



3-5 July 2024

Deleuze and Guattari Studies Camp

INSTITUTING: Wednesday, July 3rd 2024

08:30-09:00

Registration

09:00-10:30

Lecture

Ian Buchanan

Coffee Break

11:00-12:30

Workshop

Enrique Gomez Llata
Arun Saldanha

13:30-15:00

Workshop

Erik Bordeleau
Sonia de Jager

Coffee break

15:30-17:00

Roundtable

Ian Buchanan
Enrique Gomez Llata
Arun Saldanha
Erik Boreleau
Sonia de Jager

Moderator

Rick Dolphijn

Institutions and Assemblages

Ian Buchanan

University of Wollongong, Australia

Ian Buchanan is Professor of Critical Theory and Cultural Studies at the University of Wollongong. He is the founding editor of Deleuze and Guattari Studies and the author of *Assemblage Theory and Method* and *The Incomplete Project of Schizoanalysis*.

Abstract

In the lectures and workshops Guattari gave in Brazil he often says that in order to create a better world we first of all need to create better institutions. This is one side of Deleuze and Guattari's anarchism that has been very little explored: what we might call the desire for institutions. Guattari's response to people who complain about existing institutions – the justice system, hospitals, asylums, and so on – is not the negative one of abolish all institutions, but rather the affirmative one of create new institutions. As we confront the uncertain future that runaway climate change is going to bring, this message, this way of thinking, has never been more relevant or more urgently needed. In this lecture I will explore the way assemblage thinking can help us to conceptualize institutions, paying particular attention to their capacity for being transformed and for bringing about transformation.

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Rethinking Settler-Colonial Institutionalities through Deleuze & Guattari: Assemblages of Territorialization, Capital and Revolution

Enrique Gomez Llata & Arun Saldanha

The Hague University of Applied Sciences, Netherlands/ University of Minnesota, USA

Enrique Gomez Llata is a lecturer at Amsterdam University and The Hague University in The Netherlands. He conducted research on the theoretical and practical aspects of the violence that affects Mexico. He has taught at European and Mexican Universities on issues related to the Latin American region with special attention to conflicts, racism, international politics and communication policies. He also organized seminars and events on topics ranging from assemblage theory, decolonial theory, art, culture and politics, with a special emphasis in the Latin American context. An important part of his collaborations is related to indigenous movements (Zapatistas i.e.).

Arun Saldanha is Professor in the Department of Geography, Environment, and Society at the University of Minnesota. He is the author of *Psychedelic White: Goa Trance and the Viscosity of Race* (Minnesota, 2007) and *Space After Deleuze* (Bloomsbury, 2017). Arun coedited *Deleuze and Race* (Edinburgh, 2013, with J.M. Adams), *Sexual Difference Between Psychoanalysis and Vitalism* (Routledge, 2013, with Hoon Song), *Geographies of Race and Food: Fields Bodies Markets* (Ashbury/Routledge, 2013/2014, with Rachel Slocum), and the *Deleuze Studies* special issue "A new earth: Deleuze and Guattari in the Anthropocene" (2016, with Hannah Stark). He teaches classes on music, tourism, and colonialism. Arun is coeditor (with Paul Kingsbury) of the new Edinburgh University Press series "Geothory" and is currently working on three projects: an edited collection *Prince* from Minneapolis based on a symposium; an interdisciplinary special issue of cultural geographies on the new space race; and an interview conducted with Alain Badiou.

Abstract

This workshop will mine a few concepts from the oeuvre of Deleuze & Guattari to think through the particular social formation called settler-colonialism from Enrique's and Arun's respective research and teaching. Enrique can talk at length about the Mexican and more general Latin American contexts, including the essential example of the Zapatista rebellion (clandestine assemblages). Arun has an interest in the politics of Palestine/Israel and Minnesota/the ancestral lands of the Ojibwe and Lakota, and more generally the USA, as well as in how colonialism and v boomeranged into European white identity.

Brief readings to guide the discussion

Gilles Deleuze, "The grandeur of Yasser Arafat" and "The Indians of Palestine".

Gilles Deleuze and Claire Parnet, "Many politics", Dialogues II. Trans. Hugh Tomlinson, Barbara Habberjam and Eliot Ross. London: Continuum, 2006.

Manuel DeLanda, "Assemblages Against Totalities" and "Assemblages Against Essences", in A New Philosophy of Society. Assemblage Theory and Social Complexity. London: Continuum, 2006.

Further reading on (settler)colonialism

Kathryn Medien, "Palestine in Deleuze", Theory, Culture and Society

From: Enlace zapatista webpage.

Only 500 years later. Available at: <https://enlacezapatista.ezln.org.mx/2021/08/17/only-500-years-later/>

The journey for life. To what end? available at: <https://enlacezapatista.ezln.org.mx/2021/07/20/the-journey-for-life-to-what-end/>

Félix Guattari and Suely Rolnik, "Politics", in Molecular Revolution in Brazil. New York, Semiotext(e).

How to Summon a Digital Soul? When Deleuze & Guattari Meet Web3 Technologies

Erik Bordeleau
Lisbon NOVA University

Erik Bordeleau is a philosopher, fugitive planner, curator and cultural theorist. He works as a researcher at NOVA university in Lisbon and is also affiliated researcher at the Art, Business and Culture Center of Stockholm School of Economics. He has published and co-edited several books and articles at the intersection of political philosophy, contemporary art, world cinema, blockchain cultures, finance and media theory. He collaborates actively on the weirdeconomies.com platform, where he coordinates the Cosmo-Financial Study Group. He lives between Lisbon and Berlin and enjoys, from time to time, the discreet charm of the precariat.

Abstract

The Sphere (www.thesphere.as) is a research-creation project developing new ecologies of funding for the performing arts. As a collaborative and emergent web 3.0 infrastructure, The Sphere is a call for experimentation in alternative institution building that challenges the traditional frameworks of art production. In this workshop, I will focus on how Deleuze and Guattari's work contributed to the design of this web3-based soulful asset formation process. How did The Sphere leverage itself into a recursive and precursive techno-social worlding vector, aka a digital soul? The short answer is The Karmic Funding Campaign, a NFT-augmented crowdfunding campaign through which it becomes possible to invest in The Sphere and become a processual co-owner of its Live Art Network Derivative (LAND) in formation. The campaign was based on a simple yet provocative idea: what if we could (collectively) collect live art? The result is a prototype of regenerative commons for the performing arts through the creation of an alternative funding mechanism by which to revive & derive live art.

The Subject(s) of *Echo Stripped Naked* by their Premises, even.

Sonia de Jager

Erasmus School of Philosophy

Born in Buenos Aires in 1988, Sonia de Jager is currently a doctoral researcher at Erasmus University, writing a thesis about the philosophy of artificial intelligence. De Jager also works at the Willem de Kooning Academie as an art theory tutor and runs the yearly music and philosophy conference Regenerative Feedback.

Abstract

Language—the intelligent, self-mimetic, archival institution of it all—is an endless stream of echos. But it changes. Concepts emerge, others decay. These self-differentiating modulations and adaptations are contingently given by the materio-socio-techno-environments that—literally and figuratively—ground language. Degrees of dimensional freedom and the capacity to move invite directionality, pointing, perhaps the very first linguistic “opening act” (whether this be a sugar gradient or a finger). The landscape and the skies afford all manners of interpretation: constellations, horizons, foundations. Objects, processes and materials give rise to metaphors. The seasons envelop the bodies of creatures that curse the elements. An echo returns altered, alien. All these ambient conditions have evolved language into a highly complex dynamical system which has reached vast self-referential depths. Humorously inspired by current trends in sensory deprivation, this experiment aims at sensory augmentation in the highly constructed niche, or rather anti-niche, that is the anechoic chamber.

In order reflect on this reflection above we will:

- Enter an anechoic chamber;
- Listen to a recorded sound;
- Read a script (each participant will receive a script specifically tailored for their interests. Please send an email to dejager@esphil.eur.nl should you wish to receive a tailor-made script, otherwise you will receive a psdeudorandom script on the day itself).;
- If desired: produce a new concept, based on this experience.

INTELLIGENCE: Thursday, July 4th 2024

08:30-09:00

Registration

09:00-10:30

Lecture

Patricia Pisters

Coffee Break

11:00-12:30

Workshop

Betti Marenko

Agnieszka Wolodzko

13:30-15:00

Workshop

Gökhan Kodalak

Dulmini Perera

Coffee break

15:30-17:00

Roundtable

Patricia Pisters

Betti Marenko

Agnieszka Wolodzko

Gökhan Kodalak

Dulmini Perera

moderator

Sjoerd van Tuinen

AI and Psychedelics: A Deleuze-Guattarian Perspective

Patricia Pisters

University of Amsterdam, Netherlands

Patricia Pisters is professor of film at the Department of Media Studies of the University of Amsterdam. Publications include *The Matrix of Visual Culture: Working with Deleuze in Film Theory* (SUP, 2003); and *The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture* (SUP, 2012). With Flora Lysen she edited a special issue of *Deleuze and Guattari Studies on The Smooth and the Striated* (6.1, 2012). She is editor of the special issue on *Deleuze and Guattari and the Psychedelic Revival* (17.4, 2023) In 2010 she organized with Rosi Braidotti the *Deleuze Camp and Conference* in Amsterdam. See for articles, her blog, audio-visual material and other information also www.patriciapisters.com.

Abstract

In a famous interview in *Playboy* in the 1960s media theorist Marshall McLuhan stipulated that the popularity of psychedelics that was phenomenal at the time of the interview had to do with a desire and even necessity of 'empathizing' with the exploding electronic media environment. Today we are in the midst of the so-called 'psychedelic revival'. Besides therapeutic properties of psychedelics in medical discourse, what kinds of intelligence are implied in these substances? Can we argue again that psychedelics have something to do with connecting to the dazzling implications of AI? What kinds of 'altered states of knowledge' do we need to navigate these increasingly mediated worlds, or do we have to see our media world as the expression of a 'cosmic cinematograph' where shamans and cameras are 'cosmic diplomats' and *Bodies without Organs* that navigate between the human and the nonhuman?

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Feral Sensing

Agnieszka Anna Wołodzko & Betti Marenko

AKI Academy of Art and Design, ArtEZ / Central Saint Martins, University of the Arts London

Dr. Agnieszka Anna Wołodzko is a lecturer and researcher teaching contemporary philosophy and art-science at AKI Academy of Art and Design ArtEZ since 2017. At AKI she has initiated a biolab space where she runs a BIOMATTERS, an artistic research programme that explores how to work with living matters. Her research focuses on post-humanism, ecocriticism, affect theory and new materialism at the intersection of art, ethics and biotechnology. Selected relevant publications include: *Affect as Contamination. Embodiment in Bioart and Biotechnology*, Bloomsbury, 2023; "Ars Demones *2022* Manifesto," in *Footprint*; "Demonological re-enchantments," in *Technoetic Arts: A Journal of Speculative Research*; "Living Within Affect As Contamination" in *Capacious*; "Materiality of Affect" in *This Deleuzian Century: Art, Activism, Life*.

Dr Betti Marenko is a transdisciplinary theorist, academic and educator working across process philosophies, design theories and the critique of planetary technicities. She is co-editor of *Designing Smart Objects in Everyday Life. Intelligences, Agencies, Ecologies* (2021) and *Deleuze and Design* (2015). Her forthcoming book is *The Power of Maybes. Machines, Uncertainty and Design Futures* (2024). She is the founder and director of the Hybrid Futures Lab, a research initiative for transversal world-building interventions. She is Reader in Design and Techno-Digital Futures at Central Saint Martins, University of the Arts London and WRH Specially Appointed Professor at Tokyo Institute of Technology.

Abstract

Our session problematizes "Intelligence" by shifting on sensing as a way of producing knowledges. The word sensing - as a conscious feeling and perception, as an understanding that belongs only to bodies deemed to be aware of their perceptions - has been assumed to be the prerogative of selected human bodies, reinforcing human exceptionalism in its capacity of cognition and knowing. But how does one sense? Is it not sense-making what humans share with a multiplicity of more-than-human bodies? How to unlearn what sense is so to learn (and reclaim) what sense-making can do? We propose to contaminate the rigid format of academic sense-making through feral and demonological sensing - planetary, algorithmic, vegetative and animal. By breaking enforced habits of how knowledge is built, acquired and passed on, we wish to co-create an opportunity to reflect on what counts as knowledges and, conversely, to encounter the epistemic value of non-knowledges as generative of a different (unproductive) mode of (un)knowing, existing, becoming else, becoming yet-to-be modes of sensing.between the human and the nonhuman?

Challenging the Bifurcation of Mind and Nature: Deleuze, Guattari, and Bateson

Dulmini Perera & Gökhan Kodalak

Bauhaus University Weimar / Parsons School of Design & Pratt Institute

Dulmini Perera is a lecturer and researcher at Bauhaus University Weimar. She works at the intersection of design and systems/cybernetics research. She is the recipient of the Heinz von Foerster Award 2021. Her current DFG (Germany)- AHRC(UK) funded research focuses on the complex relationships between the questions of ecology, technology and practices.

Gökhan Kodalak is an architect, instructing architecture and design studios at Parsons School of Design; a theorist, teaching philosophies of architecture, nature, and worldbuilding at Pratt Institute; and an architectural historian holding a Ph.D. from and lecturing seminars on ethico-aesthetics at Cornell University. Kodalak's discourse is published in journals such as Deleuze and Guattari Studies, Footprint, Interstices, and books including Spinoza's Philosophy of Ratio (2018), Architectures of Life and Death (2021), and The Rise of the Common City (2022). Most recently, Kodalak guest edited a multi-issue publication project at Log, bringing together the understudied thinking of Spinoza, A.N. Whitehead, and Gilbert Simondon with the aesthetic production of David Foster Wallace, László Moholy-Nagy, and Vogelkop bowerbirds, cultivating alternative approaches to the interfused questions of philosophy, nature, and design.

Abstract

Gregory Bateson, a formative influence in the philosophical alliance of Deleuze and Guattari, dares to challenge the bifurcation of mind and nature. This bifurcation underlies multiple forms of eco-systemic oppression embodied within various designed worlds, which, in turn, keep redesigning the very futures of our shared world. That's why Bateson frames this deeply-entrenched bifurcation as an ecological crisis of mind, provoking questions on what reconceiving "intelligence" can do for acting within, against, and beyond such oppressive systems. This workshop is an invitation to a dialogic exploration where we will collectively examine Bateson's systematic worldbuilding in three steps. The first step—Idea or Difference—reconceives ideas as modes of differentiation rather than representation. The second—Information or Significance—redefines information no longer as quantifiable data but as qualitative significance situated within singular contexts. The third—Mind or Ecology—comprehends the mind no longer as limited by our skin but immanent to and enmeshed with the environment. Through these three steps, we will weave together transversal lines of thought that connect Bateson to both Deleuze and Guattari and other worldbuilders including heterodox poets, filmmakers, and indigenous thinkers, embarking on a disquisitive journey to rediscover the dizzying unity of mind and nature.

ARCHIVING: Friday, July 5th 2024

08:30-09:00

Registration

09:00-10:30

Lecture

Georgios Tsagdis

Coffee Break

11:00-12:30

Workshop

Setareh Noorani

Renske van Dam

13:30-15:00

Workshop

Marc Boumeester

Asli Özgen-Havekotte

Coffee break

15:30-17:00

Roundtable

Georgios Tsagdis

Setareh Noorani

Renske van Dam

Marc Boumeester

Asli Özgen- Havekotte

moderator

Katharina D. Martin

Anthropocene Anarchives

Georgios Tsagdis

Wageningen University & Research/ Leiden University, Netherlands

Georgios Tsagdis is a postdoctoral researcher at Wageningen University & Research and lecturer at Leiden University. He is founder of the eco-technical research collective Minor Torus. His essays have appeared in numerous international journals, including Parallax, Philosophy Today, Studia Phaenomenologica, Metodo, Footprint and Technophany. His editorials include: 'Of Times: Arrested, Resigned, Imagined' (International Journal of Philosophical Studies, 2020), Derrida's Politics of Friendship: Amity and Enmity (Edinburgh University Press, 2022), Bernard Stiegler: Memories of the Future (Bloomsbury, 2024) and Re-Imagining Europe: Thinking in Crisis (SUNY, forth. 2024).

Abstract

The longer one pries into the archive, the more it appears synonymous with the episteme of the West. Thus, in order to thematise the unrecorded legacies of colonialism in South Africa, Carine Zaayman coined the term “anarchive”—not so much what was left out or lost from the archive, but what, from the outset, resisted or evaded inclusion. The lecture will use the notion of the anarchive to explore the posthuman recording of memory in the age of generalised extinction and habitat loss, commonly known as the Anthropocene. The aim is to pursue the ways that the anarchive haunts the archive and compels us to negotiate memory in the face of what can be consigned to oblivion but cannot be altogether obliterated. This active negotiation of memory is nothing less than an art of “living on a damaged planet.”

Lines of Flight: Reclaiming Inheritances for Archival Survival

Setareh Noorani

Nieuwe Instituut

Setareh Noorani is an architect, researcher and curator at Nieuwe Instituut, and an independent artist. Setareh Noorani's curatorial research at the Nieuwe Instituut (Rotterdam, NL) focuses on the paradigm-shifting notions of decoloniality, feminisms, queer ecologies, non-institutional and collective representations in contemporary architecture, its heritage and future scenarios. She leads the projects Collecting Otherwise and Modernisms Along the Indian Ocean, and co-initiated the Open Call Hidden Histories (with Creative Industries Fund NL). Recent curated exhibitions are Designing the Netherlands (2023), Feminist Design Strategies (2021 – 2023), Appropriation as Collective Resistance (2021 – 2023). Noorani co-edited the book 'Women in Architecture' (nai010, 2023), and has been published in Footprint Journal, and Radical Housing Journal, amongst others.

Abstract

There's no denying that our social system is totally without intolerance: this accounts for its extreme fragility in all its aspects and also its need for a global form of repression. (Deleuze and Foucault, 1972)

State-aligned archival structures tend to cut through and section off straight paths through legacies, constructing linear histories and officialized vocabularies to support repression and violence. These sanctioned, sectioned, and sanitized histories induce anxieties within oppressors (state-agents) when they become unintelligible – for the proletarianization of knowledge cuts two-ways, hurting both the archive-keepers who seek the survival of the 'fragile' status-quo and its *longue-durée*, and those who seek redress for their survivance. For these amnesic generations, the minor, the displaced, the colonized, the gap signifies a matrix of loss and violence, an advent of unknowable mourning. The displacement urged by the memory gap redresses, resituates, and renders visible the uneven balance of a displaced being – commanded to the margins that can never be untethered from the centre. However, to borrow from Sara Ahmed's words in *Queer Phenomenology*: "the failure of inheritance does not mean that we have nothing to follow, but rather it can open up worlds by providing a different angle on what is inherited". Can we devise new 'lines of flight': memory leakages and breaks that stem from the fragility of power? This workshop looks at cases of/for archival survival (from Palestine to Somalia to the Netherlands) in the wake of intentional amnesia and archival destruction.

Spatial Choreographies and Epistemic Artefacts

Renske Maria van Dam

Spacious

Dr. Ir. Renske Maria van Dam is a Dutch artist, architect, and researchers. She is founder of the atelier Spacious and program coordinator research and graduation at ArtEZ Master in Architecture. van Dam practices architecture as the act of building relationships, emphasizing bodily action and movement to the experience of the built environment. Her creative scholarship intersects the field of architecture with insights and methods from cognitive and contemplative sciences as well as from other visual and performative arts. She obtained her PhD from KU Leuven (2021) and MSc and BSc from TU Delft (2013, 2010).

Abstract

This workshop is conceived as an open atelier for the practice-based research project 'Crafting Ma'. Articulated through the Japanese concept of ma, space does not figure as empty distance between objects but is experienced and understood as a sensorially charged field. Key to an architecting with ma are so-called architectural procedures. Architectural procedures can be thought of as stylized movement sequences that indicate not only a movement of the body, but also refer to the specific spatial arrangement that belongs to these movements. At intersection between architecture and performativity, architectural procedures can reorder collective human processes, instinctual sequences, and habitual patterns of activity. In doing so, they extend the sensorium and activate alternative relationships with and in the (built) environment. Through spatial experiments and collective questioning, in this workshop the practice and concept of procedural architecture is exploited to interrogate how the body knows, the epistemic artefact institutes, and the built environment archives.

The Assemblage and the Critical Archive of Nowness

Dr Marc Boumeester and Asli Özgen-Havekotte

ArtEZ University of the Arts / University of Amsterdam

Dr Marc Boumeester is a senior researcher, education-developer and consultant. His extensive career encompasses leadership roles such as leading producer of television-series and motion pictures, director of AKI Academy of art and design, University of the Arts ArtEZ, head of the department of Interactive Media Design at the Royal Academy of Art in The Hague and researcher at the Delft University of Technology. He holds a doctoral degree from the University of Leiden, his research focuses on the interplay between the non-anthropocentric desire, architectural conditions and unstable media, cinema in particular. He theorises the “construction” of perception as a nett result of (actualised or potential) autopoiesis and entropy, in which the concept of the “Image by Proxy” plays a vital role. His extensive publication list includes the Monograph “The Desire of the Medium” and he presented at conferences, as invited keynote or guest lecturer in twenty-two countries around the globe.

Asli Ozgen is Assistant Professor of Media and Culture in the University of Amsterdam’s Media Studies Department, teaching at the undergraduate level as well as in the MA in Preservation and Presentation of the Moving Image. Her doctoral research, conducted at the Amsterdam School for Cultural Analysis, explored the aesthetics and politics of cinematic pedestrianism. Earlier, she studied English Language and Literature and obtained her master’s in Critical Theory. Her current research focuses on the contested and precarious film heritage of ethnicized, racialized, and migrant communities. She specializes in film historiography, particularly feminist and decolonial interventions. Ozgen-Tuncer is an internationally accredited film critic and a regular contributor to magazines, catalogues, and festivals. Since 2014, she is serving in the editorial board of Altyazi (TR), a film magazine and cultural NGO with a focus on politics of cinema and freedom of expression.

Abstract

In the face of ongoing (colonial) destruction of heritage and memory, this plateau centralizes Deleuze and Guattari’s concept of ‘assemblage’ (agencement) to analyse the workings of the ‘archive’. In a workshop environment simulating the act of ‘gleaning’ material objects (as material witnesses), the participants will be invited to engage critically with a collection of items as potential archives of the now. The aim of the workshop is to put into practice the concept of ‘assemblage/agencement’ to critically interrogate ‘what an archive does’ (Verne Harris), especially in contexts of epistemic erasure vs. resistance. Can assemblage/agencement help analyse how, why, and when certain objects survive and/or get destroyed? Why do certain collections tend to produce a totalitarian desire, while others resistance? How do certain objects act differently on others? Can absences also act upon presences in an assemblage?

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