adaptation?  

The hypothesis is that the concept was transformed radically and lost the main feature – linkage of elements of different level. Nevertheless it gained another feature – possibility to pervade all content using separate skills.

During the analysis I try to reconstruct the way of the concept from Guattari vocabulary till Finnish curriculum. First of all the narrative on Célestin Freinet (pedagogue and psychologist) influence on Guattari philosophy during his stay at La Borde will be analysed, trying to prove or to reject the influence. Secondly the transformation of Guattarian concept will be interpreted in the perspective of contemporary education.

**Bio:** Professor Lilija Duobliene is Head of Educational Theory and Culture Department at Faculty of Philosophy, University of Vilnius, Lithuania. 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, F. Guattari. In recent years she has been working on Deleuze and Guattari’s philosophy, applying it to the educational field and to music. She is an author of many articles and monograph, among them articles developing Deleuze’s philosophy. For two years she was involved into the research project “Gilles Deleuze: philosophy and art” which was finalized by the monograph *Rhythm and Refrain: In Between Philosophy and Arts* (2016), written with co-authors.

**Name:** Louis Matheou  
**Paper title:** Desire and production in Deleuze and Guattari, Lacan, and Marx
**Abstract:** In a small footnote in *Anti-Oedipus*, Deleuze and Guattari state their position on Lacan’s theory of desire. They find that it has two poles: one related to the *objet petit a* as a desiring-machine where desire is productive and goes beyond both need and fantasy; and another related to the big Other, the signifier, and lack. Where Lacan is generally identified with his second pole of desire, this paper proposes to take Deleuze and Guattari at their word and attempts to develop the first pole in order to elaborate a Lacanian notion of desire that is productive rather than delimited by lack and fantasy. This follows Samo Tomšič’s recent work, *The Capitalist Unconscious*, where he details Lacan’s effort to draw together Marx’s critique of political economy and Freud’s theory of libidinal economy in order to theorise the unconscious production of *jouissance*. Mobilising Tomšič’s reading of production in Lacan to develop the first pole of Lacanian desire will help us both to reconsider the role that it plays in the development of Deleuze and Guattari’s own notion of desire, and to ask how far they can be thought together with Lacan using Marx as the common ground.

**Bio:** Louis Matheou is a doctoral student in Philosophy at Royal Holloway, University of London. He was awarded a scholarship by the TECHNE consortium of the Arts and Humanities Research Council to write his thesis on Deleuze and Guattari’s relationship to Lacan, under the supervision of Professor Nathan Widder and Dr Henry Somers-Hall. Louis’ work has been published in the peer-reviewed journal *Psychoanalysis, Culture & Society*. More generally, his research focuses on 20th-century European philosophy, psychoanalysis, and critical political theory.

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**Name:** Lucia D’Errico

**Paper title:** For a Future of the Face: Faciality and Performance

**Abstract:** Music performance, particularly in the context of Western art music, occupies a specific space, in that it lies at the crossroads of the strata of signification (brought about by the musical text) and subjectification (the “on-stageness” of the performer-subject). In this, it shows a productive resonance with the concept of “abstract machine of faciality” as described by Deleuze and Guattari in *A Thousand Plateaus*, and by Deleuze alone in *Cinema 1: The Movement-Image*. Music performance is hunt by faciality in the double form of the “white wall” of the score (the screen onto which the invisible face of the composer projects an array of signs to be interpreted) and of the “black hole” of passion and consciousness (the emotionality and expressivity with which the performer gives life to the written score).

In this presentation, I argue that a reflection on the concept of faciality can lead to innovative modes of music performance, which not only put into effect a deterritorialisation of the musical score, but also prevent this positive deterritorialisation from being blocked and segmented by points of subjectification. Beyond a conception of the face as “naturally human,” faciality underlines that the human face is already a mask—as also anticipated by Deleuze through the many references to the mask in *Difference and Repetition*. Starting from this awareness, performance can become the locus for actively pursuing the asignifying and the asubjective. I will bring concrete examples of my own artistic practice, especially in a collaborative project with dancer Monteiro Freitas.

**Bio:** Lucia D’Errico is a musician and artist researcher. Besides her activity as experimental music performer, guitarist, graphic artist, and video performer, she is the author of *Powers of Divergence. An Experimental Approach to Music Performance* (2018, Leuven University Press), and the co-editor of *Artistic Research: Charting a Field in Expansion* (upcoming, Rowman & Littlefield International). A research fellow at the Orpheus Institute (Ghent, Belgium), she is part of the research project MusicExperiment-X, in which she explores notions of experimentation in the performance of Western notated art music. She holds a PhD from KU Leuven (docARTES programme) and a Master’s degree in English literature.
Name: Macarena Rioseco

Paper title: Painting as an intensive process for the actualisation of affective and perceptive registers of a smooth space

Abstract: In this paper I propose the practice of painting as an intensive process in which a reciprocity and co-responsibility between individuals and pictorial objects occurs. Within it, not only subjects (painters) construct objects (paintings), but also objects (such as paint, tools and canvas) help to shape subjectivities (painters’ identities) by "affording" (Gibson 1986) individuals a material context where to act. I propose a role of objects as bonded to individuals’ cognitive processes – which include conscious and subconscious processes of decision-making – and hence, as artefacts for extended cognition. Afforded properties are always ‘relative to the animal’ (ibid. 120) and their behaviour, and for that reason I propose that during moments of inattention – where subconscious decisions are taken – individuals’ affective registers and singularities are revealed. In addition, following Deleuze and Guattari’s (1994: 178) argument that matter does not create sensations but ‘is involved in revealing’ those previously experienced by subjects, I also propose that haptic sense in painting can strongly resonate with early experiences of the percept – manifested as a basic and purely tactile level of cognitive engagement with the perceptual field. Consequently, I argue that painting is an intensive process that can facilitate the actualisations individuals’ affective and perceptive registers. Hence, that it is a practice by means of which people can access and re-enact personal Deleuzoguattarian psychological smooth spaces.

Bio: Macarena is an Associate Lecturer and Researcher at the Institute of Contemporary Arts of Lancaster University, UK. She is Doctor in Contemporary Arts, from the same institution and leads her work as a practice-based research to artmaking. She draws on a Deleuzoguattarian framework in combination with an enactive approach to making, and works principally with painting and textile techniques. She has presented her work internationally in exhibitions and conferences in Chile, Argentina, UK, Italy, Canada, Brazil and Hong Kong. Her paintings can be seen at www.macarenarioseco.com.

Name: Magdalena Krysztoforska

Paper title: Signs, signals, and particles: a-signifying semiotics and digital data

Abstract: This paper focuses on the Deleuzoguattarian schema for rethinking semiotics (drawing predominantly on A Thousand Plateaus, Molecular Revolution, and The Machinic Unconscious) and its potential for understanding the processes of meaning-formation in contemporary non-linguistic modes of communication. Guattari was notably interested in French Minitel, and his writing on the future of communication and the ‘post-media era’ (Guattari 1990) could be seen as a discussion of the world wide web avant la lettre. He was invested in modes of communication which did not rely on codified meanings, seeing them as a possible way of exiting the regimes of signification or formalisations of expression, specifically those related to language. Nevertheless, Guattari himself never fully disposed of meaning, and we can understand his semiotic models as being in constant flux, an ongoing negotiation between meaning and a-signification, and a constant process of striving to escape reterritorialisation. Drawing on his hybrid semiotic theories (substantially indebted to Peircean semiotics and Hjelmslev’s glossematics), I propose an understanding of digital data as mixed semiotics, with a particular focus on the semiotic energies and transformations at work in the process of data becoming information. To some extent, this project can be understood as a
speculative encounter between Félix Guattari and contemporary communicational media in order to find new ways of understanding the tensions of meaning and abstraction in operational data models.

**Bio:** Magdalena Krysztoforska is a PhD candidate at the Centre for Critical Theory, University of Nottingham. Her current research studies model-world relations emerging out of digital data practices, approached via generic epistemology and a-signifying semiotics.

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**Name:** Majak Akec

**Paper title:** Special Affective Zones and the Politics of Dysphoria: Signs between Gibsonian Cyberspace and The Columbine Massacre

**Abstract:** Cyberspaces can exist as Special Affective Zones (SAZs), where (1) the semi-deregulated material modification of bodies, (2) the semi-deregulated construction of artifices (Deleuze 1953) or protocols, as appeals to bodies (Galloway 2004), and (3) the pursuit of “another justice” (*Mille Plateaux*) (e.g. retribution), may coincide. Today the signs exchanged in cyberspace find expression beyond it.

This paper concerns the signifying and a-signifying signs which produce self-destructive war machines. I will examine this first through William Gibson’s conception of SAZ-induced paranoia, and then through various artefacts of the Columbine shooters. Gibson’s ‘Sprawl’ trilogy documents how the SAZ leaves the war machine vulnerable to self-destructive absorption in signs by untethering its tendency to follow signs qua vectors for becoming from a desire to preserve the significant of the sign ‘self’ (‘my body’). The war machine no longer needs ‘its body’, only ‘a body’, to achieve its ends; enduring human self-identity, with the essence, limitations, and capacities it presupposes, is supplanted by a paranoid conception of continuous “access” (Deleuze 1991) to intensities. This is at once the apex of addiction and dispossession. The torrent of signs comprising the inexhaustible multiplicity, “the Sprawl” for Gibson, and “the everything” or “[eternal suffering] in infinite directions in infinite realities [sic]” for Dylan Klebold, burns away the grounding corpo-Real: Klebold claimed to “lack the true human nature.” I will finally consider how this “lack” points towards a lasting impasse in contemporary struggles for agency and illuminates the relation between the SAZ and dysphoria throughout society.

**Bio:** Majak Akec is a computer programmer and independent researcher, whose research interests focus and assemble around the notions of paranoia, agency, individuation, rhythm, the body, glitches, and obsession. Formerly a resident of Khartoum, Sudan, he now lives in London, the UK.

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**Name:** Marek Wojtaszek

**Paper title:** What you Touch is (not) What you See. The Machinic Unconscious and Aesthetic Co(de)-Entanglement in the Airspace

**Abstract:** The ubiquity of digital sensors and their ever greater capabilities along with the urban saturation of sentient media make the haptic interface become an important component of immersive systems, bringing profound changes to the way humans communicate ideas, interact with information and with one another. As we must first touch/be touched by the world in order to make sense of it, techno-sensation emerges as of pivotal importance to comprehend the deeper cultural transformation animated by computational apparatuses. As a perceptual machine, airport terminal shapes our sensations and work our feelings but its expanding codespace – increasingly assuming
haptic image – engenders a novel mode of extra-perceptual experience. In order to account for the sensory media-fueled process of emergence of techno-sensation, I adopt a new materialist and realist approach to computational media inspired by Simondon. Taking cues from Guattari’s theory of the machinic unconscious and Cubist art, I posit the haptic unconscious as a timely concept to address aesthetic-ecological questions about our techno-intimacies and the manners they are spatially architected. I will offer a symptomatological reading of selected airport media as an illustration of how the digital machines codify travelers’ bodies, thus triggering their becoming-imperceptible. In consequence, I demonstrate how sensory entanglement with haptic interfaces s(t)imulates emergence of an involutive aesthetic of in-corporeality – one that no longer rests on distancing vision but co(de)-entangled, sensible screen-series. Analyzing airport’s generation of sensation beyond receptivity, I elucidate how haptic contact with airport environmental media s(t)imulates extra-perceptual mode of experience and reinvents our relationship to (digital) images.

Bio: Marek Wojtaszek is Assistant Professor in the Faculty of International and Political Studies at the University of Lodz, Poland; currently affiliated with the Department of American and Media Studies and Women's Studies Center. He graduated from American and Media Studies at the University of Lodz, Poland, Études européennes at the Jean Moulin Université in Lyon, France, and completed a postgraduate program in cultural and media studies at Utrecht University, The Netherlands. Marek holds a Ph.D. in the Humanities (literary studies). He has English publications in the fields of aesthetics, critical theory, gender, media ecologies, psychoanalysis, and visual cultures. His main areas of research include digital culture, techno-ecologies, philosophy of communication, body and space. He teaches media and communication, cultural and gender studies courses.

Name: Maria Kristina Börebäck

Paper title: To be in touch with a body – becoming in bodily relations - body awareness pedagogy

Abstract: In most working situations, we distance ourselves from our bodies. Material relationscapes hides within verbal and textual movements. It is often the flow of talking and writing that counts and the relational meetings of bodies become neglected. Body awareness is a transformational force. This text refers to a university course in dance therapy where bodily configurations shaped by a teacher and twelve students turns into an awareness of bodies as relational, awareness of bodies in co-creation and that bodies materialize conformation of becoming perceptible, acceptable, brave and reflectable. This work challenge bodies as subjects of desire with ideas where bodies transform relations with perceptible appearances in becoming aware of material bodies that always become in relations. Bodies, odiferous, oozing hormones of care, love, fear and anger moving, hiding, open, closed, connecting and disconnecting. Bodies become in affect that affects relations. Bodies emerge as material matters in machinic assemblage with imprints of danger, power, fear, happiness, opportunities, restrictions, circumscriptions. Bodies imprints strength, intensity, loudness, lustiness, vigour, infirmity, fragility and impuissance. A body awareness pedagogy, draws continuously new rhizomatic maps of each body that facilitates individuation, singularities that claim both recognition and acknowledgement in relation.

Bio: My name is Maria Kristina Börebäck, I work at Karlstad University as a lecturer in education and pedagogy. My main interest is in philosophy of education, and environmental communication. This paper, is my first work on body awareness pedagogy focusing Deleuze, Manning and the significance of rhizomatic mapping in Becoming.

Name: Maria Lucilia Borges
Paper title: Sensitive communication: Art as a space of possible listenings

Abstract: In his lecture, “What is the creative act?,” Deleuze asks graduate cinema students, "What relationship is there between the work of art and the communication? None at all.” His response brings us to the reflection of another facet of the communication process that surpasses the realms of (verbal) language reaching some other more subtle and sensitive territories, of which art feeds. If "communication is the transmission and propagation of information," art does not escape the order-words. In music, for example, the scores tell how the performer should play the piece, reserving to the sensitive what is sensitive in the interpreter’s act. Silence appears as a disturbing element in this process, evoking the imperceptible and its relation with the secret. In a more attentive listening, silence speaks. Sometimes it shouts. But, in fact, what it communicates goes beyond the spheres of language because itself constitutes a language: a “proto-language,” which precedes all others and gives rise to sound. The silence that generates life. The silence of death. Where everything begins and ends. The sensitive, inherent to art, that which is conserved as sensation, appears here along with communication as the one that remains in silence, whose secret one wishes to unveil. If art is a space of possible listenings – where the sensitive, in its infinite possibilities of manifestation, sounds and communicates – it is through it that we aim to comprehend it in this paper, in such a way that the imperceptible is finally perceived.

keywords: becoming-imperceptible, silence, sensation, sense, Art, communication.

Bio: Lucília Borges is a Permanent Professor at Federal University of Ouro Preto – UFOP / Campus Mariana, Brazil. Member of Centre for Interdisciplinary Research in Music Media and Technology – CIRMMT, McGill University, Montreal, Canadá. PhD and Master in Communication and Semiotics at Pontifical Catholic University of São Paulo – PUC/SP. Graduated in Graphic Design at State University of São Paulo – UNESP / Campus Bauru/SP. From her current position as Permanent Professor at UFOP, since 2012, she has been teaching Aesthetics, Sound Art and Graphic Design to Journalism students. Currently, as Visiting Researcher at McGill, she is focused on Art (music and art installation), Affective Technologies (sensors, biosensors and e-tissues) and Sensitive Processes of Communication (silence, listening and human body's affections).

Name: Marianna Charitonidou

Paper title: OMA’s Parc de La Villette and Perpetual Transcoding: The Diagram as Osmosis between Program and Territory

Abstract: Gilles Deleuze and Félix Guattari, in A Thousand Plateaus: Capitalism and Schizophrenia, shed light on the disjunction between code and territory. They sustain that “[t]he territory arises in a free margin of the code, one that is not indeterminate but rather is determined differently” and draw a distinction between milieu and territory. They also explain how “perpetual transcoding between milieus,” which each one is characterised by its one code, takes place and highlight that the territory emerges through a process of decoding. My presentation will aim to use the disjunction between code and territory and the distinction between milieu and territory, as understood by Deleuze and Guattari, in order to interpret how the notions of territory and program were interrelated in the case of the entry to the competition for the Parc de La Villette by the Office for Metropolitan Architecture (OMA). Special attention will be paid to the way OMA treated the park as a programmatic entity. what constitutes the innovation of OMA’s proposal for the Parc de La Villette is the interconnection between territorial and programmatic aspects of the project through a common visualization tool, which was the diagram of strips. The main objective of the paper is to
show how Deleuze and Guattari’s claim that functionality is a product of a territory, rather than the more conventional inverse becomes apparent in the proposal by OMA for the Parc de La Villette.

**Bio:** Marianna Charitonidou is a Postdoctoral Fellow at the Institute for the History and Theory of Architecture (gta) ETH Zürich, National Technical University of Athens and Athens School of Fine Arts, and Lecturer at the University of Ioannina. She is currently editing her PhD dissertation focusing of the transformations of architectural epistemology in the 20th century into a book. She was a Visiting Scholar at Columbia University’s GSAPP and a resident at the Canadian Centre for Architecture. She reflects on how Gilles Deleuze and Félix Guattari’s concepts could be elaborated in order to examine how architectural drawings function as dispositifs for capturing the epistemological shifts in architecture. In her PhD dissertation, she investigated the transformations of architecture’s scope through the analysis of the modes of architectural representation employed by Le Corbusier, Mies van der Rohe, the Team 10, Peter Eisenman, John Hejduk, Aldo Rossi, Oswald Mathias Ungers, Bernard Tschumi and Rem Koolhaas. She has presented many papers focusing on Deleuze and Guattari’s work. Among them: “Music as Reservoir of Thought’s Materialization: Between ‘Metastasis’ and ‘Modulor’” (2nd International Conference on Deleuze and Artistic Research DARE 2017), ‘Neorealism between Cinema and Architecture: Looking for New Signs’ (9th International Deleuze Studies Conference), “Gilles Deleuze and the Nondiscursive Arts: From Symptomatology to the Capture of Forces” (International Conference “Gilles Deleuze and Félix Guattari: Refrains of Freedom”) and “How is Deleuze and Guattari’s Model for Subjectivity Critical for Architectural Theory and Practice Today?” (7th International Deleuze Studies Conference)

**Name:** Martin Wittmann

**Paper title:** Narrative Zones: The Painterly Theory of Narrative Discourse in Deleuze/Guattari and Bakhtin/Vološinov

**Abstract:** Narrative Zones: The Painterly Theory of Narrative Discourse in Deleuze/Guattari and Bakhtin/Vološinov

Deleuze/Guattari share with the Soviet thinkers Mikhail Bakhtin and Valentin Vološinov an approach to literary language as not only an aesthetic artefact but as a paradigm for the socio-political constitutedness of language in general. Vološinov (*Marxism and the Philosophy of Language*, 1930) and Bakhtin (*Discourse in the Novel*, 1934) locate the main political quality of novelistic discourse not in its potential to depict social realities, but in its ability to stage the most complex, dynamic and agonistic interactions between author/narrator- and character discourse. To illustrate the overlapping of the character’s words beyond the typographic boundaries set by quotation marks and into authorial language, Bakhtin introduces the concept of a Zone of the Hero, an expression that resonates with the Deleuzian notion of the Zone of Indiscernability.

Taking as its point of departure this conceptual similarity and drawing from the writings of Deleuze/Guattari and Bakhtin/Vološinov on language and literature, my paper is going to challenge the established notion of narrative or diegetic levels, developed by Genette and the academic school of Narratology, by confronting it with a theory of narrative zones. In this theoretical confrontation the role of spatial and visual metaphors used to describe linguistic relations proves to be symptomatic. While conventional Narratology proceeds by stratifying literary discourse using images and graphs with clear lines and shapes, Deleuze/Guattari and Bakhtin/Vološinov favor, in the words of the Swiss art historian Heinrich Wölfflin, a painterly theory of narrative discourse. Allowing for blurred boundaries and overlapping shapes between discursive units, this zonal approach to literature, I am going to argue, is fundamentally more suitable to grasp the inherent movement of
narrative prose, its ligne immanent de variation, than the seemingly more differentiated terminological apparatus of Narratology.

**Bio:** Martin Wittmann is a doctorate student at the department of Comparative Literature at LMU Munich. He is also a member of the Graduate School Language and Literature Munich. His doctoral project connects concepts of Mikhail Bakhtin and Valentin Volosinov to the critique of linguistics accomplished by Deleuze and Guattari in *A Thousand Plateaus*. He already attended the Deleuze Conferences 2016 and 2017 in Rome and Toronto.

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**Name:** Masayuki Iwase

**Paper title:** Emergence of ‘becoming-other’: Some key moments unfolded through Japanese researcher-videographer and Asian immigrant youth’s affective engagement in collaborative film making and the materiality of film images

**Abstract:** Drawing on some of the key findings of the author’s research on his collaboration as a Japanese graduate researcher and videographer with a group of Asian immigrant youth of a Japanese as a Second Language (JLS) school to make a short film about who they are in Japan, the paper attempts to illustrate the moments of ‘becoming-other’ emerging from their affective engagement in the film making and his spectatorial perception and experience of the materiality of the film images. The collaborative film making, which involved planning, shooting, and editing, was ‘striated space’ yet simultaneously infiltrated by ‘smooth space’ in which the body of each youth and the author affected and were affected by one another with the material and discursive research environment. There were moments in which the involuted bodies and environment became no longer subordinated to the Same (e.g., Japanese, man, videographer, researcher, participant, Chinese, immigrants, Japanese as second language learners, JSL school). The youth in particular moved like nomads to enact lines of flight to disrupt molar lines of the JSL school and the author’s research by ceaselessly and unpredictably making their machinic connections to anything other (e.g., film equipment, director, actor, hallway, plastic bag, elevator). Meanwhile, characterized as Deleuzean ‘minor cinema’, the political and collective film entitled *Always* involves particular ‘time-images’ disrupting linear coherent narratives of Japanese homogenous national identity, culture, and language. It is such time-images as crystalline that affect the body of the author as a spectator who even temporarily metamorphosed himself by evading becoming-the-same.

**Bio:** Masayuki Iwase is from Japan and has lived in Vancouver, BC, Canada, for more than 20 years. He is a father of a currently 8-year-old daughter and works as a freelance videographer. He is a doctoral candidate in the Department of Educational Studies in the Faculty of Education at the University of British Columbia, Vancouver, BC, Canada, where he also works as a secondary education teacher program instructor. His research interests include: (re)conceptualization of identity, race, and multiculturalism; Deleuzean theory of representation and difference; language and literacy education particularly for immigrant youth; digital media making; film philosophy particularly Deleuzean cinema philosophy; and non-representational/post-qualitative research methodologies. He is currently finishing up his doctoral dissertation which explores the assemblages of digital video making between himself as a Japanese researcher-videographer and a group of Asian immigrant youth of a Japanese as a Second Language (JSL) school in Tokai area of Japan.

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**Name:** Mathias Schönher

**Paper title:** The Conceptual Persona Revisited: The List of Character Traits as a Table of Categories
Abstract: In What is Philosophy?, Deleuze and Guattari distinguish between psychosocial types and conceptual personae. A conceptual persona is a tool invented by a philosopher to create concepts with which to configure new events, that is, to bring forth novelties that do not belong directly to history, but still belong to becoming. Every philosopher is, just like any other psychosocial type, entangled in the formation of history, which is itself shaped by the regimes of opinion. Only with the help of a conceptual persona, may he or she succeed in liberating the movements of thought from the constraints of opinion, transferring them to the philosophical plane of consistency and converting them into the movements of becoming. A philosopher can only transfer the movements of thought to the plane of consistency by freeing them from their psychological as well as sociological adhesions that have saturated lived experience, and by shifting into a conceptual persona that is able to join together the movements of history, which organise the philosopher’s lived experience, with the movements of becoming. Deleuze and Guattari provide a list of character traits that make up conceptual personae. I propose that this list has to be seen as a table of categories that enable the exercise and experience of philosophy as creative thinking.

Bio: Mathias Schönher is an Erwin Schrödinger Fellow of the Austrian Science Fund. He is working on a research project entitled ‘Categories for a Deleuzian Philosophy of Nature’ at the Bauhaus-Universität Weimar, the Leuphana University of Lüneburg and the University of Vienna. His articles addressing Deleuze and Guattari’s thought have appeared in journals including Le foucaldien, Deleuze Studies and Rhizomes. An outline of Schönher’s inquiry into Deleuze and Guattari’s What is Philosophy? is forthcoming in Theory, Culture & Society.

Name: Matt Ambrosio

Paper title: Musical Time-Images: A Study of Narrativity in Debussy’s Late Style

Abstract: Scholars finding the non-teleological nature of Claude Debussy’s late repertoire elusive under analysis have turned to another artistic medium to inform their study, film. While drawing parallels between compositional and cinematic practices can suggest influences in either direction, such demonstrations often overlook a more fundamental similarity: the ways in which both Debussy’s late works and modern film practices subvert the teleological narrative structures of their respective earlier periods.

Using Gilles Deleuze’s historiography of film expounded in Cinema 1 and 2, I suggest the development of the time-image over the movement-image is parallel to and can thus inform compositional innovations in Debussy’s late style, particularly at the level of experienced temporality and narrativity. Treating Debussy Trio Sonata as a musical time-image, I address the narrative effects of musical ritournelle within the sonata and develop a methodological approach to music that eludes teleologically-biased music-analytical practices. Time-images, Deleuze asserts, “falsif[y] purely ‘chronic’ narrative” and challenge the linear “clock-time” temporality of earlier cinema. Deleuze’s taxonomy of time-image signs relates closely to his model of temporality introduced in his earlier writings (Difference and Repetition, Bergonism, and The Logic of Sense), suggesting a deep connection between perception of time and narrative. Using Deleuze’s study of time-image as a model for how to address non-teleological narrativity I find musical return in Debussy’s sonatas suggests a narrativity that repositions the listener in a productive narrative role, redefining music’s temporal capabilities.

Bio: Matt Ambrosio is a PhD candidate in Music Theory at the University of Wisconsin-Madison. His dissertation “Debussy and Ritournelle: a Study of Musical Space, Time, and Narrativity” repurposes Gilles Deleuze’s metaphysics to analyze the late works of Claude Debussy.
Name: Matthew Fee

Paper title: What Should We Do with Paradox? Alice and the Destruction of Good Sense

Abstract: In *The Logic of Sense*, Deleuze presents a novel account of paradox, one in which paradox is defined not merely as when true premises and steps which appear valid result in a false or contradictory conclusion, but by the contestation of good sense and common sense. While it gets its most extensive treatment in *The Logic of Sense*, paradox remains a crucial concept throughout Deleuze’s philosophy, from its use in relation to the discordance of the faculties in *Difference and Repetition* to the paradox of the schizophrenic and the disjunctive synthesis in *Anti-Oedipus*. By asking the question of what we should do with paradox, this paper shows how Deleuze’s account of paradox challenges not only a conventional philosophical understanding of what paradoxes are, but many of the normative assumptions surrounding the relationship between philosophy and paradox. Surveying two of the paradoxes in *The Logic of Sense*—the paradox of Alice’s becoming, and the paradox of the Knight’s song—I argue that, rather than simply standing in as puzzles to be solved through philosophical refutation, the value of paradox is found in affirming the multiple directions of sense, providing us with the tools to go beyond fixed identities and the limits of contradiction. As passion rather than merely an obstacle to be overcome, paradox ultimately functions to oppose doxa, showing the inability of any single direction of sense to account for the power of thought.

Bio: Matthew Fee is currently pursuing a PhD in Philosophy at the University of Memphis. His research interests focus on the intersection between metaphysics and political philosophy, especially regarding the philosophy of time, desire, and forgetfulness.

Name: Michael Ardoline

Paper title: Operations of Order: Intensity, the Calculus, and Objective Abstraction

Abstract: While understood as a central concept in Deleuze and Guattari’s work, intensity is rarely appreciated for its systematic role in determining the relations between a state of affairs and its real ways of being otherwise. This is seen most notably in interpretations of Deleuze’s use of the calculus in *Difference and Repetition*. These exegeses discuss the calculus’s connections with the virtual and actual but do not account for intensity, despite Deleuze’s assertion that the intensive is to be understood as a partial derivative. The importance of this claim carries forward into *A Thousand Plateaus*, where the intensive appears again as the unformed matter related by degrees which makes up half of an abstract machine. The other half of an abstract machine is the diagrammatic functions which “exhibit only differential equations.” If abstract machines can be understood as partial derivatives and their related differential equations, then the calculus is essential to understanding their operation. Building from Brent Adkins’s claim that Deleuze identifies intensity and the abstract, I undertake a systematic reconstruction of becoming abstract through the calculus. It can then be shown how it is that abstract machines compose themselves and in doing so also compose a plane of consistency. Ultimately, this amounts to an account of objective abstraction where what is abstract arises from the order of degrees of intensity which determine the relations between a thing and its potential operations and connections.

Bio: Michael J. Ardoline is pursuing his Ph.D. in Philosophy at University of Memphis. His research focuses on Deleuze, contemporary continental metaphysics, and philosophy of science and mathematics. He is currently working on his dissertation (tentatively titled “The Excess of Necessity: On the Temporal Genesis of the Eternal”) which proposes a systematic reconstruction of Deleuze’s metaphysics as overcoming incompatibilities in analytic accounts of modality and the metaphysics of
mathematics.

Name: Michael Feichtinger

Paper title: Mapping Virtual Ecologies: A Guattarian Encounter with Connectivity Ontologies

Abstract: Capitalism’s mode of extraction has driven the planet to the limit of exhaustion. This led to the flourishing of the environmental humanities in the last two decades that try to address this problem beyond a modern framework that promised the emancipation of society from nature and the inexhaustibility of a Cartesian res extensa. The heterogeneous positions within the environmental humanities share the common assumption of connectivity ontologies. They, thereby, emphasize quite dogmatically that ‘everything’ is connected with the worst outburst of this assumption in Lovelock’s Gaia-totality. By encountering certain connectivity ontologies with Guattari’s ecosophical framework developed in his late solo works, I will argue for their shortcomings as they only discuss actual ecologies. The major problem of them is the inability to explain how change is possible. Guattari stressed the importance of a virtual ecology that needs to complement an actual ecology. A virtual ecology that maps the existential territories and, thereby, emphasis the contingency of any assemblage. Furthermore, it maps the lines of flight towards the transcendental chaos and a real that is yet to come. Therefore, Guattari’s ecosophy avoids to uncritically reproduce capitalism’s connectivity paradigm according to which everything is connected to everything else and solely defined by these actual relations. In this way, such account provides an experimental framework to engage with planetary exhaustion in a way that fosters the mapping of possible political intervention towards a new earth.

Bio: Michael Feichtinger is a PhD student of chemistry and tutor at the University of Vienna (Austria). Furthermore, he is doing his Master’s degree in philosophy and theater, film and media studies. At the moment he is finishing his Master thesis on Guattari’s ecosophy that situates Guattari’s ecosophical framework within the Anthropocene discourse. His research interests are poststructuralism, cybernetics, environmental humanities, postcolonial studies, speculative realism, new materialism, and ecology.

Name: Mike Marshall

Paper title: ASMR and the Non-Radical Purposing of Affect

Abstract: This is a proposal for a slightly non-standard presentation on the recent YouTube phenomenon of ASMR (Autonomous Sensory Meridian Response). Videos grouped under this umbrella term have viewing figures in the millions. Users of this content claim the videos produce a particular range of sensations; tingling, around the head, and upper body, and a subsequent feeling of relaxation. As an artist interested in Deleuze and Spinoza’s relations between affect and thought, and how they intersect with Guattarian notions of creative subjectivity, the popularity and collective force of ASMR’s focusing of intensities is striking. These videos often resemble contemporary art, inventive, yet apparently purposeless - non-informational, a-signifying and economically defunct. Concurrently, they seem to intersect multiple lines within Deleuze and Guattari’s philosophy: putting to work a Deleuze/Bacon celebration of art’s capacity to ‘bypass the brain and affect the nervous system directly’, while also articulating a Guattarian collective surge towards resingularizing and auto-subjectivization. ASMR utilizes vocal sonorities, micro-perceptions and ‘motor elements of articulation’ to produce qualitative change. The effects, (for those susceptible) are recuperative: intimate, soothing, destratifying, hypnotic. They provoke a recentering tranquility, amounting
perhaps to a reclaiming of the self, not in thought, but at the level of corporeal sensation. And then, there are the adverts, Ikea and KFC, for example, adopting ASMR’s unthought intensities. The potential becomes structuralized, and with critical thought disabled, we are perhaps no longer alienated by capitalist processes, instead, these adverts lay witness to our intimate reciprocity. YouTube’s ASMR trend, could be considered as a real-time problematization of the capacity for affect to produce rupture.

This presentation would take the form of a provocation and use a number of ASMR YouTube videos to make its point. Three examples below:

https://www.youtube.com/watch?v=gCED_6YGSvQ
https://www.youtube.com/watch?v=zA-68mctU0w
https://www.youtube.com/watch?v=uLFaj3Z_tWw

Bio: Mike Marshall is an artist working predominantly with sound, moving and still images. His research focuses on individual experience to consider relationships between contemplation and action. His work has been exhibited extensively worldwide, including numerous biennales such as Venice, Sydney, and at the Tate Triennale, as well as numerous solo shows, including at Tate St Ives and Ikon Gallery, Birmingham. He completed a PhD at Goldsmiths College in 2007 and is currently part-time lecturer in Fine Art Practice and Theory at the University for the Creative Arts in Canterbury. He recently presented a paper on ‘Why artists that use cameras might want to avoid using the term ‘documentary’, at the Documentary Now! conference at Birkbeck. London. His essay ‘Why I Find it Unethical to Write About Myself as an Artist’ will be published in Ethical Materialities in Art and Moving Images (Bloomsbury Academic) in 2019.

Name: Muhammad Javad Seyyedi

Paper title: Deleuzian Natural Right and a Non-capitalist Political Ontology

Abstract: Gilles Deleuze, although expressly a Marxist philosopher, has been accused by some critics such as Žižek of being “the ideologist of late capitalism.” Critics accuse him of having reinforced the consumerist logic of capitalism via his ontology and political philosophy, since he dissolves the subject in his ontology and replaces it with flows and becomings. Deleuze fabricates an ontology according to which beings are products of multiplicities or becoming. This paper tries to answer this accusation by translating Deleuze’s political ontology, as the approach of his politics towards the nature of social and political reality, back into the classical natural right terminology. I will show that Deleuze in fact replaces the dominant Hobbesian logic of natural right (i.e. exiting the state of nature via relegating one’s rights to the state) with a Spinozist one, who defined natural right as a power which cannot be delegated to any Leviathan-like entity. In conclusion, I will show that Deleuze’s confrontation with these critics is in fact the confrontation between Spinozist and Hobbesian political ontologies. As opposed to a capitalist notion of “right,” the central element of which is “personal property” (right as the right to own property), a Deleuzian notion of “right” would be based on a power of making new connections which can intensify the power of acting and living. Also, this notion would not be dependent on subjects as persons, but on machinic-affective assemblages. Thus, Deleuzian politics is a totally non-capitalist one, constituted by moving towards a collective, cumulative power of life expressed in the concept of body without organs, which is an intensive flow of forces which us nothing but the possibility of creating new connections and assemblages.

Bio: I have a PhD in philosophy from Allameh University of Tehran. My work focuses on continental philosophy, especially Deleuze and Heidegger. I have translated many books from English to Farsi in
Abstract: Gilles Deleuze and Félix Guattari argue that a philosophical or literary author is defined by their relationship with a key figure, the ‘intercessor’. Yet recent scholarship has not adequately defined the nature and role of this intercessor – a term Deleuze borrows from film-maker Pierre Perrault - and its relation to other, similar Deleuzian concepts such as the ‘conceptual persona’, the ‘aesthetic figure’, or the ‘Original’. Scholars such as Charles Stivale view the ‘intercessor’ as a philosophical interlocutor who challenges and extends our ideas and ‘falsifies’ the common-sense presuppositions we hold to be true. By contrast, others such as Ronald Bogue or Bill Marshall prefer to focus on the deliberate employment of the power of the false, as the passage between the several constructed roles of the ‘intercessor’ character challenges our notion of fixed and stable identities and thus truth itself.

In attempting to define a philosophical heritage for this idea, I have turned to the work of Soren Kierkegaard. I will argue that Kierkegaard’s practice of writing in pseudonyms – which also appear as characters in his works – provides a productive model for theorising the Deleuzian intercessor. Following Kierkegaard, Deleuze held the intercessor to be a philosophical and literary device deliberately adopted to allow the author to speak adjacent to himself, in a form of free indirect discourse. I will argue that such a practice is the basis of philosophical and aesthetic creativity for Deleuze, and sheds new light on the salience of authority in his works.

Bio: Dr Niall Kennedy is a visiting lecturer in the Department of French, Trinity College Dublin, where he teaches philosophy, literature and language. He is interested in particular in the philosophy of literature, cinema and the arts. He received his PhD in 2017 from the Centre for Research in Modern European Philosophy, Kingston University, London, with a thesis on ‘Deleuze and the Author’. He is now working to turn this thesis into a book which will reconsider the nature of authority, 50 years after Barthes’ ‘Death of the Author’, from the perspective of contemporary French Philosophy. He is also working on a journal article on Deleuze and the visual artist. He has frequently presented his work internationally, most recently at the XXIV World Congress of Philosophy, held in Beijing, China, in 2018.

Abstract: In Cinema 2, Gilles Deleuze sets up an opposition between the ‘cliché’ of the sensory-motor image, and the ‘vision’ of the pure optical and sound situation, which a film-maker can only access by jamming or breaking out of the sensory-motor schema. These concepts mirror a similar move accomplished in Francis Bacon: The Logic Of Sensation, in which Deleuze uses the concept of the ‘diagram’ to analyse the methodical and systemic moves taken by the painter to empty the canvas of cliché, by disassociating the hand from the brain, such that the intelligence comes after. Such moves are what allow the painter to disassociate the painterly hand from the brain, and allow conscious intelligence to come ‘after’ the painting of the image. It is, therefore, an operation which allows the author-director to speak adjacent to himself, in a way distinct from traditional, ‘realist’ conceptions of authorial intention. With reference to Ozu’s Late Spring, I intend to argue that a
similar affect is achieved by the techniques characteristic of Ozu to disrupt or disassociate the image presented to the viewer: with the result that ‘the character or the viewer, and the two together, become visionaries’ (C2, 18). The depiction of the ‘visionary’ or ‘seer’ (comparable to the ‘figure’ in The Logic of Sensation, or ‘aesthetic figure’ in What is Philosophy?) exists in profound relation not just to the viewer but to the director himself, and, with brief reference to Deleuze’s essays on literature, I intend to explore the central importance of this ‘aesthetic figure’ to Deleuze’s theories of cinematic production and of all forms of artistic creativity.

Bio: Dr Niall Kennedy is a visiting lecturer in the Department of French, Trinity College Dublin, where he teaches philosophy, literature and language. He is interested in particular in the philosophy of literature, cinema and the arts. He received his PhD in 2017 from the Centre for Research in Modern European Philosophy, Kingston University London, with a thesis on ‘Deleuze and the Author’. He is now working to turn this thesis into a book which will reconsider the nature of authority, 50 years after Barthes’ ‘Death of the Author’, from the perspective of contemporary French Philosophy. He is also working on a journal article on Deleuze and the visual artist.

Name: Nir Kedem

Paper title: Three Theses on the Machinic Function of Sex and Sexuality

Abstract: In Anti-Oedipus, their first collaboration, Deleuze and Guattari implemented a critical yet underexplored redistribution of sexual terminology. Their cryptic remark, “We are statistically or molarly heterosexual, but personally homosexual, without knowing it or being fully aware of it, and finally we are trans-sexed in an elemental, molecular sense” (AO 70) epitomizes the new function and meaning schizoanalysis assigns to sex, sexuality, and their derivative compound forms. But what do Deleuze and Guattari mean by this provocative, odd claim? Is there some underlying theory of sexuality at work in Anti-Oedipus; one that unwittingly advances the much criticized psychoanalytic presumptions about sexuality and desire, in a work that argues for the identity of desiring-production and social-production (AO 30)?

This paper accounts for the role sex and sexuality play in Anti-Oedipus as working parts of the schizoanalytic conceptual system. I first demonstrate that the use of the terms originates in Deleuze’s solo work, Proust and Signs, where each level of In Search for Lost Time corresponds to a type of sexuality as a form of reproduction. I then discuss Anti-Oedipus’ adaptation of the Proustian theory through the following theses: (1) The Proustian theory of sexuality explains the non-totalizing unity of the desiring-machines, a move that enables Deleuze and Guattari (2) to deduce the legitimate and illegitimate uses of the connective synthesis, and thus (3) to introduce the concept of the n-sexes through the critique of the psychoanalytic illegitimate use of the syntheses. Finally, I explore the advantages of schizoanalysis’ sexual terminology for queer and feminist theories and praxes.

Bio: Nir Kedem is assistant professor of cultural studies and head of the Department of Cultural Studies, Creation and Production at Sapir Academic College, Israel. He is currently working on his first scholarly monograph, titled A Deleuzian Critique of Queer Thought: Overcoming Sexuality, to be published by Edinburgh University Press. His work on Deleuzian strategies of reading, queer translation and the schizoanalysis of queer-feminist alliances is forthcoming in Poetics Today, Symplkê, and in the volume Deleuze and the Schizoanalysis of Feminism.

Name: Obsolete Capitalism
Paper title: Chaos Variations: lines of flight from the sonic machine of faciality.

Abstract: In between the multi-layered writing of A Thousand Plateaus (1980) and his masterpiece Difference and Repetition (1968), Deleuze reveals an underground refrain linked to the concept of Rhythm. The concept finds its first fulfillment during the years 1968-69 dealing with the creative dimension of the productive repetition which creates the “rhythmic difference.” In A Thousand Plateaus a “double capture” of Rhythm is bound to the über-milieu of Chaos-Nature and transforms itself in a Rhythmic Character of infinite transformations. Among the most innovative conceptual personae of Deleuze and Guattari there is the heterodox relationship between faciality, as a territorial projection of power, and the simulacra of the total system of order, thus the anthropomorphic divine faciality (The Logic of Sense). Obsolete Capitalism overturns the link between face and territory to propose a sonic machine which de-facializes the sound, de-contextualizes the scheme between music and faciality to enhance, on the contrary, the perpetual chaotic variations of noise, data and deterritorialized face outlines.

References
G. Deleuze, F. Guattari (1980), A Thousand Plateaus, University of Minnesota Press, Minneapolis, 1987
Obsolete Capitalism and Adi Newton (2018), Device Axiomatique, NUKFM, Rizosfera, Reggio Emilia, 2018

Bio: Obsolete Capitalism (http://rizosfera.net) is a collective for pure independent research. Self-defined as “gypsy scholars,” the collective deals with philosophy, art and politics. Obsolete Capitalism edited and published Moneta, rivoluzione e filosofia dell’avvenire. Deleuze, Foucault, Guattari, Klossowski e la politica accelerazionista di Nietzsche (OCFP, 2016), Archeologia delle minoranze (OCFP, 2015) and The Birth of Digital Populism (OCFP, 2014). With Rizosfera edizioni, Obsolete Capitalism published Deleuze and the Algorithm of the Revolution (Rizosfera/SF004), The strong of the future. Nietzsche’s accelerationist fragment in Deleuze and Guattari’s Anti-Oedipus (Rizosfera/SF001), Acceleration, Revolution and Money in Deleuze and Guattari’s Anti-OEdipus (Rizosfera/SF002), Dromology, Bolidism and Marxist Accelerationism (Rizosfera/SF009) and Control, Modulation and the Algebra of Evil in Burroughs and Deleuze (Rizosfera/SF017 – out in September 2018). The collective has a sonic moniker through which it released Chaos Variation I (12” EP, NUKFM, 2018), the debut album Chaos Sive Natura (12” EP, NUKFM, 2017) and, in collaboration with Adi Newton/TAG/The Anti-Group, Chaos Variation III (12” EP, NUKFM, 2018). Obsolete Capitalism, together with Professor Stefano Oliva, will be the editor of the forthcoming 10th issue of the philosophical journal La Deleuziana, in the second semester of 2019.

Name: On Hee Choi

Paper title: The genesis of the war machine against the apparatus: Deleuzian interpretation of international students’ identity negotiation over digital and physical spaces

Abstract: This paper attempts to triangulate international students’ identity negotiation into the production of a ‘smooth space’ through the lenses of Deleuze and Guattari (2008 (1983); 2013 (1987); 2014(1994)).

On the journey of studying abroad, international students oscillate between locality and globality. International students struggle to become accustomed to the striated spaces where visible and
invisible hierarchy dominates by exercising de/reterritorialization of existing identities. More autonomous actions are made after the initial efforts to be amalgamated with new surroundings. Against existing striated space, international students find that potential within themselves can make it possible to build synthetic relations with associated milieus through consistent resistance as well as interactions with milieus (Deleuze and Guattari 2013 (1987): 489).

Analysing the assemblage of international students in this paper is composed of three parts: (1) recognising universities as the state with the segmentary territorial apparatus and international students as warriors with war machine, (2) realising the state’s appropriation of the war machine and (3) transforming the variable relations to draw ‘a creative line of flight, the composition of a smooth space’ (ibid.: 492). Qualitative data about international students collected for two years in a UK university show that international students are not submerged in institutionalised assemblages, but generate their own smooth space not refined to striated spaces, where potential of virtuality is actively actualised in reality.

Thereby, this paper will address how individual international students interweave deterritorialized and reterritorialized experiences into their own third assemblage.

Bio: On Hee Choi is a PhD candidate of School of Education, University of Bristol and teaches Korean to undergraduate students at the University of Bristol as a Language Tutor. She is writing up her thesis about international students’ identity negotiation over digital and physical spaces which philosophically draws on key perspectives of Deleuze & Guattari and Simondon’s individuation theory. Her research interests are globalisation, internationalisation of higher education, space, and cosmopolitanism.

Name: Paolo Giudici

Paper title: The Portrait of Edmond de Belamy in Deleuze and Guattari’s Philosophy of Art

Abstract: On 25 October 2018, Portrait of Edmond de Belamy briefly made the news, when it was sold at Christie’s for $432.500, “signalling the arrival of A[rtificial] I[ntelligence] art on the world auction stage.” The unique inkjet print on canvas by the Paris-based collective Obvious is a fictional portrait generated by Generative Adversarial Network, trained on 15,000 portraits painted from 14th to 20th century. Many reviewers criticised the kitsch form of presentation, Christie’s distorting use of AI buzz for marketing purposes, and Obvious’ appropriation of the code. Although the Portrait’s filiation from algorithmic art since Duchamp, or generative art since the late 1960s is easy to trace, Kipling’s ontological question was raised yet again: “It’s clever, but is it art?” Deleuze and Guattari would clearly exclude it for its lack of sensation, composition, self-sufficiency, materiality, artist, grounding, and task. However, the proposed paper will seek for an alternative, using the Portrait to problematise Deleuze and Guattari’s ‘monument’. Following Guattari’s cue that “it is no longer a matter of confronting man and machine [. . .] but rather of conjoining the two and showing how man becomes a piece with the machine or with other things in order to constitute a machine,” the paper reconceptualises the Portrait within assemblage theory, and shows why this is relevant both to artistic research and enactive Artificial Intelligence.

Bio: Paolo Giudici is associate researcher at the Orpheus Institute, Ghent, and an artist-researcher living and working in Padua, Italy. He is the co-editor of Aberrant Nuptials. Deleuze and Artistic Research (forthcoming 2019).
**Paper title:** Ahuman Ecosophy: Deleuze and Guattari’s Sorcery as Activism

**Abstract:** Ecosophical activism adds the advantage of fighting for the unknowable other, thereby swerving away from the reification of new kinds of oppressed subjects and how they are made docile by the state’s many signifying systems, from bipolitical to simply being disappeared, to resisting any form of single enunciation. The earth demands different asemiotic modes of expression, otherwise we remain in the social contract talking about nature as if it is external to us. It returns to the human-to-human speaking of where the other is simply an object of knowledge, use or exchange. Complex ecosophical systems, like complex ecosophy, perceives the anthropocentric system as one within an infinite biogeic mesh. We cannot perceive these other languages and modes of expression, but we do live in relation with them and we are imposing a terrifying effect upon them. Deleuze and Guattari describe the second of three elements of animal-metamorphosis stories which assist in attaining minor literary styles, that is ‘to stake out a path of escape…to find a world of pure intensities where all forms come undone, as do all the significations, signifiers, and signifieds, to the benefit of an unformed matter of deterritorialized flux, of nonsignifying signs’. (Deleuze and Guattari 1986: 13)

Literature as an artform must attain this undoing in order to enter a becoming-animal. Becomings don’t know their becoming (and of course become as never become proper). The animal, which animal, what animal, what is an animal? The ethical aspect is adamantly highlighted in the earlier statement – an animal is something that flees from the human because it knows it will be used or abused. It has no other definition. The human imposes. The animal proposes. The same could be said, and in Deleuze and Guattari is said, of any minoritarian not privileged by anthropocentrism – women, children and so forth. Fleeing as an automatic response seems somewhat depressing, but we cannot blame the Earth and its occupants from shrinking from our ever more encroaching imposing systems. We should definitely be asking why nonhumans and the world shrinks from us. An Earth democracy involves unthinkable combinations within nature, of agreement and joy without resonance that operates within mirroring signifying regimes. Joy in incommensurability is the call to the need for activism, being confounded as to how to express that joy through activism is the artistic aspect of the action.

**Bio:** Patricia MacCormack is Professor of Continental Philosophy at Anglia Ruskin University. She is the author of *Cinesexuality* (2008), *Posthuman Ethics* (2012) and *The Ahuman Manifesto*, the editor of *The Animal Catalyst: Toward Ahuman Theory* (2014) and the co-editor of *Deleuze and the Schizoanalysis of Cinema* (with Ian Buchanan 2008), *Deleuze and the Animal* (with Colin Gardner 2017) and *Ecosophical Aesthetics* (with Colin Gradner 2018). She publishes extensively in the posthuman, queer theory, animal studies, horror film, and Continental Philosophy.

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**Name:** Patrick Dowson

**Paper title:** The God Deleuzean: the transnational body without organs, and the myths of US hegemony and state power

**Abstract:** The mainstream discourse of international relations (IR) has been unhistorical, state-centric, and has used a realist framework where “states” are treated as discrete entities that act according to a universal rationality within an international system of anarchy. Even supposedly countervailing approaches such as orthodox Constructivism often fail to meaningfully challenge this myth. Within this framework, ideas of hegemony are regularly articulated with an implicit belief in the righteous hegemony of the US, imbuing US military power and governmentality with quasi-biblical properties. This paper will provide a counter-narrative to this approach, and apply a Deleuzoguattarian framework that has hitherto been underused in the discipline of IR to analyse the
deeper reality underneath the state system and map the disconnect between these discourses and this deeper reality, developing the concept of the transnational body without organs (BwO). The transnational BwO comprises global networks of power, capital flows, and the discourses and practices of the transnational capitalist class, and specifically relates to how power is exercised in the bloated financial sphere. This paper will problematise dominant state-centric narratives of power, showing that in the contemporary era military power exercised by the nation state is subservient to the transnational BwO. The conflict between the discourse of US hegemony and the deeper hegemony of the transnational BwO will be explored in depth to expose the limitations of US hegemony and its moral underpinnings. This necessarily pits the “God” which is produced as the driving force for US imperialism against “God” in the Spinozan sense.

Bio: Patrick Dowson is a postgraduate student of International Politics at SOAS, University of London, with an academic interest that encompasses critical theory, heterodox economics and international relations.

Name: Paula Chieffi
Paper title: Anti-oedipal listening
Abstract: The aim of this paper is to discuss the idea of a clinical work as thought by Deleuze and Guattari in Anti-Oedipus. They say: “every delirium is social, historical, and political” as it combines elements of the social to agency a singular (even if irrational) expression. As it does not combine sense, reality and production the same way of rationality, it forces rational edges and makes explicit its own productive character. As a consequence we can understand life as open to its own production, and reality as something that can be transformed. Describing an art of living rather than proposing a theoretical path, the authors dismantle the necessity to have someone else legislating life, divesting the place of the expert as well as that of the savior.

In terms of a clinical work, it means that the analyst is no longer the one able to interpret someone’s symptoms according to a normative apprehension of desire. The affirmation of singularity as well as multitude evokes the importance of a mode of perception able to register minimal and minor existences. “Tell me a little bit about your desiring machines, won’t you?” And one question appears: how to develop an anti-oedipal mode of perception or a clinical listening open to the desiring multitude?

Bio: Paula Chieffi is psychologist, psychotherapist and dancer. She has Masters in Clinical Psychology (Núcleo de Subjetividade – PUC – São Paulo) investigating different political actions as delineating a perceptive notion of politics. In this sense, the notion of politics leads to her PhD (University of São Paulo) as an investigation about how can a certain clinical listening, comprehended as a mode of perception that differs of mere understanding, resonate and operate into the educational and scholar contexts.

Name: Paulo de Assis
Paper title: What do Strata Think They Are?
Abstract: In the last decades, the concept of assemblage has emerged as an important tool for addressing problems of stability, instability, determination, and transformations regarding social, political, economic, philosophical, and aesthetic phenomena. Constructed in the 1970s by Deleuze and Guattari, the concept enabled an alternative to structuralism and phenomenology, to the
dehistoricised structures that structuralism implied, and to the subjective phenomena that were the basis of phenomenological approaches. A development of earlier concepts, such as “larval selves” (Deleuze) and “desiring machines” (Guattari), it first appeared in 1975 as “agencement,” in closest relation to other concepts such as strata, abstract machine, and diagram, which can be regarded as the basic constitutive parts of the concept of assemblage itself. This presentation will focus on the notion of strata, the component parts of an assemblage that are the (actualized) results of intensive processes of individuation, that are made of formed matter and operative functions, and that convey a specific, time-and-space bound historical dimension. Deleuze and Guattari refer to different kinds of strata, which they developed from (at least) three different perspectives: (1) from geology and the formation of rocks and mountains through processes of double-articulation; (2) from paleo-anthropology and the study of human migrations through the ecumene (Laviosa Zambotti and her notions of susbstrata, parastrata, and epistrata); and (3) from linguistics (Hjelmslev and his notions of form of content, form of expression, substance of content, substance of expression). Only when taken together and in their relations to one another can all these notions lead to a creative understanding of strata, enabling not so much their interpretation, but their dismantling and disruption — creative gestures that look at them not from a historical but from an artistic perspective, checking them against the grain of common sense, and revealing them as fragmentary building blocks of a time to come, thus contributing to their futurity.

Bio: Paulo de Assis is an experimental performer, pianist, and artist researcher with transdisciplinary interests in composition, philosophy, psychoanalytical theory, and epistemology. A research fellow at the Orpheus Institute, Ghent, he is the Principal Investigator of the cluster research project “Music Experiment X: Music, Art, and Philosophy in Dialogue,” he is the Chair of the international conference series Deleuze and Artistic Research (DARE), and he is the editor of the book series Artistic Research (Rowman & Littlefield International). He recently authored Logic of Experimentation: Rethinking Music Performance Through Artistic Research, where he developed a Deleuzean inspired music ontology, and he edited dozens of books, such as: Virtual Works, Actual Things; The Dark Precursor: Deleuze and Artistic Research; Experimental Affinities in Music; and Sound and Score: Essays in Music Notation.

Name: Paz Esperanza Carreño Hernández

Paper title: Between Deleuze and Artaud: cruelty in becoming animal

Abstract: Gilles Deleuze and Félix Guattari have developed the concept of becoming animal as the relationship of forces and flows between the human and the animal. From this concept is possible to think of a political and aesthetic space of resistance. However, this insight implies new questions that revolve around the subject, subjectivity and its destruction. What is the cost of becoming animal? Is destruction a form of resistance? While such an imperceptible becoming seems to be the alternative to resistance to codification, is also on the edge of turning into an absolute annihilation of any form of existence. However, it is evident that death does not seem to be a force or flow that has resisted a codifying regime, quite the contrary. Something must indeed remain in that destruction of subjectivity, something that cannot be reduced to devices of power and goes beyond any regime of significance. This paper argues that a proper alternative is that the concept of cruelty articulated by Antonin Artaud allows us to think about this movement beyond devices and codes. The pain, the suffering and the cruelty by which the subject must annihilate his identity and his subjectivity allow for a multiple, machinic and inexhaustible becoming. It is not death and nothingness, but rather death as the liberation of flows and becoming.

Bio: Paz Carreño Hernández. Bachelor in Philosophy, Pontificia Universidad Católica de Chile, Chile. Instructor in the Program of Ethics at DUOC UC, Chile. Collaborating member at FONDECYT project:
Name: Peter Zhang

Paper title: Deleuze and Interology

Abstract: As a miniscule philosophical event, this essay proceeds in the liminal space between Deleuze studies and interality studies. It sketches out the contours of Deleuzean interology in the process of falsifying Platonist ontology. As Deleuze is populated, so the essay is polyphonic. As Deleuze is inexhaustible, so the essay is necessarily unfinished. It is meant as just another “Go” move improvised in relation to previous moves and countermoves in a horizonless game of intellectual nomadism known as interality studies. The essay is of a piece with the series of recent essays by the same author on interality, Zen, tetralemma, élan vital, post-evolution, and the city.

Bio: Dr. Peter Zhang is Associate Professor of Communication Studies at Grand Valley State University, Allendale, Michigan, USA. He is author of "Deleuze and Zen," "Deleuze's Relay and Extension of McLuhan," "Gilles Deleuze and Minor Rhetoric," "The Four Ecologies, Post-Evolution and Singularity," "Qi and the Virtual in Daoist and Zen Literature: A Comparison with Western Vitalist Thought," "Media Ecology and Techno-Ethics in Paul Virilio," "Toward an Interality-Oriented Philosophy (IOP) of the Digital." He's also the guest editor of three collections of essays on interality studies.

Name: Petr Kouba

Paper title: Deleuze, Guattari and Patočka’s Asubjective Phenomenology

Abstract: It may appear that Deleuze’s relation to phenomenology is most clearly spelled out in Difference and Repetition or in The Logic of Sense. The aim of this paper, however, is to point out a surprising similarity of the Deleuzoguattarian philosophy of vital forces, which is presented in A Thousand Plateaus, and Patočka’s asubjective phenomenology. Where Patočka speaks about three movements of existence, Deleuze and Guattari develop a concept of three various kinds of forces that create a composition of life. Both in Patočka, and in A Thousand Plateaus, a main issue is a consistency of life that is neither based on some substance, nor related to some pre-given subjectivity. Even though Deleuze and Guattari were not familiar with Patočka’s phenomenology, their attempt to grasp life without fundament and subjectivity brings them close to Patočka’s ambition to go beyond the philosophical anthropology and analyze a composition of life at the margins of humanity and animality. Yet, this paper does not content itself with a mere accenting of an analogy between both conceptions. Rather, it uses Deleuze and Guattari’s view of life as a possible corrective to Patočka’s asubjective phenomenology, showing its potential as well as limitations.

Bio:

Petr Kouba is a Senior Researcher at the Philosophical Institute of The Czech Academy of Sciences in Prague. He studied philosophy in Prague, Zurich, Lausanne and Pittsburgh. He specializes in the contemporary French philosophy, phenomenology, philosophy of sociality, philosophy of Enlightenment, and philosophy of medicine. His publications include Margins of Phenomenology (Verlag Traggot Bautz, 2016) and The Phenomenon of Mental Disorder. Perspectives of Heidegger's
Name: Pierluca D'Amato

Paper title: Dissipating opacity: on Stratoanalysis as a model for complexity

Abstract: Our image of the world is increasingly mediated through computational technologies. As platforms for control, however, digital milieus conceal bifurcations, inhibit certain capacities of bodies and discriminate their tendencies by investing specific attractors of neurologically alluring features that reinforce designed dopaminergic pathways. Grounded on the opacity of the phase space model of society that it adopts and manipulate, the digital reinforces then its power through the articulation of induced compulsions and big data analytics.

Against this background, Deleuze and Guattari’s work can be read as the effort to produce an essentially open diagram of the world that, by contrast, doesn’t try to tame or sterilise unpredictability, but makes of the virtual its liveliest core, mapping hidden possibility spaces (DeLanda 2002). It is in fact by modelling the phase space of the world as a series of interconnected complex systems that philosophy fights its epistemological ‘struggle against chaos… [in] affinity with the enemy’ (1994: 203).

This paper outlines stratoanalysis as a modelling technique that can be used to describe and dissipate digital blackboxes, whose opacity derives from the parallax effect produced by the assemblages of their different strata. Despite being mentioned only twice in A Thousand Plateaus, stratoanalysis mobilises the concepts of emergence, assemblage and machinic phylum, constituting a unique philosophical development of complexity theory.

The digital age requires a new map of the world, and stratoanalysis can function as the diagrammatic technique necessary to sketch the phase space of a reality enriched by the hybridisation of bodies with digital technologies.

Bio: I’m a PhD candidate at Durham University working on contemporary French philosophy of digital technologies under the supervision of Doctor Gerald Moore and Professor Louise Amoore.

The title of my project is ‘Stratoanalysis of the Digital’, and the goal of my research is to produce a multi-level description of the becomings that involve and relate life and digital technologies.

In this context, I am specifically interested in tracing cross-strata dynamics that can be found at different levels of emergence, and I focus on the nonlinear relations and processes that take place between complex systems of different scales and material bases.

Structured through the notions of flows, patterns and strata, my work articulates Gilles Deleuze’s and Gilbert Simondon’s models and philosophies, revolving around the notions of assemblage, emergence and individuation, and converging in the general framework of Digital Studies developed by Bernard Stiegler.
**Abstract:** In this paper, I explore the paradox of photography and the complex power of exposure in relation to shifting temporalities, which, ultimately, I propose, inscribe the irreducible connection of both with (questions of) life and death.

The fundamental questioning of its indexical function by current visual technologies notwithstanding, the photographic image appears not to have lost any of its expository power of a real that no longer is, nor its affective power of exposing us to its underlying image of death. Indeed, digital photography may have reinforced the operation of this “singular intermediary,” to borrow Roland Barthes’ intriguing term for death, in that the simulacrum increasingly actuates the no-longer-there as Real in the first place, a reversal of the function of the indexical image that urges ineluctably poses the question of temporality in visual exposure.

Pushing beyond Deleuze – in this case, where there is no “people left to come” – my reflections are organized around Tom Bianchi’s *Fire Island Pines Polaroids 1975-1983* (2013). A unique collection of images of (predominantly white) gay young men, playing, loving, and being happy under, in Edmund White’s words, “an earthy paradise … under an eternally cloudless sky,” these photographs, in theatrical Polaroid color-schemes, impose the complexity of exposure in multiple, poignant ways. First, gay men exposing themselves as such to the camera, comfortably, if not defiantly. Second, the sight of beautifully ripped, buff, and (half-naked) male bodies inscribing a reality of “gay happiness” that straight society had not yet been exposed to—and would not till decades later. And finally, our exposure to these images, taken just before the aids-crisis would render all inscriptions of gay life quite literally an exposure to death. The question, then, remains, how does temporality shift the terms of exposure, and how does photographic, visual exposure itself become an inscription of precisely the tension between life and death?

**Bio:** renée c. hoogland is Professor of English at Wayne State University in Detroit, where she teaches literature and culture after 1870, visual culture, critical theory, and gender & sexuality studies. Her most recent book, *A Violent Embrace: Art and Aesthetics after Representation*, came out with the University Press of New England in January 2014. hoogland was the editor of *Criticism: A Quarterly for Literature and the Arts* and senior editor-in-chief of the ten-volume series *Macmillan Interdisciplinary Handbooks: Gender*. She is currently working on a new book, titled *Urban Encounters: Towards an Aesthetics of Everyday Existence*.

**Name:** Ridvan Askin

**Paper title:** Deleuze's Romanticism

**Abstract:** Deleuze is regularly inscribed in a Kantian and post-Kantian lineage, but he is rarely evoked as a direct descendant of romanticism. This paper places him squarely in the romantic tradition. Here is a rough sketch of this tradition: The romantics synthesized Platonic idealism with Spinozist monism and expressionism, and advocated the priority of intuitive over discursive reason. Following Plato, the romantics posited a realm of real Ideas. With Spinoza, they immanentized this realm so that Ideas became thisworldly expressive matrices rather than otherworldly blueprints. Crucially, Ideas were not accessible by means of discursive reason – the romantics were very much Kantians in this respect. For the romantics, rather than discursive, the royal road of access was fundamentally aesthetic. “Intellectual intuition” is their name for this kind of aesthetic access. Schelling famously maintained that “the aesthetic intuition simply is the intellectual intuition become objective” and Schlegel quipped that intellectual intuition was the categorical imperative of theory. The doctrine of intellectual intuition is thus at the heart of the romantic project.

Deleuze follows the romantics in his own blend of Platonism and Spinozism; for him, too, aesthetics becomes “the apodictic discipline”; and he, too, is a philosopher of intellectual intuition. Deleuze’s
valorization of intuition is usually traced to Bergson. But Bergson serves only as a relay between Deleuze and the romantics. Ultimately, what Deleuze famously termed the “transcendental use of the senses” is but a twentieth-century version of intellectual intuition.

Bio: Ridvan Askin is a Postdoctoral Teaching and Research Fellow in North American and General Literature at the University of Basel. He is the author of Narrative and Becoming (EUP 2016) and the co-editor of a special issue of Speculations on Aesthetics in the 21st Century (2014) and of two essay collections, Literature, Ethics, Morality: American Studies Perspectives (Narr 2015) and The Aesthetics, Poetics, and Rhetoric of Soccer (Routledge 2018). Another co-edited volume, New Directions in Philosophy and Literature, is forthcoming with EUP in September 2019. He is also the translator of several of Steven Shaviro’s essays, published as Die Pinocchio Theorie (Merve 2018). Currently, he is working on his second book, tentatively entitled Transcendental Poetics and the Futures of American Romanticism.

Name: Rob Luzecky

Paper title: The First Synthesis of Time

Abstract: In the present paper, I elucidate Deleuze’s concept of the first synthesis of time through reference to his early work on Hume, Husserl, and his elaboration of concepts of time in the Ancient world. Deleuze accepts Hume’s claim that time is constituted by a mind, but modifies this claim to excise Hume’s psychologistic premise. I suggest Deleuze’s elucidation of the passive synthesis is analogous to Husserl’s account, in the sense that both identify an ontologically “empty” form of temporality as subsisting from the present.

I elaborate on Deleuze’s peculiar characterization of the first synthesis of time as involving both “contemplations” and “habits.” Deleuze’s elaboration of the concepts of time in the Ancient world clarifies the ambiguities associated with these terms. Deleuze suggests that from Plato, to Aristotle, to Plotinus the concept of time undergoes substantial modification, in the sense that time comes to be identified as a contemplation of the soul of the universe.

This contemplation is elucidated as a “liberation” of the concept of time, in the sense that temporality is now characterized as pre-individual force which allows for the emergence of the new. I suggest that the new produced in the passive synthesis does not imply a paradoxical self-causation.

Taken together, these yield the three-fold conclusion that: 1) Deleuze’s account of the passive synthesis involves modification of Hume’s psychologistic account of temporal series; 2) the passive synthesis of time is creative, and; 3) the present can be characterized as the production of the new.

Bio: Rob Luzecky teaches philosophy at Purdue University, Fort Wayne. He is completing his dissertation at Purdue University (Daniel W. Smith, supervisor) on Gilles Deleuze’s philosophy of time. He is Communications Director of the North American Society for Early Phenomenology. He has presented several papers on various aspects of Roman Ingarden’s aesthetics. In addition to coauthoring numerous chapters on popular culture and philosophy, he recently coedited Amy Schumer and Philosophy (2018).

Name: Robert Gorny

Paper title: Habit(at)s: On Inclusive Disjunction
Abstract: The paper focusses on Guattari’s notion of the differentiating factor, as it propels Deleuze’s efforts at reworking the Kantian scheme of the “Three Syntheses” towards a generalized theory of production. Throughout Difference and Repetition and The Logic of Sense, Deleuze had re-conceptualized three syntheses of time (memory, habit, thought); or three series (connective/single series, disjunctive/divergent series, conjunctive/convergent series), in a tripartite scheme that Guattari’s "Machine and Structure" takes up to show how structuralist thinking lacks a differentiating factor helping to reconcile structure and genesis. In this machinic extension, the scheme would become strategically employed in Anti-Oedipus’s theory of desiring production, with its three parts: “the connective syntheses of partial objects and flows, the disjunctive syntheses of singularities and chains, and the conjunctive syntheses of intensities and becomings” (AO, 338).

Here, my paper will look more closely into the formation of the concept of “inclusive disjunction,” which would become the central operator in Deleuze’s subsequent efforts replace logical differentiations with historical ones. Thereby, complementary to longstanding discussions on the complexity posed by the third syntheses of time (such as in the work of Daniela Voss), my paper aims to focus more on the central synthesis of habit. In this vein, the paper will draw a more speculative connection to Bernard Stiegler’s work, and the three memories discussed in Technics and Time (genetic, epigenetic, epiphylogenetic memory), and discuss recent (feminist) readings of habits (Ravaisson, Malabou, Grosz) and a possible extension including habitats.

Bio: Robert Alexander Gorny is guest teacher and PhD candidate at the Chair of Methods and Analysis, Faculty of Architecture and the Built Environment, TU Delft. Founder of relationalthought, a nomadic agency aiming to promote a more relational understanding of (and approach to) the ecologies of architecture, he is currently conducting his doctoral studies on “Flat Theory / A Genealogy of Apartments” as our present form of urban togetherness. Since 2016, he is member of the editorial board of the Delft architecture theory journal Footprint.

Name: Robert Jackson

Paper title: ‘Molecular’ transformations: Gramsci and Deleuze and Guattari

Abstract: This paper stages an encounter between the writings of Antonio Gramsci and Deleuze and Guattari. Engaging critically with previous comparative readings, I will seek to develop upon Jeremy Gilbert’s claims for the conceptually productive resonances of this engagement. I will relate Gramsci’s appropriation of the ‘language of life’ (Bergsonian imagery and the discourse of the contemporary biological sciences), including terms such as the organic and the molecular, with Deleuze and Guattari’s own deployment of these terms. In particular, I will compare Gramsci’s use of the notion of ‘molecular’ transformations with Deleuze and Guattari’s distinction between molecular and molar processes.

For Gramsci, the use of a combination of biological (life/death) and architectural (structural) semantic fields allows for the characterisation of complex situations of process and rupture, balance and catastrophe, of subterranean flows and dramatic breaks. Re-examining Gramsci’s articulation of a philosophy of praxis through the lens of Deleuze and Guattari, I will explore the potential ambiguity between Gramsci’s thought, on the one hand, as a re-articulation of historical materialism, and, on the other, as its transformation into a new ‘image of thought’.

Finally, I will explore Gramsci’s diagnosis of social pathologies of bureaucratisation in terms of a ‘mummification of culture’, a form of the living dead. I will suggest that we can relate inversely the phenomenon of mummification, an obstruction of the processes of reciprocal translatability between different elements of reality (the ‘homogeneous circle’ of politics-philosophy-economics)
to the Deleuzoguattarian notion of ‘transversality’, the overcoming of stratification to connect between heterogeneous discourses.

**Bio:** Dr Robert Jackson is a Lecturer in Politics at Manchester Metropolitan University. His area of specialism is critical theory with a particular emphasis on the thought of Antonio Gramsci and Georg Lukács. His work examines conceptual resonances between contemporary thinkers and these key figures from earlier phases of critical thought. He is the co-editor of a forthcoming volume *Revisiting Gramsci’s Laboratory* (Brill), and has published the chapters ‘Violence and Civilization: Gramsci, Machiavelli, and Sorel’ in *The Meanings of Violence: From Critical Theory to Biopolitics* (Routledge), and ‘Antonio Gramsci: Persons, Subjectivity, and the Political’ in *Subjectivity and the Political* (Routledge).

**Name:** Ronald Bogue

**Paper title:** The Terrified Face and the Face Machine

**Abstract:** If 1969 marks the apogee of Deleuze’s investigation of sense and the inception of Guattari’s interest in machines, the first indication of Deleuze’s shift in his thought from sense to machine comes in the third trimester of 1970, in the second edition of *Proust and Signs*. In this edition’s newly written chapter, Deleuze says that “the modern work of art is a machine,” which “has no problem of meaning [sens]” but “only a problem of use.” One instance of the machine Deleuze identifies in Proust is the face of Albertine, which Deleuze and Guattari explicitly cite as a face machine in *Anti-Oedipus* in 1972. A useful means of considering the shift from sense to machine is to contrast the 1970 face machine with the figure of the terrified face that appears in *Difference and Repetition* in 1968. The terrified face complicates any simple chronological development in Deleuze’s thought since the figure dates from Deleuze’s earliest speculation on the “Autrui a priori” in his juvenilia (which owes a great deal to Michel Tournier’s “L’impersonnalisme”), recurs in his essay on Tournier’s Vendredi in 1967, and then reappears in What Is Philosophy? in 1991. When one considers Deleuze and Guattari’s remarks on faciality in *A Thousand Plateaus*, as well as Guattari’s own writings on faciality in Proust in *The Machinic Unconscious* in 1979, the history of the face, sense and the machine grows even more complicated.

**Bio:** Distinguished Research Professor Emeritus of Comparative Literature, University of Georgia, USA. Author of eight books on Deleuze and Guattari, including *Thinking with Deleuze* (Edinburgh UP, 2019).

**Name:** Ruth Irwin

**Paper title:** Maori Whakapapa; Becoming genealogy, becoming machinic

**Abstract:** Solipsist individual agency characterises the philosophical parameters of the Enlightenment. Partly as a result of Nietzsche, Heidegger and other Continental philosophers, and partly as a result of vast increases in population, and a better scientific knowledge of animal and plant communication, the idea of the rational individual is being absorbed into a new decentred taxonomy. Since 1889 the deterritorialization of solipsism has been underway. Indeed earlier, Spinozan lines of flight have been at play. The deterritorialization of colonialism is revealing older and newer ways of understanding the human, and the earthly. In this context, indigenous philosophy is illuminating the ecological-cultural nexus with renewed vigour. Maori whakapapa has been understood as ‘genealogy’ or lines of descent, but it is equally a taxonomy of organisation that binds species; animals, plants, lichens, insects, rocks, and all things into a interknitted set of categories.
The word whakapapa means plateau. Deleuze and Guattari argue that we are moving from subjects and objects to assemblage. The decentering, deterritorialization of subject vis à vis object is communicated in uneven and often disruptive ways; undermining traditional notions of Capitalist growth, of built-in redundancies, and in the shorter term, of jobs, roles, careers. The twittering machine is losing members, extinctions plummet entire species out of conversation, as climate change tolls the built in Armageddon of modern oil based capitalist consumption. Indigenous philosophy introduces a renewed assemblage, a reterritorialization and a new enunciation of the culture/nature nexus. A posthumanist becoming-machinic is in the process of emerging.

Bio: Ruth Irwin is currently an independent scholar who researches on climate change, education, and Continental philosophy. Her books include Heidegger, Politics and Climate Change (2008), Climate Change and Philosophy (2010) and Beyond the Free Market (2014), amongst others. She is working on two new monographs; Society Futures, Time, Modernity, and Climate Change and another on Nietzsche, Heidegger, and Blanchot on Nihilism and Social Change.

Name: Sakib Ibne Shahriar

Paper title: On Bodies, Gender, and Desire

Abstract: In this essay, I understand gender through Gilles Deleuze and Félix Guattari’s analysis of bodies in terms of compositions of molar lines, molecular lines, and lines of flight in A Thousand Plateaus. Understanding our gendered selves through these notions has important consequences for practices of resistance to heterosexism and trans/misogyny, for a politics of and beyond intersectionality, and for how we construct ethical practices with one another. After developing this analysis of gender, I examine the relations that hold between two gendered selves. In what sense do two gendered selves desire one another? By developing Talia Bettcher’s notions of interpretive intimacy and reality enforcement, I argue that desire concerns certain relations of mutual composition that hold between multiple selves, and I explain what it means to say that those relations are, in one way or another, gendered. I also explain how violence and misinterpretation of a body involves the real decomposition of one body by another. Given the complexity of gendered bodies, the desire that passes between these bodies must also be understood as complex.

Bio: I’m Sakib Ibne Shahriar. I finished my B.A. in Psychology and minor in Philosophy at California State University Los Angeles, and I’m currently pursuing my M.A. in philosophy at the same institution. My B.A. honors thesis was on the viability of psychological distress as a conceptual and political alternative to the notions of mental illness and psychopathology. My current research interests are in critical theory, the history of philosophy (and the philosophy of history), anti-psychiatry, trans and feminist philosophy, and the works of Gilles Deleuze, Michel Foucault, and Henri Bergson. I spend my free time brushing up on Islamic theology, learning how to cook well, and wondering how much I can get away with in this biography. I listen to obscure European experimental electronic music. My favorite comedian is Stewart Lee. I have only ever been in two countries: the U.S. and Bangladesh. I love overcoats and corduroy.

Name: Sam Page

Paper title: Towards a Deleuzo-Guattarian Concept of Populism

Abstract: Since the 2008 financial crash, discussions of populists are seemingly everywhere. They’re in the centre, as well as the left and the right. “Populism” is uttered repeatedly in the same sentences as Donald Trump in the US, Brexit and Jeremy Corbyn in the UK, Emmanuel Macron in
France, the 5-Star Movement and the League in Italy, Syriza in Greece, Rodrigo Duterte in the Philippines, Podemos in Spain, The True Finns, Swedish Democrats, Jair Bolsonaro in Brasil, and so on and so forth. And, since 2005, there has been a corresponding rise in political theory scholarship that has debating the definition and use of the term from populism: from Cas Mudde or Ernesto Laclau’s respectfully influential conceptualisations, to Jan-Werner Müller’s Penguin-introductory book in 2017.

In wishing to contribute to this debate, in this talk I shall present an early exploration of what a concept of a Deleuzo-Guattarian portrayal of populism might look like. I shall discuss issues around conceiving both Jeremy Corbyn’s and Donald Trump’s rise to power as populism through the concept of the war machine, as well as what uses the event, arborescent/rhizomic, striated/smooth space might be in how we read so-called populist movements.

**Bio:** Sam Page is a teacher and researcher current at the London School of Economics. His PhD, from UCL, is on the the local campaign of the Labour Party at the 2015 UK General Election, studied through the lens of assemblage and affect. He is currently researching Donald Trump, and spaces utilised by populism. He is an affiliated to the project Mainstreaming Populism in the 21st Century in Finland.
Abstract: In his Preface to the English translation of Deleuze and Guattari's *Anti-Oedipus*, Foucault claims that *Anti-Oedipus* is a book of ethics. Further, he lists a series of ethical ‘principles’ that are expressed either in the imperative mood, or as negated imperatives (‘free political action from all unitary and totalizing paranoia’; ‘develop action, thought, and desires by proliferation, juxtaposition, and disjunction’; ‘do not become enamored of power’; etc.). Of course, as a general claim, talk of an ethics only makes sense if there exists a subject capable of doing certain things and refraining from others, even if such prescriptions are merely recommendations developed in relation to an ‘art of living’ rather than fixed elements of a moral code. In *Anti-Oedipus*, however, the subject is primarily treated as a passive entity, a mere residuum produced alongside desiring-machines and defined by the various states through which it passes. From such a point of view, the subject must be considered to be an epiphenomenon and thus, contra Foucault, incapable of ethical agency. This paper will attempt to address this problem by reconstructing an account of ethical subjectivity and agency that is compatible with the ontology of desire and production developed in *Anti-Oedipus*, and that does not fall back into the metaphysics of sovereign subjectivity.

Bio: Sean Bowden is Senior Lecturer in Philosophy at Deakin University, Australia. He is the author of *The Priority of Events: Deleuze’s Logic of Sense* (EUP 2011), and the co-editor of *Deleuze and Pragmatism* (Routledge 2015 – with Simone Bignall and Paul Patton) and *Badiou and Philosophy* (EUP 2012 – with Simon Duffy). His work has appeared in the *European Journal of Philosophy, Angelaki, Critical Horizons, Journal of Speculative Philosophy, Deleuze Studies, Parrhesia* and elsewhere. He is currently working on a monograph on action and agency in Deleuze.
recently released edited volume entitled *Boris Hessen and the Dialectics of Natural Science*.

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**Name:** Serap Erincin

**Paper title:** Phenomenologies of Becoming the Technologized Body: The Digital Realm, New Media, and Virtual Bodies in Live Performance

**Abstract:** In this paper, I explore modes of becoming in contemporary performances where performers use digital media archives in choreographing live dance, theatre, and performance art. I examine how performers “copy” the virtual selves of iconic “dead” performers captured on film or video to breathe life into their own performances, which are copies without originals. What they are trying to achieve is not an exact copy but to capture the soul of the performances; they inhabit the essences of the images they copy. Both the live and the dead performer are present during this process of “becoming,” that is the process of physical and emotional metamorphosis. To clarify, when Kate Valk, an actor of the US experimental theatre company The Wooster Group, copies the performance of Rena Mirecka from a video recording of the Polish director Grotowski’s play Acropolis from 1968, the person on stage is not Valk or Mirecka, it’s someone between the two. This becoming is the being – and this being through becoming is the essence of live performance. Here I argue, that live performance is an artistic “ontology of the present.” An event can only be both present and ephemeral only through becoming. This discussion highlights the applicable transformation of Deleuze’s theories following his collaboration with Guattari, in interdisciplinary fields and sites, specifically the arts. I discuss how artists construct new phenomenologies for the concepts live, archival, and virtual through the use of digital and new media in live -- that is disappearing and ephemeral -- performance.

**Bio:** Serap Erincin, Ph.D. NYU, is Assistant Professor of Performance Studies and Affiliate Faculty in Women’s and Gender Studies at LSU and a multi-disciplinary artist based in New Orleans and Istanbul. The recipient of various awards, her work focuses on performance philosophy and phenomenology. She has published on experimental performance and technology and human rights performance and is the editor of *Solum and Other Plays from Turkey* and the special issue of *Liminalities: A Journal of Performance Studies* on silence and resistance. Her multimedia performances such as *Atrocity Boulevard* and *Suppression of Absence* and upcoming production *Ofelia*, and installations, e.g. the pieces in her solo exhibition, *Human Rights/Human Rites*, also focus on narratives of social justice and environmental concerns. She is the curator of several symposiums and the Neurohumanities Initiative and has previously worked as an arts and politics journalist for international media such as BBC World Service and CNBC.

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**Name:** Shan-ni Tsai

**Paper title:** Incorporeal Surface as Chuangzi’s Bodies that Can Dream

**Abstract:** In Chuangzi, the bodies can dream. These bodies are corporeal and incorporeal while the incorporeal dreams are corporeal. The bodies are cracks, spaces, containers that move or participate in movement by being passive, creating or allowing foreign or multiple subjectivities, voices, sounds, emotions, affects, and forces. Through the dreaming bodies in Chuangzi, I want to offer an alternative reading of the Deleuzian paradoxical structure in *The Logic of Sense* of the coexistence of the corporeal and incorporeal, and depths and surface. For Deleuze, the depth of the body keeps affecting and relating to the incorporeal surface where language is. In Chuangzi, language is not a necessary surface for the interaction of the surface and the depth. Bodies themselves can be
topological surfaces, empty forms and spaces that dream. In one passage, Chuangzi depicts a dialogue, or co-dreaming, that starts with one person exhaling and emptying his body. What is opened up is a dreamlike deep and shallow depiction of the world of multiple cracks, cracks that let the wind pass through make sounds. The sounds are of different layers of the earth (地籟), the artificial (人籟), and the univocal (天籟) which includes all. In another passage, Chuangzi dreams that he is a butterfly with such vivid physical feelings that when he wakes he is not sure if he is a Chuangzi that the butterfly is dreaming of. The flesh and movement of different bodies confuse subjectivities and clarify the multiplicity of dream. The bodies become a creative and real surface of life, which can no longer be called subjectivity and which is beyond language. Through Chuangzi, I want to explore a creative alternative to think about the incorporeal surface when the bodies (the corporeal) are the incorporeal surface that dreams. The bodies as the incorporeal surface may open up the nuances within Deleuze’s thinking that may have been limited by the focus on language as the surface.

Keywords: incorporeal, corporeal, Chuangzi, body, univocal sound(天籟), dream, surface, depth, Logic of Sense

Bio: A PhD student in the department of Foreign Languages and Literatures in National Taiwan University. Research interests include Deleuze, Freud, Lacan, Taoism, body, language, femininity. She is now working on a project between Deleuze and Taoism. Her PhD is about feminine language in Elizabeth Bishop from a perspective between Deleuze and psychoanalysis.

Name: Sидеeq Mohammed

Paper title: Organizational responses to the Anthropocene and the coding of desire: Understanding Deleuze and Guattari’s reading of the “death instinct”

Abstract: The concept of the “death drive” or “death instinct” occurs at multiple points in Deleuze’s individual body of work in addition to his writings with Guattari. It is connected to the event in The Logic of Sense, to repetition and the third synthesis in Difference and Repetition, to attempts by the social to control and codify desire in Anti-Oedipus, and to fascism and Nazism in A Thousand Plateaus. In this paper, we seek to unpack these different meanings of this concept in order to better understand Deleuze’s relationship to Freud. In keeping with their critique of Freud’s model of the unconscious, Deleuze and Guattari disavow the existence of any kind of ‘death instinct’ but they also chart the ways in which the social can control and restrict desire suggesting that it can become so completely repressed it loses its productive, generative, and polymorphous capacities and instead actively desires further repression, control, and even death. We suggest that unpacking the question of desire, can help us to understand how modern businesses are responding to the Anthropocene. Drawing on examples of major corporations and their strategies of representing ‘sustainable’ business, this paper will suggest that unpacking the different conceptualizations of the death instinct will give us a better understanding of how the coding of desire takes place within the context of contemporary capitalism. In so doing, we sketch the ways in which desire becomes so perverted that it actively desires global ecological collapse, perhaps as a means of achieving meaningful societal change.

Bio: Sideeq Mohammed is a Lecturer in HRM/Organizational Behaviour at the University of Kent. He is a former doctoral researcher at the University of Manchester whose thesis addressed itself to the work of Gilles Deleuze and the questions that it raises about the philosophical underpinnings of ethnographic work. His current projects continue his passion for engaging with Deleuze and Guattari’s writings in order to understand the problems of ‘organization’ as a social and political phenomenon.
Name: Silke Panse

Paper title: Ethical Materialities against Fake Worlds: With Spinoza, Uexküll and Deleuze beyond Weinstein into the Neverseen Human Umwelten of Moving Images

Abstract: The relations we enter into have an aesthetic dimension. This paper suggests that there is not only what Deleuze calls “the art of the composition of relations,” but also that compositions of relations make-up art. It uses Spinoza’s Ethics for a shift of Deleuze’s impersonal affects towards assemblages of affective relations. It tests notions such as assemblage and symbiosis by applying it to the environment of the production of a Weinstein film. In the environments of Weinstein and the Anthropocene, this paper this paper asks if the notion of film as world-making is still useful on an anthropogenic planet. In contrast to Heidegger’s notion of humans as world-making, for Deleuze, films are world-making precisely because the worlds they create are ultimately not made by humans, but open up a different, inorganic world. Given that the separate non-human worlds that Uexküll gave a platform to a century ago, are now increasingly overdetermined by humans, if not already extinct, we cannot really say anymore, with Uexküll, that animals are a product of their own production. The reciprocal process of shaping the world one in turn experiences has increasingly been overdetermined by humans. While Uexküll saw the process of generating an Umwelt at work only in the immediate surroundings of a being, humans have expanded their Umwelt into the virtual worlds of social media bubbles and the material Umgebung of the planet. Instead of experiencing meaningful perceptual Umwelten, humans in their bubbles are not in a relation with their material environment, but in a human-made Anthropocene without meaning. While animals shaped their Umwelten, humans made the Anthropocene. The issue now, given the immensity of extinction is that perhaps the organic world of a nonhuman being is more valuable than the inorganic worlds of art and film.


Name: Sílvia Galessso Cardoso

Paper title: The teacher’s mediation in the development of argumentative writing of high-school students

Abstract: Moved by the purpose to investigate and produce knowledge regarding the teacher’s mediation in the teaching of writing to students, I recovered my work as a writing composition teacher, taken from essay exercises produced by seven of my high-school students in addition to their rewrites composed in our classes, with the intent of tracing fields that give visibility to the engendered potentials in this experience with the act of writing.
The composition of this study uses cartography, a propitious method to investigate processes of production of subjectivity, given that this method is developed at the same time as the research is being made. The idiosyncrasies of the work with each student are scrutinized in accounts made by me, and in clues provided in their texts as well, allowing a glimpse into how a certain meaning was constructed, which social conventions, discourses, and linguistic resources were triggered and observe, within the rewrites, which interventions were made by me, the manner in which they were received by the student, what the student made of them, if these interventions were able to provoke displacements in his world, if they composed new contours and geographies in the production of their texts and selves.

Finally, based on the propositions of the Philosophy of Difference directed towards education and, more specifically, to the teaching of writing, I question the role of the teacher as a mediator in the writing practices proposed to the students and indicate some guiding so that the mediation may work as an operator of change in the manner of thinking and being in the world of the people involved in this interlocution.

Bio: Doctoral student in the College of Education of the University of São Paulo, in the Department of Philosophy of Education and Educational Science, with Professor Dr. Teresa Rego, and a Master in Clinical Psychology by the Center for Studies and Research of Subjectivity, of the Pontifical Catholic University of São Paulo (2009), with Prof. Dr. Peter Pal Pelbart, Silvia Galesso is a Psychology graduate from the same University (2002). Her studies and professional experiences pervade the fields of subjectivity and writing, with the intent of investigating the production of subjectivity in the act of writing, especially in educational contexts.

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Name: Sotiria Ismini Gounari

Paper title: Affect and the political in the philosophies of Deleuze-Guattari and Spinoza

Abstract: In the current paper I would like to analyze the philosophical lineage of the association of affect and the political in the works of Gilles Deleuze, Félix Guattari and Baruch Spinoza. Deleuze in his early works on Spinozian philosophy adopts the conception of affect as the modification of the power of the conatus, namely the tendency to persevere in one’s existence, and as the capacity of affecting and being affected. Nevertheless, he draws importantly different conclusions from these theses than his predecessor, in his collaborative work with Guattari. While Spinoza’s logical method leads him to propose joy as the liberating affect par excellence, and as the aim of every empowering political community, Deleuze and Guattari propose more complex models regarding the liberating potential of affectivity. In their work, A Thousand Plateaus, they associate affect with the advent of difference, that they otherwise denote by their influential concept of becoming-minor. Additionally, in his work on cinema, Deleuze emphasizes the depersonalizing function of affect and its association with virtuality. The stake of the political, in this sense, becomes the question of interacting in ways that deviate from the dominant affectivities of the self-sufficient, western, male human and that are directed towards minor entities and the infinity of cosmic forces and organic and inorganic elements that compose and envelope us. In other words, the political becomes a matter of the creation of alternative sensitivities and of the development of our capacities to affect and be affected in relational models of horizontality.

Bio: Sotiria Ismini Gounari is a Doctoral Candidate at the Department of Philosophy of the National and Kapodistrian University of Athens. Her dissertation concerns the concept of affect in Spinoza and Deleuze and Guattari and its potential uses in the assessment of the political function of art. The case study of her research is the work of the post-colonial painter Marlene Dumas. She holds a
Name: Stefano Oliva

Paper title: Music and language? Deleuze, Guattari and Berio on Visage

Abstract: In the plateau, ‘November 20, 1923 : Postulates of linguistics’, Deleuze and Guattari subvert the traditional confrontation between language and music, refusing to look into the latter because of the constants that are usually thought to define the former and recognizing in both systems a regime of continuous variation. An example of this regime is Luciano Berio’s Visage, in which « despite what Berio himself says, it is less a matter of using pseudo constants to produce a simulacrum of language or a metaphor for the voice than of attaining that secret neuter language without constants […]» (Deleuze & Guattari 1980: 96). This use of Berio against Berio himself is probably due to the declaration contained in Visage (author’s note): “When I was composing Visage what attracted me […] was research intended as a way to expand the chances of bringing nearer musical and acoustic processes, and as a means to find musical equivalents of linguistic articulations” (Berio 1961). Despite the apparent contradiction, D&G and Berio agree that music is not a form of sui generis language, nor, on the contrary, an expressive form without any relation to language, but rather a deterritorialization of the voice that produces a form of varied repetition of language, now devoid of meaning.

References


Bio: Stefano Oliva, PhD in Philosophy, is a post-doc fellow at the Department of Philosophy, University of Roma Tre and visiting lecturer at the Pontificale Athenaeum S. Anselmo and at the Quasar Design University of Rome. Staff member of RIFL – Rivista italiana di filosofia del linguaggio and Lebenswelt – Aesthetics and philosophy of experience, he has published several articles and monographs such as La musica nell’estetica di Pareyson (2013) and La chiave musicale di Wittgenstein. Tautologia, gesto, atmosfera (2016). He has cooperated with Enciclopedia Italiana Treccani. He has published the Italian edition of Alain Badiou’s book, L’antifilosofia di Wittgenstein (2018).

Name: Stephane Symons

Paper title: Deleuze’s Ozu in Dialogue with Henri Bergson and Shiguehiko Hasumi

Abstract: The first part of my talk will reconstruct how Deleuze’s interpretation of Ozu’s films implicitly relies on Henri Bergson’s idea that different material phenomena and bodies are marked by different rhythms and distinct temporalities. For Deleuze, Ozu’s films revolve around the awareness that all of these distinct rhythms partake in an overarching “immutable nature.” According to Deleuze, the depiction of human emotions, for its part, does not refer to an “extraordinary” or interruptive moment but to a confusing interaction of otherwise “banal” rhythms that do not match each other. To conceptualize this idea, Deleuze takes recourse to, amongst other
writers, Noël Burch, Paul Schrader and Donald Keane. In the second part of my talk, I will introduce Shigehiko Hasumi’s influential book on Ozu, where the idea that Ozu’s films testify to a characteristically Japanese worldview is rejected in a radical manner. According to Hasumi, the expression of human emotions in Ozu’s films refers to a truly interruptive moment, and not just to a confusing interaction of distinct rhythms.

Bio: Stéphane Symons is an Associate Professor and the coordinator of the Centre for Metaphysics, Philosophy of Religion and Philosophy of Culture at the Institute of Philosophy at KU Leuven, Belgium. He is the author of three monographs (Walter Benjamin. Presence of Mind, Failure to Comprehend (Brill), More than Life. Georg Simmel and Walter Benjamin on Art (Northwestern UP) and The Work of Forgetting, or How Can we Make the Future Possible? (Rowman and Littlefield International)), the (co-)editor of five books (amongst others: Walter Benjamin and Theology (Fordham University Press) and Genealogies of the Secular. The Making of Modern German Thought (SUNY Press, forthcoming)) and the author of numerous articles on pre-war German and post-war French aesthetics.

Name: Susannah Gent

Paper title: Intuitive Filmmaking and the Territorial Unconscious

Abstract: With reference to sequences from recent essay films, filmmaker Susannah Gent explores Deleuze’s account of Bergson’s ‘method as intuition’. That we move from past to present, from recollection to perception is central to Bergson’s understanding that perception and recollection interpenetrate as if by a process of osmosis.

Bergson, and Deleuze’s complex and subtle accounts compliment Sigmund Freud’s notion of ‘breaching’ and ‘path breaking’, expanded by Jacques Derrida, in which the trace, be it the memory trace or the implied neural configuration for which Freud’s account acts as a metaphorical model, precede and inform perception.

Intuition as method was Bergson’s approach to establishing a precise discipline in philosophy, a kin to a science. The temporal relation of memory and perception is reviewed in the light of neuroscientist Antonio Damasio’s somatic marker hypothesis in which gut reaction is described in neurological terms.

In this multidisciplinary approach that draws on psychoanalysis, neuroscience, and philosophy, Gent uses short sequences from her recent films to support her reflection upon the relation between affect, memory, and perception in her filmmaking.

Deleuze and Guattari consider the plane of composition in art to be one of three irreducible planes and consider how these planes join in the brain. They describe the work of art as a bloc of sensations and a compound of percepts and affects. Gent’s endeavour aims to better understand her own position in the cultural field when engaged in intuitive filmmaking and consider what type of knowledge is gained by art practice.
Bio: Susannah Gent is a Senior Lecturer at Sheffield Hallam University where she teaches under- and post-graduate film production. Her Ph.D., due to be completed later this year, is entitled ‘The neuroscientific uncanny: a filmic investigation of twenty-first century hauntology’.

Name: Tal Bar

Paper title: Monadology to nomadology – Deleuze and subjectivity

Abstract: This paper traces two main concepts in Deleuze’s independent work as well as in Deleuze and Guattari’s joint work: the multiple and the nomadic as they intertwine and morph to articulate various mechanism of non-dialectic differentiation processes. Tracing these changes also traces Deleuze’s development of an alternative concept of subjectivity as it changes focus and reference an articulation.

It traces the development of Deleuze’s process of becoming as derivation of a Leibnizian monadology, based on differential, relational mathematical system in Difference and Repetition and in The logic of Sense where he emphasises an embodied, multiple notion of perspective, or a point of view in the Leibnizian metaphysics, which, cannot be separated from the mathematics underlying the infinitesimal differential calculus. In their collaborative work however, the focus shifts. With the introduction of the machinic Phylum, multiplicity, or nomadism refer to an ecological process of becoming. These shift the discussion from becoming of a single organism to that of its ecology. This shift also undoes the monadism entailed by autopoiesis in terms of an organism being an enclosed system. The concept of the machinic therefore dissolves the notion of a localized and unified entity altogether; what is maintained, though, is the mode of relations between parts that cannot adhere to a unified and central position, subject or another. Back in his solo work The Fold (1988), Deleuze revisits extensively his early work on Leibniz monadology, recreating the relational, differential, infinitesimal system of derivation, only to dissolve it at the very end of the book emphasising the irrelevancy of the monad to describe our world, and it convergence to nomadology, nevertheless, while maintaining his commitment to the infinitesimal.

Bio: Tal lives and wok in London where she has recently completed her PhD at The Bartlett School of Architecture, entitled ‘Digital Architecture And Difference: A theory of ethical transpositions towards nomadic embodiments in digital architecture’. Her thesis explores an expansion of digital architecture practices along embodied and nomadic paths to allow for an ethical reconceptualisation of the field by inserting it with post-human subject positions. Tal holds an MA degree in History and Theories of Architecture from The Architectural Association School of Architecture, London.

Name: Tanja Traxler

Abstract: There is a crucial difference between science and philosophy in their respective attitudes towards chaos, as Gilles Deleuze and Félix Guattari highlight in What is Philosophy? (1994, p. 117–118). According to them, chaos is associated with infinite speed rather than disorder and while philosophy retains the infinite, science aims at establishing reference frames. Ever since the development of modern science, scientists have constructed machines to collect data and achieve knowledge. Let it be particles, genes or galaxies – there is no way of making sense from chaotic data in a scientific manner without certain apparatus. In such a process, boundaries of men and machines, subjects and objects are blurred (Cf. Bruno Latour, Reassembling the Social, 2005).

Concerning current developments in science, the practice of doing research is changing rapidly. The implementation of big data analysis, autonomous research robots or self-learning algorithms in fields such as astronomy, particle physics or medical diagnosis hint at a future scenario in which human scientists are rather the guided than the guides through chaos. It is this arising agency of machines in current research practice that I will investigate in my paper.

Bio: Tanja Traxler is PhD-candidate at the University of Vienna. In her interdisciplinary dissertation thesis between quantum physics and philosophy, she investigates contemporary concepts of space and matter in quantum mechanics with a philosophical perspective.

Name: Tatsuya Higaki

Paper title: The Role of Peirce in Deleuze

Abstract: It is well-known that Deleuze had a love for Anglophone philosophy since he was very young. His first book was on Hume, and he also engaged with the thought of William James under the strong influence of Bergson. His move towards Whitehead in his later years also compels interest, even if it remained incomplete.

Among these philosophers, Deleuze had a particularly strong interest in Peirce. While he did not write an essay devoted exclusively to Peirce, it is by no means insignificant that in the second volume of his later magnum opus, Cinema 2, he develops his argument by going beyond Bergson and employing Peirce’s semeiotic.

There have been various receptions of Peirce in French philosophy. His Firstness, Secondness, and Thirdness have been compared with Lacan’s Imaginary, Real, and Symbolic; and Derrida has highlighted his complex classification of signs. In the case of Deleuze, however, I believe we should pay attention to his proximity with Peirce’s First-ness (also called feeling, this is in a sense similar to Deleuze’s concept of the virtual and potential), and his relation with Peirce’s own mathematical philosophy. In this presentation I want to focus on these two points.

Name: Thomas Szwedska

Paper title: A New Earth, or, How to make a life to come?

Abstract: Gilles Deleuze and Félix Guattari’s corpus is punctuated by an enigmatic concept, une nouvelle Terre or ‘a new Earth’, which appears 21 times across their collective oeuvre and in two other texts authored by Deleuze. Most analyses, critical or charitable, focus on its formulation in What is Philosophy?, understanding it as some displaced telos of Deleuze and Guattari’s thought. What these accounts miss, however, is Deleuze and Guattari invocation of ‘a new Earth’ in A Thousand Plateaus as strictly immanent to the care involved in the process of constructing a body without organs, safeguarding against suicidal and destructive ends. Therefore, using A Thousand Plateaus as a pivot point between Anti-Oedipus and What is Philosophy?, I argue that there are three ways in which Deleuze and Guattari invoke a new Earth across their texts: first, as the immanent condition of life situated in-between the juncture of creation and suicidal destruction, produced by and producing the relation of relative and absolute deterritorializations; second, as that which is to be made bit by bit, piece by piece on a body without organs and decision by decision through revolutionary movements; and third, as that which is to come from within the confines of the present but for the sake of a future. Therefore, taking these three facets together allows us to understand Deleuze and Guattari’s concept of a new Earth as an immanent process of construction that is only ever constitutively realized in terms of viability for the sake of a life to come.

Bio: Thomas Szwedska is a PhD student in Philosophy at Duquesne University. He holds an MA from the Centre for Theory and Criticism from Western University in London, Ontario, Canada. Thomas’ MA thesis brought together the machinic ontology of Deleuze and Guattari with the biological theory of autopoiesis as described by Maturana and Varela to consider the relationship between worlds, identities, and global financial capitalism. His current research focuses on the history and viability of critical philosophy through the German and French traditions of the 18th-20th century so as to think the relationship between ontology, politics, and the environment. His most recent publication is an interview with Franco ‘Bifo’ Berardi entitled “Warming the Algorithm and Possibilities for the Future” published by Chiasma: A Site for Thought, and available open access at their website https://chiasma-journal.com.

Name: Tim Barlott

Paper title: The dissident interview as a deterritorializing guerrilla encounter

Abstract: Taking a post-qualitative approach, we have experimentally charted the cartography of a peculiar research interview (an ‘off-topic’ and ‘dissident’ interview that disrupts the agenda of the interviewer). The interview was originally part of a conventional qualitative study, yet its peculiarities made it difficult to systematically analyse. Drawing on Deleuze and Guattari’s conceptualization of machines, deterritorialization, and desire, we have interrogated and experimented with the dissident interview. In our presentation we will traverse its peculiarities, chart the intensive topography of the unusual, and re-present what was once missed. Performed as a nine-movement guerrilla encounter, the dissident interview will be re-presented as series of unconventional guerrilla tactics that deterritorialize and disrupt the interview machine. Our experimentation surfaces some of the ways an interview can be despotic, and how procedural interview strategies can work to stifle affective production. However, forming a Deleuzio-Guattarian war machine, destructive guerrilla tactics served to prevent the capture and appropriation of the interview. Producing a new, creative machine, we have developed a fresh appreciation for the
peculiar as we charted the cartography of affective production. Thinking with Deleuzio-Guattarian theory provided an opportunity to analyse and experimentally perform the micropolitics of research.

**Bio:** Tim Barlott is an Occupational Therapist and Associate Lecturer in Occupational Therapy at the University of Queensland. Tim has a background as a community practitioner, educator, and participatory researcher in Canada, Australia, and internationally. He is interested in ‘thinking with theory’ and the use of new materialist and Deleuzio-Guattarian theory to analyze social formations and create opportunities for people who experience marginalization. This presentation is based on his PhD research in progress.

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**Name:** Tina Mariane Krogh Madsen

**Paper title:** “Lines of Flight” – The Haecceity of the Performing Body

**Abstract:** “A haecceity has neither beginning nor end, origin nor destination; it is always in the middle. It is not made of points, only of lines. It is a rhizome” (Deleuze & Guattari 1980/1987: 263).

This paper proposal will take its departure point in the concept of “haecceity” as used by Gilles Deleuze in his discussions with Claire Parnet in *Dialogues* (1977/ translation 1987), and further in Deleuze and Félix Guattari’s *A Thousand Plateaus* (1980/ translation 1987). This event, the moment of thisness, will be analysed and discussed in the light of performance art, where body variations and states of becoming are creating and facilitating a specific state of space time. The focus will be on an environmental performance practice that works with site-specific interaction. Here the body engages in a dialogue with a place, embodying the moment in question, and thus creating an affective assemblage through relational intra-actions.

The paper will in this way centre itself around an important element of the Deleuze and Guattarian vocabulary and use this to characterise and analyse a certain moment in performance art, where specific interactions and exchanges are taking place, in processes of becoming. These concepts will be further developed and contextualised through thoughts coming from new materialism and the engagement of non-human agents, here specifically that of Bruno Latour (2004), Karen Barad (2007), and Jane Bennett (2010).
Bio: Tina Mariane Krogh Madsen is a Danish independent researcher, Art Historian, and Artist. Madsen holds a Master of Arts in Art History from Aarhus University (DK), and is educated from the College of Arts, Crafts, and Design (DK). She has been a curator at the Museum of Contemporary Art, Roskilde (DK), a contributor to the Cybermuseology anthology published by Aarhus University Press (DK), and she currently lectures for Node Center for Curatorial Studies, Berlin (DE). Madsen has been presenting her research internationally, amongst others at: Cardiff School of Creative & Cultural Industries, University of Glamorgan, Wales (UK); Universität St. Gallen (CH); BAU School of Design, Barcelona (ES); Arts in the Environment Symposium, Helsinki (FI); Goethe Institut Bulgaria, Sofia Underground Performance Art Festival (BG); Oulu Art Museum, Art II Biennial (FI); Affects Interfaces Events conference organised by Aarhus University (DK). She is currently researching in environmental art, affect and new materialism. [http://tmkm.dk/]

Name: Torsten Jenkel

Paper title: Macunaíma machine – maquina macunaímica

Abstract: In his poetological work “A escrava que não é Isaura” ("The Slave who is not Isaura"), published in the journal Estética in 1925, Mario de Andrade exclaims: “A OBRA DE ARTE É UMA MAQUINA DE PRODUZIR COMOÇÕES” (“The artwork is a machine that produces commotions”). This definition of an artmachine (Sauvagnargues) not only corresponds with Paul Valery’s writings of the time, but also with Deleuze’s Guattarian reading of Proust in the second part of Proust et les signes, where he states: “l’œuvre d’art moderne est une machine, et fonctionne à ce titre” (“the modern work of art is a machine and functions as such”).

I will try to show the implications of the concept of a literary machine, based on the example of Mario de Andrade’s modernist novel Macunaíma, which, apart from thematizing the social machinic assembly of the urban megamachine (cf. the novels hero’s insight: “it’s men who are machines and machines who are men!”), proves to be a machine itself. The Macunaíma machine is quite unique in its construction, connecting heterogeneous sources of indigenous and popular culture, the colonial past to the modernist movement, breaking with traditional narrative structures and thus partaking in a struggle to define Brazil’s post-colonial situation, which in the light of rise of tropical fascism imposes itself again today.
Bio: Torsten Jenkel studied philosophy and comparative literature at the University of Zurich, and lived and taught in São Paulo for over 10 years, witnessing the polarisation of Brazilian society in the last few years. He is currently working on his PhD (Institute of General and Comparative Literature, University of Zurich), a Deleuze/Guattarian reading of Mario de Andrade’s novel Macunaima.

Name: Tyler Parks

Paper title: A Contemplation Extended Across Daily Life: Ozu as Intercessor

Abstract: In *A Thousand Plateaus* (1980), Deleuze and Guattari valorise a form of thinking that grapples ‘with exterior forces instead of being gathered up into an interior form’, and in *The Time Image* (1985), Deleuze argues that this ‘form of exteriority of thought’ is developed in novel ways in works of ‘modern’ cinema. In this paper, I contend that Deleuze’s analysis of Ozu’s films serves to elaborate one potential avenue such thinking might take. In particular, I focus on the claims made about Ozu as a modern filmmaker who engages the societal mutations gripping an occupied Japan after the close of World War II. I argue that Ozu offers such a model because, like the writings of Nietzsche according to Deleuze, his films capture varied forces — both potentially liberating and oppressive — at play in the geopolitical context in which he worked. In this vein, I draw on the articulation of the notion of ‘the outside’ in Deleuze’s 1972 talk, ‘Nomad Thought’, and ultimately I draw a line of connection stretching from this text — an important precursor for the elaboration of nomadic thought offered in *A Thousand Plateaus* — through *The Time-Image* and onto some of the claims about artistic thinking in *What Is Philosophy?* (1991). And while my key arguments are made through analysis of *Late Spring* (1949), I ground some of these in relation to the ‘social’ significance taken on by settings, landscapes, and insert shots in both Ozu’s earlier works, and films from the early 1930s by other directors that attend to Japan’s first period of intensive modernisation.

Bio: Tyler Parks is a Lecturer in Film Studies at the University of St Andrews, where he currently teaches on modules dealing with film history, genre, and questions of atmosphere, landscape, and cosmopolitan cinema. He received his PhD in Film Studies from the University of Edinburgh, and he is currently developing his thesis as a monograph exploring the potential and ramifications of Deleuze’s claims about thinking in modern cinema taking the form of free indirect discourse. His arguments are developed through analysis of works of contemporary global art cinema, and generally speaking he aims at grounding and expanding on some of Deleuze’s claims through close analysis of film style, and reflections on its relation to cinematic thinking and ethics. His most recent publication was on Ozu’s *Late Spring*, and dealt with questions of change, horizon, and event raised by both the film itself and Deleuze’s reception of Ozu’s work more broadly.

Name: Vít Pokorný

Paper title: Rhizomatic analysis in cognitive anthropology of touch

Abstract: Cognitive anthropology defines culture as a cognitive system, a system of shared action, symbolic behaviour, and communication mediated by artefacts. Culture as a socially shared system of relations emerges through the cooperation of interconnected agents, through cognition conceived of as an activity that is embodied, enacted, extended, and embedded in environment. The shared system of cultural activities is composed of multiple lines or strata whose structure is rhizomatic, i.e. it is comprising multiple condensation cores (events) interconnected into a network. It applies for a stratum that it contains semiotic chains that “are connected to very diverse modes of
coding (biological, political, economic, etc.) that bring into play not only different regimes of sings but also states of things of different status.“ (A Thousand Plateaus).

The aim of this paper is to present a rhizomatic analysis of the tactile stratum. In this respect, touch cannot be defined as a subjective human experience but as a tactile domain or milieu composed of multiple interconnected tactile events. A tactile event is an intersection of several chains, or consists in several layers: corporeal, personal, political, religious, moral, sexual, etc. Thus, the tactile domain is a fundamental part of every cultural cognitive system, and its specific style. From this perspective, tactility is not just biological, but also symbolic, it contains multiple regimes of signs. The paper attempts to show how various codes, norms, social divisions, and hierarchies relate to tactility on the example of so called untouchable social groups.

Bio: Vít Pokorný graduated from philosophy at the Department of Philosophy and Religious Studies of the Faculty of Arts, Charles University in Prague, in 2002. In 2016, he was awarded his PhD at the Department of General Anthropology of the Faculty of Humanities, Charles University in Prague. He is a junior researcher at the Institute of Philosophy in Prague and teaches at the Department of Political Sciences and Philosophy of the Purkyně University in Ústí nad Labem.

He publishes in philosophy and anthropology, focusing on psychedelics, theory of perception and imagination, or enactive science. He is a member of the Society for Aesthetics of the Czech Academy of Sciences. He took part in the research grant, ‘Methodological Precedence of Intertwinning: theory and application’. He is an author of a philosophical textbook, Postmodern Philosophy and the Monography Psychonauticon: A Transdisciplinary Interpretation of Psychedelic Experiences.


Name: Wanderley Santos

Paper title: The clinic as a practice of living

Abstract: This paper aims to move beyond the conflict between Psychoanalysis and the concept of Schizoanalysis created by Deleuze and Guattari. The intention is to examine how psychoanalysis can be more than just a concern with ‘dirty little family secrets’ – so that it constitutes a space where the clinician can work on the ‘social, historical and political elements’ which as authors state are ‘part of every delirium’.

In Deleuze and Guattari’s work, art politics and aesthetic are never representations but instead modes of becoming. Wilfred Bion understood his clinical practice as an artistic one, in which his clinic was a studio, and what happened in the session unpredictable. Following the metaphor of the artist, in this paper I wish to explore the modulation of listening, which can guide the clinician/practitioner to reproduce the Oedipal structure with its adjustment, or alternatively facilitate an art of living.

The art of living as a concept takes the clinician-artist to a place of experimentation in a micro-political territory, which as Guattari points out should be the aim of a clinic practice. Here the clinician loses the power of his or her privileged knowledge to become someone in a relationship, and from this relationship no one can tell what might emerge.

Bio: Wanderley Santos

Born in 1972 in Belo Horizonte/Brazil, Wanderley dos Santos is a Psychologist with a Masters Degree in Clinical Psychology from Brazil. He was supervised by Suely Rolnik and was also a student of Peter Pal Palbert. He has more than ten years in depth experience of working as an educator leading art workshops for children with challenging behaviour in schools, in poor neighborhoods such as favelas.
He has a Maters Degree in Psychodynamic Psychotherapy from the Tavistock and Portman NHS Trust and is currently training to become an intercultural psychodynamic Psychotherapist at the same institution. He works as a school counsellor at the Place2be at a secondary school in East London.

He is interested in intergenerational trauma related to slavery, race and racism; and in particular how these elements play out in a clinic context.

Name: Wan-shuan Lin

Paper title: How Did Prince Charming Become an “AR Lover?”: The Machinic Evolution of Love in Memories of the Alhambra

Abstract: As one of the key driving forces of the so-called Korean Wave, K-drama accommodates a variety of genres. Among them, romantic dramas have been observed by critics to be attracting viewers with the scenario where stunningly wealthy and handsome men are unconditionally devoted to one woman. Such an image of gender is said to represent the emergence of a new woman-centric social ideal. Building on this observation, this paper proposes to tease out what I read as a certain machinic evolution of the conception of love in Memories of the Alhambra, a 2018 South Korean TV series. I argue that the eponymous Augmented Reality (AR) game in the series not only offers a background against which the plot unfolds but also prompts the transformation of the leading male character, Yoo Jin-woo, into a new species of “AR lover” and hence the creation of a novel contour of romance. In the process of playing the AR game which leads to the irrevocable blurring of the boundary between the real world and the AR world, Yoo comes to realize that the physical body of the human player becomes melded with the program codes of the game. Instead of remaining an autonomous subject who can take up and log out of the game at will, Yoo finds himself implicated in what Deleuze and Guattari define as a machinic assemblage where elements as heterogeneous as “humans” and codes work together to form new entities and thereby new politics of intimacy.

Bio: Wan-shuan Lin is a scholar based in Taiwan. She got her PhD degree in Foreign Languages and Literatures at National Taiwan University in 2008 on her dissertation entitled “Assemblages to Contagion: Thinking at the Intersection of Biomedicine and Biophilosophy.” Her PhD research project is devoted to reconsidering the notion of contagion, which has come laden with all sorts of negative assumptions, via the concept of affect developed by Gilles Deleuze. She is currently working as an Associate Professor at the Department of Applied Foreign Languages of Yuanpei University. Her research interests include life philosophy, aesthetics, cinema, detective fiction and Deleuze studies. She has worked on a variety of research projects and published over 30 top conference and journal papers.

Name: Wim Vanrie

Paper title: Deleuze reads Russell

Abstract: In this paper, I investigate Deleuze’s invocation of Russell’s theory of types in Logique du sens. Russell develops his theory of types as a way of neutralizing the paradox he uncovered in Frege’s Grundgesetze. I argue that, from Deleuze’s point of view, we should read Russell as harnessing the productive capacity of that paradox (as Frege, it is interesting to note, does not). That is: the theory of types should be understood as showing how signification is generated from its paradoxical contrary, and thereby cannot function independently of it. The signification-structure of the theory of types only achieves its unity in and through its internal relation to its paradoxical
Other’, i.e. Russell’s paradoxical set as essentially lacking signification, as essentially incapable of being placed in the signification-structure of the theory of types. Only as, in this sense, including what it excludes, can we think the theory of types as presenting a unified logical framework.

These observations, I claim, reveal how Deleuze means to invoke Russell’s theory of types as providing a suggestive analogy, on the level of signification rather than sense, of the more primordial relation between sense and nonsense. In a sense to be further specified and investigated, we can say: as the theory of types is generated by Russell’s paradox, so sense is generated from nonsense.

Bio: Wim Vanrie is a PhD student in Philosophy at Ghent University, Belgium.

Name: Wim Vanrie

Paper title: Nomadism without War Machine: How Deleuze & Guattari was striated in Korea

Abstract: When critical theories are translated and transplanted into the heterogeneous soil, some unexpected distortions might happen concerning the faithful understanding of the original texts. In Korea, especially, when it comes to the reception of the Western philosophical thoughts, we often witness fierce debates over what could be the authentic core of the imported thoughts and its political implications. Deleuze (& Guattari) was the case in point. There were several polemical debates in Korea during the past two decades over the viability of the politics of Deleuze’s nomadism. Curiously enough, leftist activists in Korea accused Deleuze’s nomadism of fascism; they think Deleuze’s idea of nomadism supports, if not directly serves, the global capitalist drive for its micro-politics. Intellectuals, on the other hand, are sharply divided between those who uphold the anti-fascist politics of Deleuze’s philosophy and those who are very much suspicious of Deleuze’s idea of nomadism. Both sides blamed each other for scholarly elitism and popular anti-intellectualism or willful obscurantism and textual authoritarianism respectively. I would like to revisit what might be called “fascism debates” in Korea and what would be their theoretical implications in Korean intellectual public sphere. My main reference to Deleuze and Guattari’s politicality would be A Thousand Plateaus. And I am trying to answer the questions not raised in these debates; whether nomadism is indeed the decisive notion with which we can assess the political implication of Deleuze’s philosophy and whether and how it is possible to discover the new concept of the political itself in Deleuze.

Bio: Woosung Kang is Professor of Department of English and Comparative Literature Program, Director of American Studies Institute at Seoul National University, Korea. He is now actively working as an advisory board member and organizer of Asia Theories Network, Deleuze Studies in Asia, and Theory Committee of ICLA. His research area include early American literatures, the politics of aesthetics in literary theories, and Asian cinemas. He published Emerson and the Writing of the Moment in the American Renaissance (2003), A History of American Literature (2007), and co-authored Painting as the Gaze of Philosophy (2014) and Poe Translated (2014). He has also published many articles on American writers, Asian films, Jacques Derrida, Gilles Deleuze, and other contemporary theorists, including Korean translations of Derrida’s major works and Avital Ronell’s Stupidity (2015). He is now working on two books, Freud Seminar and Literary Derrida.

Name: Xuelian He

Paper title: Flux qua gap: The Hegelian Deleuze
Abstract: This essay aims to answer the question: how does Žižek reconcile Hegel’s immanence of gap with Deleuze’s immanence of flux? The contrast between the Deleuzian flux and the Hegelian gap is positivity versus negativity, externality versus internality, and virtuality versus actuality. Via Lacanian not-all, Žižek inserts Hegelian negativity into the absolute positivity of the Deleuzian univocity. In keeping up with Hegelian immanence without externality, Žižek encloses Deleuzian externality by regarding anti-Oedipus as the inner transgression of desire via the shift of perspective. Ending up with the subject supposed to know via retroactivities, the Deleuzian subject as desire finds an affinity with the Hegelian subject of letting-it-be. The reconciliation is mutual. Though Žižek tries to reconcile Deleuzian pure difference with self-identity, and pure repetition with self-sublation and negativity, Hegelian negativity is interpreted as the repetitive death drive, and a Hegelian coherent narration of Hegel-Kierkegaard-Freud-Deleuze is developed. What we get in the end is a Hegelian Deleuze, and Hegel as the Platonist of the virtual.

Key words: Deleuze, Hegel, not-all, negativity, the virtual, retroactivity

Bio: Xuelian He is an Associate Professor in the Institute of New Media Research at the Communication University of China, Beijing. She was a visiting scholar at the American University School of Communication during 2012-2013 academic year. Her research focuses on rhetoric criticism, critical theory, political philosophy and visual culture. Currently she is a PhD student in the Department of Communication at Georgia State University (25 Park Place, Atlanta, GA, 30303)

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Name: Yuanyuan Wang

Paper title: The Sensible Structure of Natura Naturans: A Rationalist Interpretation of Deleuze’s Aesthetics

Abstract: This paper proposes a rationalist interpretation of Deleuze’s aesthetics in three steps. 1) Pierre Macherey once criticized Deleuze’s “formalist” approach to Spinoza which inherits from Duns Scotus and separates the quality from the quantity. But only with such a move, can Deleuze posit a new relationship between art and nature. By reading sensibilia as “pure sensory-qualities,” he defines art with a triad of the compound of sensation (percept and affect), aesthetic composition and de/territorialization. (WP) In this sense, artworks unfold an autonomous world and express the sensible structure of Natura Naturans that cannot be directly sensed in experience. 2) After introducing the sensible and intelligible structure of nature, Deleuze is able to “rectify” Kant’s Transcendental Aesthetic. He folds the Transcendental Dialectic into the Transcendental Aesthetic and replaces the mediating role of Transcendental Analytic with spatio-temporal synthesis of reason and sensibility, which can be found in artistic activities for both artists and spectators, namely connective synthesis (vibration), conjunctive synthesis (clinching), and disjunctive synthesis (splitting) (FB). It is the modern cinema that particularly manifests the transcendental form of time (as pure past) and space (as non-Euclidian space) (TI). 3) Based on such discussion, Delezue outlines a historical trajectory of art with three stages, classicism, romanticism and modern age (ATP). It provides an alternative narrative to understand the transformation and continuity of art in the twentieth century and to reflect the concept of art itself, especially facing the rise of new forms of audiovisual art with technological advancement.

Bio: Yuanyuan Wang is Senior Lecturer, School of Humanities, Southwest Jiaotong University, China. She has published articles on aesthetics, theory of image and film philosophy in Chinese academic journals and currently undertakes research on classical film theory under the framework of
Deleuze’s film philosophy.

Name: Zeynep Gürel

Paper title: Applying Philosophy of Deleuze and Guattari to Ill-Structured Problems in Physics in Nature Course: A Crisis Event

Abstract: The Physics in Nature Course (PNC) was initiated in 2006 to explore the connections between apparently different areas of physics in indoor lessons and to discuss the physics concepts in context with real life problems based on lived experiences in nature camps organized in collaboration with civilian defence volunteers.

Sometimes the problems have a practical form like getting out of the mud when the car is stuck while climbing a road, sometimes it consist of trying to understand the turbulent motion of the sparkles of the campfire. The crisis event focused on in this research occurred on the way to Süülükügöl Plateau.

In general, in these type of problems, the physics concepts do not emerge in their crystallized forms as they are taught in usual indoor courses. They are called “ill-structured problems” in the terminology of physics education. All events have a unique character and the more the conditions differ from standardized settings that exist in a laboratory or in the chapter of a textbook, the more the uniqueness of the events become significant so that one of the problem solving schemas alone (like Patricia and Kenneth Heller, George Polya, collaborative problem solving; Programme for International Student Assessment) becomes less suitable. A combination of some of their elements and original ideas becomes necessary. Thus there is the social process of learning under unique conditions, the real need for collaboration in nature and the physics concepts, all having rhizomatic connections while the moving of events from the virtual to actual emerge spontaneously.

Bio: Zeynep Gürel is a Professor of Physics Education at the Marmara University. Prior to joining the faculty at Marmara University, she was a physics researcher at Istanbul University. She is also a Search and Rescue Team volunteer and Civilian Defence Students Club Consultant at Marmara University. Some of the elective courses she opened are as following: Disaster Consciousness for Society, Physics in Nature: Camping and Visiting Practices. She is a pioneer in outdoor physics domain in Turkey. She has also coordinated an interdisciplinary project in archaeological site in rural region where her students learned how to build local house with indigenous material unique to the region and where they built an amateur observatory in return between years 2008-2010. She has managed Alternative Energy Laboratory for the last two years http://solar.aef.marmara.edu.tr/sol_menu/linkler/. She has articulated event philosophy, which Deleuze and Guattari assembled, with physics education. zgurel@marmara.edu.tr

Name: Ziggy Schilpzand

Paper title: Deleuze’s embryology: Individuation and Becoming in Difference and Repetition and Capitalism and Schizophrenia

Abstract: What is a plate of cells, an early embryo, other than a body without organs? Its organs form later, in a process called gastrulation, through minute material foldings. Embryology suddenly sounds quite Deleuzian.
The body without organs is of course an important term in Deleuze’s joint work with Guattari, but if I am correct about its embryological connotation, we can trace its origins back to *Difference and Repetition*.

There, Deleuze expounds a theory of individuation couched in embryological vocabulary: “the embryo” he says “is the individual,” and little attention has been paid to interpreting the ‘embryo’ part of this statement.

It seems tempting to say that this remark is part of Deleuze’s biophilosophy, but that cannot be true: the statements about embryos must be part of a more general project, because artworks, too, have embryonic features.

Reading Deleuze’s joint work with Guattari will shed light on these embryological remarks. Of course, reading *What is Philosophy?* is helpful in elucidating how Deleuze might have gone about distinguishing his (philosophical-conceptual) usage from the (scientific-functional) goals of embryology proper. I will pay attention to this in my paper.

Most of all, however, I want to read the body without organs into the ‘embryology’ in *Difference and Repetition*. In the later period, myriad things, not just biological entities, have a body without organs attached to it, and I think it would be a contribution to the understanding of Deleuze’s project in *Difference and Repetition* to demonstrate the heterogeneity hidden behind a seemingly merely biological term.

**Bio:** Sigmund Bruno (Ziggy) Schilpzand is a PhD student at the University of Southampton (UK) working on the Better Understanding the Metaphysics of Pregnancy project. He previously completed his Research Master at the University of Amsterdam.

As a part of his current project he is interested in various process ontologies, from Gilles Deleuze to John Dupré, and the question how to best capture pregnancy in processual terms – it is a process above and beyond just embryonic development, but does it also include, for example, economic pressures?

Working on this topic, Schilpzand rediscovered Deleuze’s ideas on individuation, couched in embryological terms, and he is hard at work at writing something to explain this dense material to analytic metaphysicians.

Schilpzand has previously organised an annual philosophy festival in Amsterdam, and in his spare time likes to play guitar, tries to become a better cook, and makes anti-capitalist memes for a Dutch Facebook page.