



8-10 July 2024

Deleuze and Guattari Studies Conference

GENERAL PROGRAMME

MONDAY, JULY 8 2024

08:30-09:00	Registration
09:00-10:30	Parallel Sessions
10:45-11:45	Keynote Rosi Braidotti
12:00-13:30	Parallel Sessions
14:30-16:00	Parallel Sessions
16:30-17:30	Keynote Didier Debaise

TUESDAY, JULY 9 2024

08:30-09:00	Registration
09:00-10:30	Parallel Sessions
10:45-11:45	Keynote Stamatia Portanova
12:00-13:30	Parallel Sessions
14:30-16:00	Parallel Sessions
16:30-17:30	Keynote Patricia Reed
17:30-18:30	Publisher's Reception
18:30	Conference Dinner

WEDNESDAY, JULY 10 2024

08:30-09:00	Registration
09:00-10:30	Parallel Sessions
10:45-11:45	Keynote Charles Stivale & Dan Smith
12:00-13:30	Parallel Sessions
14:30-16:00	Parallel Sessions
16:30-17:30	Keynote Antoinette Rouvroy

Organising Committee

Stavros Kousoulas / Andrej Radman / Heidi Sohn

MONDAY, JULY 8 2024

08:30-09:00	Registration
09:00-10:30	Parallel Sessions INTELLIGENCE 1: Architecture 1 ARCHIVING 1: Knowledge INSTITUTING 1: Intelocutors 1 PANEL 1: Becoming through paradoxes
10:30-10:45	Coffee Break
10:45-11:45	Keynote Rosi Braidotti
11:45-12:00	Coffee Break
12:00-13:30	Parallel Sessions INSTITUTING 2: Political Economy I INTELLIGENCE 2: Film ARCHIVING 2: Interlocutors INTELLIGENCE 3: Organology INSTITUTING 3: Knowledge 1
13:30-14:30	Lunch Break
14:30-16:00	Parallel Sessions INTELLIGENCE 4: Interlocutors 1 ARCHIVING 3: Architecture INTELLIGENCE 5: Subjectification 1 INSTITUTING 4: Media PANEL 2: D & G and the Psychedelic Revival
16:00-16:30	Coffee Break
16:30-17:30	Keynote Didier Debaise

Intelligence, Affirmative Ethics and the Anti-fascist Life

Affirmative ethics, as a collective and radically democratic praxis, must be constructed by subjects who collectively defy unity and actualise a virtual heterogeneous assemblage. The composition of an ethically active subjectivity is achieved by transcending the force of the negative and by acknowledging and reworking reactive emotions such as pain, anger, greed, and fear. It entails working through negative instances to attain a more profound understanding of their sources—both affective and cognitive—and striving to transform them into affirmation. Ethics demands rigorous effort: it encompasses not only critical intelligence but also the force of affectivity in relational and epistemological operations. Affirmative ethics functions as a critique of power by exposing the despotic instances of contemporary power formations and the undercurrents of molecular molarities or micro-fascisms. It breaks free from the toxic bonds and the acquiescent application of established norm and values. It deterritorialises them by introducing ethical flows that unfold and enhance relational interdependence. Affirmative ethical subjects are not enamoured of power. An affirmative life, therefore, epitomises “the anti-fascist life.”

The Terrestrial Becomings of Thought. How to Inherit Geophilosophy?

In *What is Philosophy?*, Deleuze and Guattari write: “Subject and object give a poor approximation of thought. Thinking is neither a line drawn between subject and object nor a revolving of one around the other. Rather, thinking takes place in the relationship of territory and the earth”. Under the title ‘geophilosophy’, they indicate the task for future thought that is today more timely than ever. Firstly, by relocating and specifying the emergence of philosophy, they open up the question of the plurality of ways of thinking and making the world, what Descola calls ‘ontological plurality’; secondly, by questioning the relationship between territory and the earth, they open up an unprecedented field of exploration into the terrestrial becomings of thought. I would like to explore the whole field of geophilosophy, by situating it with respect to issues and debates that have animated philosophy in recent years, both in its relations to anthropology and to ecology.

MONDAY, JULY 8 2024 / 9:00 - 10:30

INTELLIGENCE 1: Architecture I

p. 6

Chair: Tolulope Onabolu / Location: Body & Mind

'Subjective city' or 'smart city': Guattari on the utopian city

J. Bradley

Architecture Generativity and Game Constraints

A. Yasin

Drawing-out the Assemblage; Drawing of the Refrain

G. Abrahams

ARCHIVING 1: Knowledge

p. 9

Chair: Léa Kayrouz / Location: Rhythm A

Storytelling for digital museum making in the Eastern Nile basin: from memories to fabulation

E. Fantini

Open Science or Oedipalism

Dr D. Rutten

The commodification of land and sea of the coastline

M.K. Börebäck

INSTITUTING 1: Interlocutors I

p. 12

Chair: Blaz Skerjanec / Location: Rhythm B

Nomadology's technical limits: Unpacking Virilio's disagreement with Deleuze and Guattari about the nature of speed with Jacques Ellul

D. Berti

The notion of Subject in the Anthropocene. The Encounter of Deleuze and Derrida.

E. Szumilewicz

A Reactionary Deleuze?: Gilles Deleuze's early political philosophy in Empiricism and Subjectivity

J. Emery

PANEL 1: Becoming through paradoxes

p. 15

Chair: Annika Hellman / Location: Photo Studio

Becoming Artists, Pupils, Teachers and Researchers through Children's Archived Images about Corona

A. Hellman

Subjective sense within Collective sense: Creating assemblage of CoVid-19 narrative from archive

C. S. Malilang

Images of lived time: Archive

E. Berg

‘Subjective city’ or ‘smart city’: Guattari on the utopian city

Joff P.N. Bradley

Teikyo University, Tokyo

Joff P. N. Bradley is Professor of English and Philosophy in the Faculty and Graduate School of Foreign Languages at Teikyo University, Tokyo, Japan. He has been a visiting professor at Jamia Millia Islamia, New Delhi, India; Universidad de San Martin in Buenos Aires in Argentina; and Durham University in the UK, as well as a visiting fellow at Kyung Hee University, Seoul, South Korea. Joff has co-written *A Pedagogy of Cinema and Deleuze, Guattari and the Global Ecologies of Learning*. He has coedited the following books: *Deleuze and Buddhism*; *Educational Ills and the (Im)possibility of Utopia*; *Educational Philosophy and New French Thought*; *Principles of Transversality, Bringing Forth a World*; two books on Bernard Stiegler and the philosophy of education; and *Thinking with Animation*. He published two volumes on schizoanalysis and postmedia in 2023.

Abstract

By 2050, over half of the global population is expected to reside in urban environments, with millions already dwelling in urban slums. In light of this, I will explore the ramifications of the concepts of Integrated World Capitalism, planetary and materialist ecosophy, and their role in critiquing the concept of the smart city. Is the smart city the solution to our contemporary urban woes? I will investigate how Guattari’s postmedia perspective can critically engage with the media-saturated, algorithmic landscape of the smart city when considered alongside the concepts of control society, technical milieu (Stiegler), archipelagic thought and Relation (Glissant), and 風土 or climate (Watsuji Tetsurō). Combined, these concepts are heuristic for understanding locality as a dynamic site of expression. I will inquire whether the smart city can offer therapeutic potential, potentially liberate new forms, and serve as a universal template for future communal liberation accessible to all. The image of the smart city as an archipelago-like technical milieu will be examined from an ecosophical perspective to explore the utopian possibilities embedded within it. Can the (smart) city evolve into the “Subjective city” as Guattari envisioned? And what might constitute a fourth ecology of data, signs, and a-signified codes? Finally, I pose a fundamental question regarding the dissociated milieu of the smart city: How can postmedia and schizoanalysis assist in deciphering the revolutionary formations within this hyper-controlled environment? As Guattari speculated on the recomposition of subjectivity through zones of resistance, we must seek out the cracks in the streets and identify communities of resistance within our hyper-controlled smart cities.

Architectural Generativity and Game Constraints

Abdullah Yasin Dündar

TU Delft, Netherlands

A.Y. Dündar is a PhD Candidate as a part of the research group Ecologies of Architecture in the Faculty of Architecture of TU Delft. He has studied Bachelor's and Master's degrees in architecture at Selcuk University and at Gebze Technical University. His research interests are game studies, new materialism, and architectural theory.

Abstract

Retracing how technicities unfold in a system from the perspective of another discipline is always a playful and horizon-expanding endeavour, assisting in understanding how the intelligence of a system occurs and is archived. As a dynamic system creating its generativity to unravel novel affordances, games could be a fruitful starting point for understanding how actions occur in them, operating through the differences and constraints they create. This paper argues that retracing games suggests a way to form new architectural sensibilities, given that the main point of how games operate is their generative potential of playfulness and their tendency to maximise efforts rather than fixate on results. Furthermore, this method allows us to trace the evolution of technicities from their inseparable operative connection with dynamic systems to the development of what Gilbert Simondon would call concretised technical individuals capable of producing, disseminating, and archiving technicities on their own.

For example, the constraints of dancing within a game context can be transduced into pedetic (movement of feet) constraints on the body by delimiting the infinite potentials of movement to a rhythmic play where novel dance moves can emerge. Barefoot dancing exemplifies a form of motor-based imagination, inseparable from humans and transferable through direct behaviours. Going one step further, the use of technical individuals, such as in ice-skating, rollerblading, or surfing, creates objects of imagination that operate independently to archive technology. By examining constraints and structures from other worlding dynamics and transducing their operational structures to create untapped potentials, games, much like the act of architecture, offer a novel means to understand each other as a sensation that consistently maximises relationality by intertwining various dynamisms of life, including their own.

Drawing- out the assemblage; drawings of the Refrain.

Dr. Gareth Abrahams

University of Liverpool, UK

Gareth Abrahams is a leading scholar in the relationship between philosophy and architectural theory. His unique approach draws together a detailed and intricate reading of philosophical texts with over 10-years' industry experience working as a practising architect. He has presented papers at several DGS conferences and led a panel at the international DARE conference. He has published extensively on Deleuzoguattarian philosophy and its relation to architecture, art, and planning. This includes a monograph with Routledge and articles in the Deleuze and Guattari Studies journal. By using a range of diagrams and detailed design drawings, his work provides fresh insight into some of the most abstract concepts in Deleuzoguattarian philosophy. Gareth gained his PhD from the University of Cardiff and currently works as a Senior Lecturer at the University of Liverpool. He lives in Cheshire, UK with his wife, two children and a miniature silver poodle.

Abstract

In the seventh chapter of *A Thousand Plateaus*, '1837: Of the Refrain' Deleuze and Guattari present us with their most detailed and intricate explanation for the formation, arrangement and break-down of assemblages. One of the most striking insights from this chapter, is the idea that assemblages are not fixed and separate ontological entities. They emerge as a sequence of states within a broader movement that spans between chaos and the cosmos. And so, whilst it may be practical to talk about an assemblage or the X assemblage, in truth, the moment this assemblage appears it is already on its way towards something else. To understand this dynamic, this paper will draw-out this movement between chaos and the cosmos as presented in '1837: Of the Refrain' and translate these interpretations into a series of diagrams. In doing so, it will offer a novel interpretation of the assemblage and the other metaphysical concepts that populate this movement: concepts like the milieu, the machine, the refrain, force, and the plane of consistency.

Storytelling for digital museum making in the Eastern Nile basin: from memories to fabulation

Emanuele Fantini

IHE Delft Institute of Water Education, Netherlands

Emanuele Fantini is Senior lecturer and researcher in water politics and communication at the Water Governance Department of IHE Delft Institute for Water Education (The Netherlands). He holds a PhD in Political Sciences and a European Master in Human Rights and Democratization. Emanuele coordinated the action research “Open Water Diplomacy. Media, science and transboundary cooperation in the Nile basin” and he is currently involved in crossover projects with researchers, journalists, photographers and artists in and beyond the Nile basin. Committed to engagement outside academia Emanuele hosts the podcasts “The Sources of the Nile”, “Water Alternatives Podcast”, “Si Dice Acqua”, “The House of Water” and he is the editor of IHE Delft Water Governance Blog, FLOWS.

Abstract

In this paper we wish to present the initial reflections of a trans-disciplinary and multicultural team of researchers, artists, curators, and journalists working towards a digital museum/archive of the Blue Nile river, shared between Egypt, Sudan, and Ethiopia. This endeavour is part of the AQAMUSE project, involving also water museums in India (Living Water Museum) and Burkina Faso (Musée de l'Eau), and aiming at documenting and promoting local knowledge about rivers, histories of extreme events, and memories of everyday encounters with water. Through the decolonial approach of “museum making”, we aim at pluralising, decentering, and decentralising knowledge production on water related hazards and extreme events in river basins. Though museums are colonial inventions, we recognise that they can be reinvented by making them accessible, inclusive, participatory, and inter or trans-disciplinary. We reflect on how artists, researchers, journalists and curators can collaborate by finding common ground around the idea of storytelling. For the purpose of this conference, we would like to reflect in particular on how the notions of “speculative fabulation” (Haraway) and “fabulous memory” (Deleuze) can help us to promote the shift from the traditional collection of archival memories, mainly through ethnographic research, towards creative and transdisciplinary collaborations that prefigure alternative orders and realities along the Blue Nile river. Through our stories and fabulation, we aim at rethinking and reconnecting people and water, society and river, by reconsidering the very notion of “extreme events”, not merely in technical and physical terms (drought, floods, climate change) but also in political terms (revolution, war, political oppression). By meandering through the different meanings of these extreme events, we aim at prefiguring alternative spaces where the Nile waters and the material and symbolic resources related to it can be shared and enjoyed in a more just way. schizoanalytical mapping of the leader stereotypes and their iconic appearances/figurations, while discussing how the faciality is globally re-produced in diverse cycles of authoritarian or oligarchic minoritarian gestures within the status quo of neo-liberal and post-neoliberal realms.

Open Science or Oedipalism

Dr Daan Rutten

Tilburg University, Netherlands

Daan Rutten is a cultural sociologist specialized in literary theory, psychoanalysis and theory of play. He obtained his PhD at Utrecht University. After that, he became Open Science officer (and advocate) at Tilburg University. Although still being an advocate, one has to persist in remaining critical. His paper presentation is a result of this conviction.

Abstract

The movement of Open Science presented itself as a promesse de bonheur for practicing and archiving science and scholarship. Now that Open Science is adopted by university policies, university libraries and academic publishers, it's time to assess the movement so far and be discerning while we can still make changes. Gilles Deleuze and Félix Guattari offer us a toolkit to be critical in a constructive fashion, both pin-pointing the disturbing elements and genuine improvements.

The commodification of land and sea of the coastline

Maria-Kristina Börebäck

Karlstad University, Sweden

I am a university teacher. My main research interest is in Deleuze and Guattaris philosophy connected to posthuman environmental communication.

Abstract

In many countries the coastline constituted as a strip with land and water, with its harsh salty winds and of not-cultivable land has for perpetuities been treated as leftovers by the rich landowning cultivating or mining population. If nature has not developed harbours that enable trade routes and towns establish. These strips of land, as a place or as a space, have therefore become commons, where poor people have settled to make their living. Finding materials and food from the sea as collectors and fishers. Collecting seaweed or mussels have traditionally been women's work and fishing men's work. In the late 19:th century value of land started to change and in the mid 20:th century summer-tourism was established and in late 20:th century and beginning of the 21:th century an industry with summer houses and closed beaches has developed that threatened people who settled and their livelihood.

Simultaneously social change has transformed rights and obligations of fishers and collectors of the resources from the sea, by establishing varies laws and regulations. But also, that fishers and collectors have organized themselves and their activities by creating companies and trade unions. Lately women's right and strives for the Earth's survival identified as sustainable development affects not only the settler's livelihood but also the establishment of the tourist industry. I connect Deleuze and Guattari's (1987(2023), 506) writing about capitalism and social formation of machinic processes, state societies and apparatuses, the coexistence of heterogenous social formations and how primitive societies become war machines in the commodification of the coastline. Discussing how humanity become situated, and how processes of individuation change places, spaces where land meets sea and where value and ownership affects more than people and human lives.

Nomadology's technical limits: Unpacking Virilio's disagreement with Deleuze and Guattari about the nature of speed with Jacques Ellul

Daniel Berti

University of Minnesota, USA

Daniel Berti is a PhD student in geography at the University of Minnesota, studying attempts by radical-led land occupations in South Africa to build autonomous forms of security, in relation to modern colonialism, technological subjection, ecology, affective insecurity, and securitisation. They have been involved formally and informally in work on security forces accountability and abolition, and their academic background is in Deleuzian philosophy of race. They completed a master's degree in 2020 titled, "Establishing an immanent counterhumanism for the un-foreclosure of the future: Deleuze, Mbembe, Hartman and the anarchic Open World" at the University of Cape Town.

Abstract

Especially in relation to war in modernity, much of Deleuze's philosophy of technology exists in conversation with Paul Virilio. Virilio perhaps has such a significant influence on Deleuze on the question of technology, security, and war because of Virilio's reading of another anarchist Christian, Jacques Ellul. We can read Ellul's work into Virilio in a way that sheds light on the disagreement about the nature of speed between Deleuze and Guattari and Virilio (identified in footnote sixty-five of the nomadology plateau), by centring the territorialising and subjectifying means-ends relationship of optimisation and efficiency that Ellul identifies as the driving force of technological societies. In doing so, this essay critiques Deleuze's philosophy of technology and fleshes out the technological limits of nomadism. Seeing Ellul in Virilio, we can better understand why Virilio privileges speed over capitalism in political philosophy where Deleuze does not. If nomadology is the opposite of history, it must better account for the ways that technology is a driver of modern history, to open the door to a better analysis of revolutionary possibilities. Where Virilio claims that urban guerrilla warfare can only reproduce harms and that a nonviolent approach is all that remains, this paper closes in rethinking how Deleuze and Guattari consider nonbattle to be the object of guerrilla warfare, to think about (non)-violence and (non)-battle as Deleuze did of (non)-being in *Difference and Repetition*. In so doing, we theorise the becoming-violent of the becoming-revolutionary, for the present time of the world war machines.

The notion of Subject in the Anthropocene. The Encounter of Deleuze and Derrida.

Ewa Szumilewicz

Ewa Szumilewicz – PhD researcher in the Institute of Philosophy and Sociology of the Polish Academy of Sciences. She is the author of the book ‘On the paradox of cognition’, Peter Lang, 2021, and its Polish version ‘O paradoksie poznania’ Scientific Publishing House Katedra, 2021. She has been writing articles mostly on French contemporary philosophy. She is the author of the poetical prose ‘W Nibysłowach’ (In Neverwords), 2020. Her research interests include French philosophy and philosophy of physics. She awarded numerous scientific scholarships, among others from the Polish Minister of Science.

Abstract

After Heidegger’s “Being and Time” the metaphysics of presence is no longer valid, and philosophy takes account of the notion of time. Time is the very notion that Deleuze and Derrida grasp differently and I think it results in different positions philosophers take as either immanent (Deleuze) or transcendental (Derrida). The two different positions are brilliantly described by Daniel Smith in *Essays on Deleuze*, essay 16: Deleuze and Derrida, Immanence and Transcendence: Two directions in Recent French Thought.

Deleuze understands time as an individual’s disposition rather than the result of relations. There is always more than one interpretation of time: there are either two (the Logic of Sense) or three (Difference and Repetition). Time is at the start “wounded”, “cracked”, “in parts”, having more than one interpretation. For Derrida the notion of time is not articulated directly in his philosophical works. However, we can distinguish its sensitivity as an elusive and wounded construct as either “yet to come, and unexpected” (l’avenir) or “always already after” (Cinders).

Philosophers share sensitivity as to the notion of subject. Both notice that in the subjectivity wound, discrepancy is inscribed. For both, as regards the structure as such, the measurement departs from binary, almost analytical oppositions, from the cold “yes/no” into rather a processual context. Both see the world as one where we cannot adduce the notion of rigid form, nor the metaphysics of presence. Subject is dismembered, using Ihab Hassan’s terminology from *Dismemberment of Orpheus*.

Philosophers’ lenses differ but they share sensitivity as to the fragility of human condition. I think for Both the key disharmonic thinking, a thinking the essence of which is a paradox. Derrida and Deleuze are sensitive to tenderness of structures. They are interested in the transitional moments.

A Reactionary Deleuze?: Gilles Deleuze's early political philosophy in Empiricism and Subjectivity

James Emery

PhD Candidate in philosophy at Purdue University

Abstract

Deleuze's political philosophy as presented in *Anti-Oedipus* is largely an attempt at producing a universal history of how desire has been illegitimately synthesized, or "coded", by forces of social production or repression. My claim, though, is that the beginning of Deleuze's interest in such a political project does not begin with his encounter with Guattari in 1968. Instead, we can see the first outline of such a history of social production/repression, in the second chapter of Deleuze's 1953 book on David Hume, *Empiricism and Subjectivity*. Through Hume, Deleuze delineates the process by which desire transitions from being coded through the territoriality machine, as natural and partial "sympathy" towards one's kin, to being "integrated inside a positive totality" of institutions which are eventually consolidated into the State. What is of particular interest in Deleuze's early attempt at tracking the transformation of the territorial machine (clans) into the despotic machine (the State) is that Deleuze writes this history from the reactionary perspective of social production, instead of from the active, or nomadic, perspective of pure desiring production as in *Anti-Oedipus*. The Humean political problem is the reactionary problem of inventing a "schematism", or apparatus of capture, where we refer the natural interests to a political category of the whole, or totality, which is not given in nature. From this early attempt at a universal history of social production, we can see that Deleuze has not yet problematized the sedentary perspective of the state and its reactionary goals of order and peace. Deleuze's first foray into political thought is already on the path towards a universal history of social production, yet crucially lacks the encounter with the nomadism of Nietzsche that will reverse its perspective and bring Deleuze's political philosophy into its maturity.

Becoming through paradoxes - Sense and Nonsense in Archived Children's Images about Corona

Panel Abstract

The aim of the panel session is to illuminate the children's response to CoVid19 pandemic through their drawings, scrutinized through the lens of Deleuze's book *Logic of Sense*. During the period of CoVid19 pandemics, drawing from children and young adults aged 4 – 17 year old were collected by Svenskt Barnbildaarkiv (Swedish Archive of Children's Images). Some general themes can be found in the images, such as desolate locations, cries, and dead people. While some images are narrating stories, others are more expressive or communicating abstract concepts. These archived images become the focus of the panels, as the three researchers have made individual selections / assemblages of images, which will be analysed and discussed in this panel with the help of concepts such as paradoxes, becoming, sense, nonsense, and events.

Paradoxes, in this study, can be illustrated through an event in Carroll's *Alice in Wonderland*, where the protagonist is subjected to series of reversal events, growing and shrinking. This "pulling in both directions" is reminiscent of Deleuzian essence of becoming (Deleuze, 1969/1990). At the same time, these paradoxes ultimately leads to the loss of Alice's identity and her name. The paradox of sense is that of limitless differentiation and the dissolution of fixed identities in an open space, "...a nomadic distribution" (Deleuze, 1969/1990, p. 77). Change, and becoming, happens as one slides into the language of events, rather than representations. Paradox is also the dismissal of (psychoanalytical) depth, and display events on the surface, in this case, marks of events made by children and young people with pencils and colours on paper.

Working with sense and nonsense, we wish to make a rift in the umbrella of our own common sense, and ultimately the undoing of assignation of fixed identities, opening the analysis for unexpected distributions of subjectivation through children's images.

Becoming Artists, Pupils, Teachers and Researchers through Children's Archived Images about Corona

Annika Hellman

Annika Hellman is a senior lecturer in Visual Arts and Learning at the Department of Culture, Language and Media at Malmö University, Sweden.

Abstract

The selection/assemblage of children's archived images that I have chosen deals with the paradox of the obvious and the abstract, the sense and nonsense pulling me in two directions. This paradox concerns images that bring about affect through a performative visual event; that is friction, collision, and perplexity on the one hand, and on the other hand images that I as a visual art teacher educator and researcher recognise as the desired school images. The latter are produced due to institutional assemblages, young people becoming "good" pupils in art education, a molar line of becoming. These images are nicely depicted and seemingly obvious in their visual communication. The former, expressive images with scribbled or unreadable letters open up for thoughts, imagination and lines of flight. Children's images in the lines of flight made fissures and cracks in the molar, institutional becoming as a pupil in the school. This made us see and rethink our norms and values as we first dismissed the images we considered too obvious and yes – boring. This part of the panel presentation will elaborate on paradoxes in and between children's images and us as viewers. As an a/r/tographer (artist/researcher/teacher) I will also experiment with visual elements that I have cut out from copies of the drawings, to create/make new sense and nonsense, and new ideas and images.

Subjective sense within Collective sense: Creating assemblage of CoVid-19 narrative from archive

Chrysogonus Siddha Malilang

Chrysogonus Siddha Malilang is a senior lecturer in English Literature at the Department of Culture, Language and Media at Malmö University, Sweden.

Abstract

My selection / assemblage of children's images is based on the idea of a "book assemblage" (Musgrave, 2024), where a book / narrative has no clear division among the reality / the world, the representation / the elements of the story, and the subjective reception / the readers. Following the approach of New Materialism in literature, the story is thus seen as an agentic assemblage instead of a mere object to be decoded, allowing and accounting for the existence of multiple senses. In doing so, I am positioning myself as a collaborator in weaving the narrative of CoVid19 alongside the child artists—a storyteller. At the same time, the act of documenting the construction of this assemblage and the inclusion of my subjective sense into the pre-existing collective senses allows for the insertion of my identity as a researcher. The identity of a creative writer teacher is established through the acknowledgement and potential development of the said practice into a pedagogic practice.

Images of lived time: Archive

Ewa Berg

Ewa Berg is a senior lecturer in art-based research at the Department of Culture, Language and Media at Malmö University, Sweden.

Abstract

As an a-r-t-ographer (Irwin & Springgay, 2008) I use rhizomatic experimental (Deleuze & Guattari, 2015) and artistic processes to let the material become agential and intra-active (Barad, 2007). This study is inspired by questions. What if I appropriate these images, take them apart and deconstruct them? What if I shrink, enlarge, and lay them out as installation? Like the paradox of seeing both sides at the same time. Which parts are visible and which ones are not? What happens when you take the chance to bring sense into non-sense? What is there? What do I take for granted? What do I think I see?

Deleuze calls "Nomos" (Deleuze & Guattari, 2015) the way of arranging elements - whether they are people, thoughts, or space itself - that does not rely on an organization or permanent structure. It indicates a free distribution, rather than structured organization, of certain elements. In the construction of my assemblage, I reflect upon my own personal history from the gloomy period of CoVid19 pandemic. The life and the deaths manifest themselves visually as I interact with these archived images. How do these images find entanglement in institutionalized and cultural memory, even from their current places at an archive?

MONDAY, JULY 8 2024 / 12:00 - 13:30

INSTITUTING 2: Political Economy I

p. 20

Chair: Halbe Hessel Kuipers / Location: Body & Mind

Mapping New Geographies

F. Haghighi

Instauration Gift Ecologies: Post-Anthropophagic Design Remarks

E. Bordeleau

Place according to Deleuze and Guattari: the morning after deterritorialization

A. Saldanha

INTELLIGENCE 2: Film

p. 23

Chair: Ran Pan / Location: Rhythm A

The Deleuzian cinematography

E. Jäggle, C. Müller, J. Barner

PSYCHOTEL: AUTOANALYSIS AND THE DELEUZIAN UNCANNY

Dr. S. Gent

Affect and (Un)Certainty: Exploring the Non-Representational in Ethnographic Depiction

J. Therrien

ARCHIVING 2: Interlocutors

p. 26

Chair: Michael Just / Location: Photo Studio

The Spinozification of Lucretius

M.J. Bennett

The Touchability of Deleuze and Derrida: An Unspoken Differential Commonality

Dr. B. Skerjanec

Don't Speak Zarathustra: M.P. Nicolas in "Nietzsche & Philosophy"

S. Stanford

INTELLIGENCE 3: Organology

p. 29

Chair: Mathias Schönher / Location: Theater Hall

Toward a New Organology

Prof. A. Žukauskaitė

The Exo-Organism on Trial: Systemic Stupidity and Cognitive Becomings"

D. Cordry

Is Knowledge Artifactual? Deleuze on Technicity and Truth

D.W. Smith

INSTITUTING 3: Knowledge I

p. 32

Chair: Maaïke de Jong / Location: Rhythm B

Molecular Revolution in Curriculum Institutes

B. Henningsen

Teaching Contamination-A Bestiary Guide from Epirical Philosophy

A. A. Wolodzko

Trajectory of Ideal in Modern and Contemporary Architecture: Autonomy as a Philosophical Concept, Its Origins, Promises, Troubles and Potentials

Bilge Can, Fatma Erkök

Mapping New Geographies

Farzaneh Haghighi

University of Auckland, New Zealand

Farzaneh Haghighi, PhD, is a Senior Lecturer in Architecture at the School of Architecture and Planning, The University of Auckland, New Zealand. Her research is concerned with the intersection of political philosophy, architecture and urbanism, and seeks new avenues to enrich our creative analysis of complex built environments through investigating the implications of critical and cultural theory for architectural knowledge. She is the author of *Is the Tehran Bazaar Dead? Foucault, Politics, and Architecture* (2018) and the co-editor of the two volumes of *The Routledge Handbook of Architecture, Urban Space and Politics* (2022 & 2024).

Abstract

The 2022 protests in the parliament grounds in Wellington, New Zealand emerged in response to the government mandates and lockdowns following the covid-19 pandemic, continued for 24 days, led to violence and unprecedented disruption to the capital city of New Zealand. The public taking their frustrations into the streets signifies two seemingly contradictory societal transformations, the shrinking capacity of democratic institutions, and the resisting agency of the public space in challenging the dominant politics. As noted by the French philosophers Jacques Rancière we have been habituated to understand democracy in the form of parliamentary process of repetition, however what can guarantee the permanent democracy is the continuous emergence of the fleeting subjects that occupy the street in a sporadic manner. While scholars have extensively examined these protests across diverse disciplines such as misinformation and social media, media studies, public policies, and social movements, the spatial dimension of this demonstration has not been explored yet. Moreover, analysing the contemporary protests is not possible without considering the role of digital media and technology by the public. Digitally augmented protests in urban spaces are a significant tool for social movements to become visible, gain public support, reach their demands and foster structural change. This paper presents the findings of an ongoing transdisciplinary research (bringing together disciplines of architecture, urban design, law, criminology, and computer sciences) in order to address the current decline in trust of democracy, and it aims to investigate the role of architecture and urban space in supporting the formation of a movement proclaiming the right to democratic institutions. In doing so, the first objective is to find and map the dynamic, digitally-enhanced and multi-layered geographies of this protest; and secondly to analyse their spatial (both physical and digital) relationship to the existing democratic institutions.

Instaurating Gift Ecologies: Post-Anthropophagic Design Remarks

Erik Bordeleau

Lisbon NOVA University, Portugal

Erik Bordeleau is a philosopher, curator, fugitive planner 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. In recent years, he has been developing The Sphere, a web 3.0 research-creation project exploring new ecologies of funding for the performing arts.

Abstract

The idea of gift economy has resurfaced with great appeal in recent years as people try to break away from economically enforced scarcity, in order to design other ways of distributing an underlying worldly abundance that existing forms of accounting and traditional value forms seem ill-equipped to capture and express.

An important part of the “Savages, Barbarians, Civilized Men” chapter in *Anti-Oedipus* is articulated in relation to Marcel Mauss’s paradigmatic work on gift economy, as Deleuze and Guattari try to define the role of debt at the crossroad of exchange and social inscription. The instituting or rather, instaurative power inherent to gift economies and their gift/counter-gift dynamics is fascinating. Yet, more often than not, this binding relational dynamic is either idealized or left unexplained, being generally treated as a mysterious anthropological fact that would somehow be hard-wired in human nature. Deleuze and Guattari’s key notion of surplus value of code stands as a way to account for what drives forward the law of reciprocity embedded in the gift economy’s recursive flows of exchange. I will explore this idea further through the Brazilian anthropologist Eduardo Viveiros de Castro’s post-anthropophagic approach. Building on *Anti-Oedipus*’ claim that “desire knows nothing of exchange, it knows only of theft and gift”, Viveiros de Castro’s *Cannibal Metaphysics* accentuates the economical drama of social inscription and its contractive, machinic cruelty, providing a powerful way to characterize surplus value overflows. This approach will be interpreted in relation to some attempts at designing gift ecologies beyond hegemonic cultures of ownership.

Place according to Deleuze and Guattari: the morning after deterritorialization

Arun Saldanha

University of Minnesota, USA

Author of *Space After Deleuze* (Bloomsbury, 2017) and *Psychedelic White: Goa Trance and the Viscosity of Race* (Minnesota, 2007), coeditor of *Deleuze and Race* (EUP, 2013), *Sexual Difference Between Psychoanalysis and Vitalism* (Routledge, 2013), *Geographies of Race and Food: Fields Bodies Markets* (Ashgate 2013), and DGS special issue "Deleuze and Guattari in the Anthropocene" (2016).

Abstract

Place has been an essential concept in geography, architecture, and planning, but also literary criticism and mathematics. As metaphysical idea it dates to Antiquity. In the 1970s humanistic geography critiqued the mathematical view of space associated with spatial science. Meanwhile, there has been much prejudice about Deleuze and Guattari to the effect they are intoxicated by fluidity and deterritorialization and have little to offer in understanding the construction of boundaries, power relations, and fixity. This paper will argue that critical geographers have read Deleuze and Guattari instead as the best theorists of the process whereby place cannot but emerge from space, and space cannot but be variegated by places. Spatial unevenness goes all the way down and up, far below and above what Google can capture. The concepts of smooth and striated space and (de)territorialization specifically might be the most sophisticated available to both counter capitalism's ideology of boundlessness, and rethink the singularity or eventfulness of place as redolent with dynamism and, potentially, becoming-revolutionary. However, understood through the catastrophes of the twenty-first century and the fascinating fascist career of accelerationism, there are political limitations in Deleuze and Guattari's concepts of place it would be good to carefully attend to.

The Deleuzian cinematography

Evi Jäggle, Christoph Müller, Jan Barner

University of Vienna, Austria

Evi Jäggle is writing a phd at the University of Vienna about Deleuze and his cinema books in comparison to his works about other philosophers. She is studying Art at the academy of Fine Arts Vienna and her movies combine the philosophical aspects with an aesthetic one.

Abstract

Mantra-like we repeat the content-emptying formulas of immanent movement, perform an expanding perspective. We delimit ourselves from the present and symbolize the animation of the transition as a virtual awareness of a multidimensional perspective. The audio-visual event becomes an expression of an interlocking of current updates/actualizations, the simultaneity of which refers to the diversity of their virtuality spaces. Like a cinematic-acoustic prosthesis, the film connects with the apparatus of our self, in that we are expression, mattering, actualization out of a hidden virtuality, whose phenomenological body the film inscribes in the multidimensionality of references. The diversity of self-acting apparatuses is integrated into the impossibility of virtuality, the event becomes intra-consciousness. The resulting question remains, how is the performativity of multidimensional temporality to be reconciled with the actualization of a present whose validity does not collapse from any virtual? Because the possibility itself becomes and is already a virtual realization of an atemporal actuality, a matted space whose lines of perspective refer to a different structure. The other aspect of actualized virtuality is a collective apparatus, an existentiality of the untimely, an intra-consciousness being moved out of the beyond of virtuality through the temporality of the actual.

Link

<https://www.youtube.com/watch?v=LO0BTk0eOcU>

PSYCHOTEL: AUTOANALYSIS AND THE DELEUZIAN UNCANNY

Dr Susannah Gent
Sheffield Hallam University, UK

Dr Susannah Gent is a filmmaker, artist, and senior lecturer at Sheffield Hallam University where she teaches film production. Her films that have gained awards at international festivals over the past twenty years explore experimental approaches to representing subjectivity. Her interdisciplinary doctoral research employed philosophy, psychoanalysis, neuroscience, and filmmaking to explore the uncanny and hauntology. Filmic research explores physical space, psychical space, and cinematic space. Academic research included Deleuze and Guattari philosophy and neurodivergence studies.

Abstract

Psychotel, a sixty-minute experimental filmic exploration of the uncanny by filmmaker Susannah Gent usurps narrative devices and spectator expectations to explore the position and alignment of the onscreen protagonist and the audience. The film is constructed in two halves, the first half narrated by a hotel, the second by the unseen protagonist who splits from herself at the midpoint of the film. The use of first-, second-, and third-person narration complicates the viewer position and enhances the idea of the distributed central character as consisting of a series of viewpoints. The film was made in the context of a practice-based Ph.D. on the subject of the uncanny that explores disruptions of self-hood and cognitive dissonance as central to the experience of unhomeliness. The film is underpinned by philosophy including ideas of territory from Deleuze and Guattari. Psychotel is re-visited here with a broader application of Deleuzian philosophy including becoming-animal, lines of flight, and the black hole, white wall system. In conclusion we ask to what extent the film can be said to show a position of a pre-individual singularity, how this relates to the uncanny and whether such an aspect might correspond to an autistic perspective with reference to Fernand Deligny and Erin Manning. ral actuality, a matted space whose lines of perspective refer to a different structure. The other aspect of actualized virtuality is a collective apparatus, an existentiality of the untimely, an intra-consciousnal being moved out of the beyond of virtuality through the temporality of the actual.

Link
<http://susannahgent.weebly.com/psychotel.html>

Affect and (Un)Certainty: Exploring the Non-Representational in Ethnographic Depiction

Jeremy Therrien

Capilano University, Canada

Jeremy Therrien (MA) works in Film Sound filling the roles of sound recordist, editor, and re-recording mixer. After travelling and performing music in various places from Cuba, to Turkey, from Canada to Eastern Europe he learned to apply his technical and musical knowledge to Sound Design. He splits his time between film industry work and teaching Sound Design for film in Vancouver B.C. Canada.

Abstract

The research into affect and ethnographic depiction produced a paper accompanied by an experimental 19-minute film in the form of a realistic documentary of Vancouver B.C. The experiment aims to explore how sound shapes affect in film and involves not employing two very affective and reliable cinematic techniques: the close-up of a face and the use of music. Through walking, an actor and filmmaker subject their bodies to encounters with other bodies (mostly non-human) in the environment in search of visual and sonic intensities. Sound is a way of knowing and the film offers an “objective” or realistic presentation which combines techniques of ethnographic filmmaking with techniques of acoustic-ecology’s tradition of soundscape composition. All the images, sounds, and electromagnetic frequencies were recorded in Vancouver B.C. between July and November of 2023. The invisible a-signifying electromagnetic field is made perceptible, intelligent, and archivable. The imaginary and real are indistinguishable. Everything represented is recognizable and real in image and sound.

Link

<https://vimeo.com/905826612/58a428f93b>

The Spinozification of Lucretius

Michael J. Bennett

Michael Bennett is Assistant Professor at the University of King's College, Halifax, where he teaches in the Contemporary Studies and History of Science and Technology Programs. He is the author of *Deleuze and Ancient Greek Physics* (Bloomsbury 2017) and co-editor of *Deleuze and Evolutionary Theory* (Edinburgh 2019). His essays have been published in *Philosophy Today*, *Symposium*, *Deleuze and Guattari Studies*, and *Parrhesia*. He is currently working on a book project tentatively titled *The Glory of Lucretius in Contemporary Process Philosophy and New Materialisms*.

Abstract

The objective that lies under this proposal is to question whether the Lucretius's didactic epic *De rerum natura* is ubiquitous today among post-Deleuzian thinkers. Vittorio Morfino, Jacques Lezra, Jane Bennett, Thomas Nail and others refer appreciatively to Lucretius as an important predecessor. In some cases, they even attribute to Lucretius views that anticipate their own innovative work in their respective fields.

The Lucretius that these contemporary political and literary theorists, new materialists and process philosophers invoke is, however, an idiosyncratic figure. This Lucretius is distinct from the rather dogmatic Epicurean familiar to classicists and historians of philosophy. In the process of being archived as an intellectual forerunner for a group of related contemporary philosophical discourses, Lucretius has been creatively and collectively transformed—"philosophically bearded" Deleuze might say—as the physical and metaphysical, ethical and political implications of *De rerum natura* have come to be identified with those of Spinoza's *Ethics*.

In this paper I discuss how it happened that Lucretius came to be "Spinozified". Deleuze's early essay on "Lucretius and Naturalism" pioneers several techniques for effectuating this event. Interpreters have often emphasized his affiliation of Lucretius with the Nietzschean trope of "reversing Platonism", but they have said less about the doubling of Lucretius with Spinoza, even though this phenomenon casts a much longer and deeper shadow upon today. Althusser's essay on the "Underground Current of the Materialism of the Encounter" and Michel Serres's book *The Birth of Physics* both also substantially contribute to the "Spinozification", though they do so by distinct and possibly even incompatible methods. Deleuze's interpretation, for example, integrates Epicurean naturalism into the history of mathematics and a theory of differential ideas, whereas Althusser's is about contingency or indeterminacy and is less committed to the rejection of negativity that for Deleuze corresponds to the denunciation of sadness and reactive affect. between the thought and the real.

The Touchability of Deleuze and Derrida: An Unspoken Differential Commonality

Dr. Blaz Skerjanec

John Hopkins University, Slovenia

Blaz Skerjanec holds a PhD in political theory from Johns Hopkins University and an MA in gender studies from the Central European University. His research queries the contemporary obsession with different forms of identity in the fields of philosophy, queer theory, indigenous political theory, and environmental humanities. Drawing on Deleuze&Guattari, Jacques Derrida, Leo Bersani and a host of other thinkers his work articulates a political ethics centered on energetics of touch. His work has appeared in *Theory, Culture & Society* ('More Sex, Less Identity: Towards a Naturalistic Queer Theory'), *Časopis za kritiko znanosti, domišljijo in novo antropologijo* ('Virtualno vstajništvo/Virtual Insurgencies'), and *Teorija in praksa* ('The Irreducible Chaos of the Postmodern Spectacularized JFK Event'). Email: bskerja1@jhu.edu

Abstract

The task of this presentation is double. First, to invent the concept of touchability and, second, to break some unwritten rules of archival critical commentary, especially the one trafficking in the relationship between Deleuze and Derrida. The concept of touchability is developed through a synergetic reading of the works of Deleuze and Derrida, which is, in itself, a task that defies some rules of contemporary identity politics and its postulation that each philosopher must remain untouched in his singularly irreducible contribution to the history of thought. Most scholarship discussing the relationship between Deleuze and Derrida works towards locating a stark difference between the two whether by insisting Deleuze is the thinker of immanence and Derrida the thinker of transcendence, whether asserting Deleuze is a radical materialist thinker and Derrida a radical critic of ideality, whether positing that Deleuze is a naturalist and Derrida a culturalist, ...

On my reading, however, Deleuze and Derrida share a naturalistic structure of thought, which means they both do away with old conceptions of both identity and difference. Despite their terminological intransigence when it comes to the word and (quasi-) concept of difference, I show how both thinkers re-think 'difference' as it was (and still is) understood in the dominant (culturalist) tradition of Western thinking. I will insist that Deleuze and Derrida re-thought 'difference' in such a manner that everything that is of this cosmos is thought on the basis of differential sameness in lieu of a concept of universal identity or singular difference. Thus, Deleuze and Derrida announce the thought of touchability as the emergent dynamics of the cosmos writ large, the differential commonality we all participate on and in.

Don't Speak Zarathustra: M.P. Nicolas in "Nietzsche & Philosophy"

Sparkles Stanford

Sparkles Stanford is a PhD Candidate in Philosophy (ABD), Duquesne University. Their dissertation is on Fascism in Deleuze and Guattari. They have recently published a book chapter on Deleuze and music in a collection on modular synthesis.

Abstract

In only one section of *Nietzsche & Philosophy* does Gilles Deleuze directly Nietzsche's relationship to anti-Semitism, Pan-Germanism, and Nationalism. Here Deleuze cites Nietzsche's scathing line "But finally, what do you think I feel when Zarathustra's name comes out of the mouth of an anti-Semite!" He then directs his readers to M.-P. Nicolas' *From Nietzsche Down to Hitler* on "the falsifications of Nietzsche by the Nazis".

This paper will focus on the consequences which follow when Nicholas' work is considered in its content and context. First, it will place Nicolas' historically into both the 1933-1940 wave of French commentators defending Nietzsche from his Nazi adaptation, as well as the English debate between Oscar Levy and Anthony M. Ludovici. This will show that Nicolas' arguments rely on a problematic model of the "Good European," and a theory of history which locates Judaism as the cause of nationalism and racial eugenics and affirms Levy's assertion that "Hitlerism is nothing else but a Jewish heresy."

Finally, the paper will consider some of the possible consequences for *Nietzsche & Philosophy* which result from Deleuze relying on Nicolas, paying particular attention to how Deleuze formulates the Judaic type of the priest whose "enterprise of perpetual accusation" functions to project a super-sensible picture of the world as history which makes reactive forces appear to be active ones. To what extent is Deleuze's use of the language of parasites to describe reactive communities like races, Churches, and the State as they appear in history problematized or unintentionally bordering onto anti-Semitism, given that he relies on a falsification of Nietzsche by the "Good Europeans"?

Toward a New Organology

Prof. Audronė Žukauskaitė
Lithuanian Culture Research Institute, Lithuania

Lithuanian Culture Research Institute. Her recent publications include the monographs “Gilles Deleuze and Felix 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) “Interrogating Antigone in Postmodern Philosophy and Criticism” (Oxford UP, 2010); “Deleuze and Beckett” (Palgrave Macmillan, 2015), “Resisting Biopolitics: Philosophical, Political and Performative Strategies” (Routledge, 2016; 2018), and “Life in the Posthuman Condition: Critical Responses to the Anthropocene” (Edinburgh UP, 2023). Her latest monograph “Organism-Oriented Ontology” was published by Edinburgh University Press in 2023.

Abstract

In my paper, I want to introduce a new theory of organology which, emerging with Simondon, and developing through Deleuze and Guattari, Stiegler and Hui, defines technology by other means than technology. For Simondon, mechanology is understood as a connection between technical objects, natural forces, and the potentiality of an inventor. Deleuze and Guattari refer to the Mechanosphere which is a set of all abstract machines and machinic assemblages connecting different kinds of bodies, machines and collectives. For Stiegler, general organology designates a connection between technical objects, the human psyche, and social systems. As Stiegler points out, organology is a negentropy – a fight against entropy and disintegration of life – and a pursuit of life by other means than life. Hui defines new organology as cosmotechnics which brings together the cosmic, the moral, and the technological order. In this respect, organology examines living beings and technical objects as being integrated into an associated milieu through which they adapt and attune to each other. This approach to technology differs from that of cybernetics and information theory because it examines technical objects according to those features which they share with organic beings, such as development, recursivity and contingency, and explains technical objects not in quantitative but in qualitative terms. These qualitative features allow one to inscribe technical objects into the evolution of living beings. In this respect, organology can be seen as the potentialisation of technologies, and, at the same time, the potentialisation of life. Thus, in my paper, I plan to expand on these theories and explain how organology can be included in a much broader notion of organism-oriented ontology.

The Exo-Organism on Trial: Systemic Stupidity and Cognitive Becomings

Duncan Cordry
Purdue University, USA

I am in my fifth year of a doctoral program in philosophy at Purdue University. My dissertation, under the direction of Daniel W. Smith, Leonard Harris, and William L. McBride, focuses on theorizing the complex relations between technology, political spirituality, and insurrectionist ethics.

Abstract

The theory of general organology, developed most extensively by Bernard Steigler and Yuk Hui, aims to think machines and organisms as functioning together as part of an organic whole. Audronė Žukauskaitė's recent work has shown that such thinking contributes to a broader "organism-oriented ontology" which treats the notion of cognition in an expanded sense as a process of living systems. This runs contrary to Steigler's work, however, insofar as cognition (and the technicity which supports it) is treated there as exceptionally human. Inseparable from Steigler's general organology is his pharmacological diagnosis of contemporary capitalism in terms of generalized proletarianization, which asserts that psychosocial individuation and technical individuation are systematically decoupled to produce an operationalized stupidity that debilitates processes of intelligence. The main goal of this paper is to interpret the meaning of Steigler's systemic stupidity (along with the models of psychopower it entails) in terms of a broader philosophy of the organism that no longer restricts cognition to specifically human forms of life. Central to this problem is the notion which Hui and Žukauskaitė develop as the exo-organism, a living-like assemblage of inorganic and organic entities that self-regulates through cybernetic feedback. Rather than understanding systemic stupidity as the generalized annihilation of human intelligence, I argue that psychopower functions to regulate specific becomings between assemblages, thereby transforming intelligence through a janus-faced process which both introduces new potentials and creates new impotentialities. The paper begins by tracing a brief history of the concept of the exo-organism through Steigler, Hui, and Žukauskaitė. I then examine how this concept can be situated within Steigler's formulation of generalized proletarianization and conclude by speculating on the implications of recovering a notion of pharmacology from Steigler's human exceptionalism.

Is Knowledge Artifactual? Deleuze on Technicity and Truth

Daniel W. Smith

Purdue University, USA

Daniel W. Smith is professor of philosophy at Purdue University. He received his Ph.D. from the University of Chicago and has held visiting positions in Sydney, London, Tasmania, and Beirut. He is the author of *Essays on Deleuze* (Edinburgh 2012) and co-editor of the *Cambridge Companion to Deleuze* (2012, with Henry Somers-Hall). He is also the translator, from the French, of books by Gilles Deleuze, Pierre Klossowski, Raymond Ruyer, Isabelle Stengers, and Michel Serres.

Abstract

My paper addresses two interrelated questions in the philosophy of technology from a Deleuzian viewpoint. First: Is knowledge artifactual? The Greeks denigrated technē (technics) in favor of epistēmē (knowledge) and considered knowledge to be primarily conceptual, discursive, theoretical. I will explore the thesis that knowledge is in fact primarily artifactual (“maker’s knowledge”). This leads to a second question: What then led the Greeks to consider knowledge to be primarily discursive and conceptual? My thesis: it was the technology of writing that led to a “decontextualization” of language, and that became the condition for the focus on definitions, truth, logic, and formal rationality.

Molecular Revolution in Curriculum Institutes

Benjamin Henninger

Radboud University, Netherlands

Hello! I am Benjamin Henninger, a Historical, Cultural, and Literary Studies Research Master Student at Radboud University. My main interest is in how we can imagine alternative ways of living, with a focus on the role of education, inspired by ideas from Félix Guattari on The Three Ecologies.

I have written extensively on molecular revolutionary repetitions/habits/affective economies in relation to educational institutes, focusing on what kind of hurdles limit the potential to imagine, which are topics I want to somehow combine into a PhD. In addition to that I try to remain socially active by working at BAK, basis voor actuele kunst, an art institute in Utrecht, where I edit texts and do production work.

I like short walks on the beach, assembling furniture, and engaging in interactive storytelling (which is an even nerdier way to say I like roleplaying games such as DnD). Have a nice day!

Abstract

Education curricula are archival dispositifs. As such it has all the problems of an archive as a capturing of chaos: they limit the lines of the visible and utterable (Foucault); they are a place of silence and power (Mbembe); they are a violently curated text and identity (Derrida); and finally they are subject to temporal entropy through their duration, tempo, and location (Caporaso & Jupille). Thus, education has explicit political goals which education designers should not avoid, but embrace and make public as much as possible if they desire to be anything but a mouthpiece reifying hegemony.

In this writer's opinion it is necessary to keep Guattari's The Three Ecologies and concept of Molecular Revolution in mind to imagine educational-archive-machines capable of encouraging the potential of living otherwise, with the explicit goal to reimagine how we relate to ourselves, each other, and our environment. Encouraging the potential to imagine and live otherwise – not normative replacements – are a needed aspect of navigating our current eco crisis, fascist political economies, and (western) human centric colonial episteme, all of which cause material suffering. Permanent revolution is in the minor habits we teach and repeat.

Lastly, this paper will have an explicit suggestion of how such a curriculum-archive-dispositif can be constructed, which respects a flow toward singularization, decolonisation, and the potential to imagine and live otherwise. The five-step plan of (1) raw documentation, meaning maximum openness for re-imagination; (2) archivability, openly deciding which constellations will and will not be in the cosmology of archive; (3) coding, openly deciding the categories constituting the cosmos of the archive; (4) indexing, making the archivist' necromancy visible; and (5) making accessible, ensuring the curriculum-archive-dispositif is legible by as many people as possible by the limited capacity of the archivist.

Teaching Contamination- A Bestiary Guide from Empirical Philosophy

Agnieszka Anna Wołodzko

Agnieszka Anna Wołodzko, PhD, 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 founded 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 recent publications include: *Affect as Contamination. Embodiment in Bioart and Biotechnology*, Bloomsbury, 2023; "Ars Demones*2022*Manifesto," in *Footprint. Delft Architecture Theory Journal*; "Demonological re-enchantments – or how to contaminate through intimate stories of commons without consensus," in *Technoetic Arts: A Journal of Speculative Research*; 'Living Within Affect As Contamination: Breathing In Between Numbers' in *Capacious: Journal for Emerging Affect Inquiry*.

Abstract

Based on my work at the art academy, I will map problems, intimacies, principles and failures of how to work with precariousness, with that what escapes capture, in the pedagogical institution that is conditioned by categorisation. This paper will thus derive from disciplinary struggles of experimentation that betrays masters.

Within the Art Academy I teach, there is a deep rooted ideology that art is autonomous. It derives from a cultural belief and value of an importance of art to stand alone, to not be influenced by governments, society and politics. Nevertheless, that what allows to define and to declare what art is, is a powerful act: it states and creates a reality, but it is also a boundary making event - a border line that marks the reality as separate and stable.

In my practice as a teacher and researcher thus, I struggle to overcome the institutional belief in autonomy, that derives from the longing for purity and imperial imagination of control. Instead, I learn how to teach risk and uncertainty that emerges from being uncomfortable because not knowing. The shame and frustration are the elements that guides, as they crack the habits of mastery.

In this way, I will elaborate on the notion of contamination as precariousness that is an already ethical event, way of attentive encounter with bodies that needs to be not only acknowledged but learned and unlearned. This paper will thus draw on ethology to discuss further possibility of contamination that resist precarization. The form of the paper will have theoretical and personal tone, woven by the mutating personas excluded from academic recognition: a witch, a ghost, and a demon – they will navigate contaminating and mutating character of the problems encountered.

Trajectory of Ideal in Modern and Contemporary Architecture: Autonomy as a Philosophical Concept, Its Origins, Promises, Troubles and Potentials

Bilge Can, Fatma Erkök

Istanbul Technical University, Turkey

Bilge CAN is Ph.D. candidate in Architectural Design at ITU. She also works as R. A. at YTU. She received B.Sc. Architecture from YTU (2016) and M.Sc. Architectural Design from ITU (2019) with the thesis titled 'Criticality of Embodied Mind within Spatial Experiences' supervised by Assoc. Prof. Dr. Fatma ERKÖK. Her research areas are architectural design & education, architectural theory-history and criticism, philosophy of art & aesthetics.

Fatma ERKÖK is Associate Professor at ITU Faculty of Architecture where she received her B.Sc, M.Sc. and PhD degrees. She has been a visiting scholar at IUAV and at TUDelft Faculty of Architecture. Her research focuses on issues like; water-city-architecture relations, cities & architecture, doctoral studies in architecture, body-space-architecture relations. She is one of the editors and contributors of books: "Doctoral Education in Architecture: Challenges and Opportunities" (2015) and "Rethinking, Reinterpreting and Restructuring Composite Cities" (2017).

Abstract

In this paper, the influence of autonomy on architectural theories are considered with its philosophical origin and avant-garde theory. Analysed in this way, it is argued that autonomy can mean integration and potential for a critical relationality towards life rather than absolute isolation. The diversity of positions associated with autonomy proves that its influence on architectural theories is complex. The consideration of these positions as attempts towards innovation offers a new perspective on the discussion of autonomy, which is sometimes considered as an aporia. Theories whether advocating or rejecting autonomy and offering a semi-autonomous position developed the disciplinary knowledge of architecture through significant analyses. Accommodating the original meaning of the concept as defined by Kant, the disciplines of art and architecture acted as subjects, shaped their disciplinary approaches through principles. Although tradition is defined in different ways, the original meaning of the concept reveals a strong relationship with idealism. Keeping this in mind, the concept's influence on architectural theory in the early 20th century with Kaufmann's thesis is started formally. However, this discussion later turned towards composition and proportions, function, technology, and discipline's self-awareness. Recent positions question whether the philosophy of Deleuze offered another way of defining architecture. Through concepts such as singularity and difference, the discipline is proposed not as a permanent or universal, but as a dynamic and productive process. Instead of polarising Kant's philosophy with Deleuze's, we can offer a more coherent map by considering the origins of philosophical concepts and understand their promises, troubles, and potentials. A philosophical concept offers many things, however, some of these promises are neglected when it is transferred to another discipline. Therefore, the origins, promises, problems, and potentialities of autonomy can be extended from Kant's point of view to Deleuze's philosophy.

MONDAY, JULY 8 2024 / 14:30 - 16:00

INTELLIGENCE 4: Interlocutors I

p. 36

Chair: Daniel W. Smith / *Location:* Theatre Hall

A Critique of the Under- and Over-Exaggerations of Deleuze's Bergsonism in the Mature Work

Dr. C. Lundy

How Could Nihilism Gain a Transcendental Status?

E. Bayindir

Spinoza's Position in Late Deleuze

M. Tokida

ARCHIVING 3: Architecture

p. 39

Chair: Taufan ter Weel / *Location:* Photo Studio

Exploring the Interplay of Ecologies in Architecture: Archiving Digital Media

A. Pretty

Borderland "Live" Images: Re-activating Minoritarian Identities

Dr. G. Themistokleous

Philosophical cartography and the archive

Dr. L. A. Hernandez Cuevas

INTELLIGENCE 5: Subjectification I

p. 42

Chair: George Hristov / *Location:* Rhythm A

Fascism's Three Ecologies

A. Tynan

The musical heterogenesis of the subject. Guattari, music, subjectification

A. F. de Donato

Things that Feel: Notes towards an aesthetics of 'xenosolidarity.'

Dr. L. Markaki

INSTITUTING 4: Media

p. 45

Chair: Neal Thomas / *Location:* Rhythm B

A suspended individual: the close-up as deterritorialization in Gilles Deleuze

F. A. Matti

The becoming- minor of sound

S. Tzima

Post media art as intersections in Guattari and "TV WAR"

Y. Tanaka

PANEL 2: Deleuze and Guattari and the Psychedelic Revival

p. 48

Chair: Patricia Pisters *Location:* Body & Mind

Towards a New Materialism in Psychedelic Studies

D. Oosteveen

Psychedelic Crystals in Cinema: Opening Virtual Dimensions and Potential Healing

E. Biolchini

Becoming-Metal: On Knowledge by Ketamine

J. Ramey

Cooking the Cosmic Soup: Vincent Moon's Altered States of Live Cinema

A. Vudka

Circles, Triangles and Squares: The Body without Organs at the Limits of Perception

P. Pisters

A Critique of the Under- and Over-Exaggerations of Deleuze's Bergsonism in the Mature Work

Dr Craig Lundy

London Metropolitan University, UK

Craig Lundy is a Reader in Social and Political Thought at London Metropolitan University. The majority of his research has been concerned with exploring the nature of transformational processes, in particular the role that history plays in shaping socio-political formations. Much of this research has focused on the work of Gilles Deleuze and related figures in European philosophy, however he has also conducted applied research using the principles of complexity theory/science to examine a range of issues including the formation of community identity, the pedagogy of 'service-learning' and the processes of public engagement. Craig is the author of *Deleuze's Bergsonism* (2018), *History and Becoming: Deleuze's Philosophy of Creativity* (2012), and he co-edited with Daniela Voss the collection *At the Edges of Thought: Deleuze and Post-Kantian Philosophy* (2015). His most recent book is the volume *After Progress* (2022), co-edited with Martin Savransky.

Abstract

In previous work I have focused on Deleuze's early engagement with Bergson (Lundy 2023) and his more definitive reading of Bergson (Lundy 2018). In this paper I will examine the manifestations of Deleuze's Bergsonism after his book of that name. It is generally accepted across Deleuze and Guattari studies that Bergson is a central influence for their collaborative work and especially Deleuze's solo work. Perhaps because it is so 'obvious' ("everybody knows"), there has been no attempt (that I am aware of) to provide an overview of Deleuze's Bergsonism across his mature solo and co-authored texts, from *Difference and Repetition* to *What Is Philosophy?*. In this presentation I will share what I take to be some of the more interesting findings from such an overview that I recently completed (forthcoming). This will include arguments about how the influence of Deleuze's Bergsonism has been under-acknowledged in some texts and over-extended in others, with arguably significant implications for wider scholarship in Deleuze and Guattari studies. I will also touch on how an awareness of the specificity of Deleuze's reading of Bergson, and not just the *élan* of his Bergsonism, remains pivotal for Deleuze's philosophy until the very end.

How Could Nihilism Gain a Transcendental Status? A Reading of Deleuze's Nietzsche and Philosophy and Difference and Repetition

Evrım Bayındır

Royal Holloway University of London, UK

Evrım Bayındır is a PhD student and tutor in Philosophy at Royal Holloway, University of London and a researcher in Critical Philosophy at The New Centre for Research & Practice. His current research focuses on the problem of nihilism through a comparative reading of Nietzsche, Heidegger, Levinas, Deleuze, Irigaray, Laruelle, contemporary realist ontologies, and yogic traditions. He is the editor of Open Philosophy's topical issue Nihilism through a Contemporary Lens: Post-Continental and Other Perspectives.

Abstract

This presentation argues that Deleuze's Nietzsche and Philosophy and Difference and Repetition can be read as attempts to explain how nihilism gained a transcendental status.

In Nietzsche and Philosophy, Deleuze writes that nihilism "is the transcendental principle of our way of thinking". This brings a paradox: How could an a posteriori or historical emergence such as nihilism impose itself as an a priori condition? If this is true, nihilism should have—in a rather miraculous way—retrojected itself in the origin. This illusory retrojection occurs when reactive forces create an inverted image of the origin. This wouldn't be allowed, however, if active forces weren't marked by an unfortunate weakness. If a resentful memory can invade consciousness to the extent that the entirety of experience is confused with traces, this is only because the active force of forgetting was previously exhausted.

Difference and Repetition offers a different conception of exhaustion or fatigue, which can be seen as an alternative response to the same problem. Here fatigue becomes a feature of the passive syntheses of the "contemplative souls" which are the first witnesses in the encounter with groundlessness. While the initial function of fatigue is to draw a difference, it can well be misunderstood as "lack" from the perspective of the active synthesis of memory. Memory thus exploits the fatigue of contemplative souls by triggering "the history of the long error" which culminates with the "retroject[ion]" of "identity onto the originary difference".

In both books, Deleuze attributes an essential fatigue to the affirmative forces in order to explain the subsequent retrojections which endow nihilism with a transcendental sense. However, he doesn't provide an answer to why active forces are prone to failures and reactive forces are all the more skillful in exploiting these failures.

Spinoza's Position in Late Deleuze

Masaki Tokida

Senshu University, Japan

Masaki Tokita is a student in the B.A. program at Senshu University. He is engaged in research on Spinoza and Deleuze. His main interests are the concept of eternity in Spinoza and the evaluation of Deleuze's interpretation of Spinoza. He plans to write his thesis on Spinoza's theory of time. His favorite painters are Kazimir Malevich and Francis Bacon.

Abstract

The purpose of this paper is to analyze Deleuze's interpretation of Spinoza. In doing so, I will determine and evaluate where the final place of Spinoza is in Deleuze's thought. For this, it is necessary to refer to "Spinoza and the Three Ethics," an essay included in his last book, *Critique and Clinique*. The key word there is "optics." Deleuze discovered three ethics: shadow, color, and light.

In my paper, I argue that Deleuze compares Spinoza and Leibniz, counterpointing the former as "Byzantium" and the latter as "Baroque." The development of Leibniz's core themes as Baroque are successful and clear in *The Folds: Leibniz and the Baroque*. But arguing for Spinoza's philosophy being deployed as Byzantium is more challenging because Deleuze refers to it as Byzantium only in one sentence.

The structure of this paper is as follows: first, an overview of "Spinoza and the Three Ethics" will be organized in terms of "optics." Next, I will examine the significance of Deleuze's calling Spinoza's thought Byzantium. In doing so, I will refer to the theory of art in the late Deleuze. And in conclusion, I clarify Deleuze's final image of Spinoza and evaluate it.

Exploring the Interplay of Ecologies in Architecture: Archiving Digital Media

Annabel Pretty

Annabel Pretty is the Discipline Leader for the Master of Architecture Professional and a Senior Lecturer at the School of Architecture, Unitec Te Pūkenga, whose research investigations are located at the intersections between architecture, photographic representation of architecture, and visual culture. The research trajectory includes supervising thesis students on the professional Master's, whose projects lie within art, architecture, and social architecture.

Current research has sought to investigate—the hyperreal photomontage representations of architectural possibilities. Present study involves a Doctor of Philosophy in Architecture (under examination) at the School of Architecture and Planning, Waipapa Taumata Rau (University of Auckland) titled “Sublime Follies: Unveiling the Realm of Multiple-Reality Architecture. A Cumulus Fellow since 2016 and current PhotoForum member.

Abstract

This research delves into the intricate relationships shaping the ecologies of architectural representation and their profound impact on contemporary spatial experiences. By examining the dynamic interplay between territorialization, subjectivity, digital media, and simulacrum, this study seeks to unravel the multifaceted dimensions contributing to the architectural landscape's evolving nature.

The theme of territorialization is explored as a mechanism through which physical spaces are delineated, demarcated, and imbued with socio-cultural significance. Investigating the ways in which architecture engages with territorialization unveils the intricate dialogues between built environments and the socio-political contexts in which they exist.

Subjectivity emerges as a critical lens through which individuals perceive and engage with architectural spaces. Understanding the subjective experience of architecture delves into the psychological and emotional dimensions, revealing the symbiotic relationship between human perception and the built environment.

The integration of digital media into architectural practices is a transformative force that shapes contemporary design, communication, and interaction. This study scrutinizes the impact of digital media on the creation, representation, and dissemination of architectural forms, exploring the potential of technology to redefine spatial narratives.

Simulacrum archiving, in the context of architecture, introduces a dimension of hyperreality, where representations of spaces may surpass their physical manifestations. This investigation contemplates the implications of archiving architectural simulacra, acknowledging the complex interweaving of authenticity, representation, and memory within the digital realm.

By synthesizing these themes, the research aims to contribute to a comprehensive understanding of the ecologies of architecture. The findings hold implications for architects and consumers of architectural imagery, offering insights into the intricate relationships that define the contemporary built environment and its interactions with human experience and technological advancements.

Borderland “Live” Images: Re-activating Minoritarian Identities

Dr. George Themistokleous

Norwich University of the Arts, UK

George Themistokleous is an architect, writer and a multidisciplinary theorist, the founder of Para-sight, a design research platform that explores how media affect the spatio-temporality of bodies and identities with-in contested territories. His writing, custom-made devices, and participatory multimedia installations have been presented and exhibited internationally in Future Architecture Platform(2019), Venice Architecture Biennale (2018), ACM Siggraph (2018), Acadia (2016), MAO – Museum of Architecture and Design, Architecture and Culture, Site Magazine, Drawing: Research, Theory, Practice, Cinema&Cie, Journal of Posthuman Studies, Lo Squaderno, Journal of Architecture (forthcoming). He is a co-editor of This Thing Called Theory (Routledge, 2016), and co-convenor of the AHRA 2024 Conference: Body Matters. George teaches design and theory at Norwich University of the Arts; he previously taught at Leicester School of Architecture, Leeds School of Architecture, and was a visiting lecturer at CUINDA, Bangkok, and University of the Arts, Helsinki.

Abstract

The operating table is a media installation that attaches onto the barrel-walls of Nicosia's buffer zone. The steel table has a cavity that allows the participant to slot their head inside its tabletop surface. What one sees when they position their head inside this cavity, are stereoscopic embodied projections of themselves positioned on the opposite side of the border. Through a 'real'-time informational network, one unexpectedly sees oneself seeing oneself in three-dimensional depth, simulating an out-of-body experience. The captured image is composited, stitching together one's self-image with backgrounds that lie in front of their field of vision, i.e. dilapidated buildings, cats, and migrant workers. The table apparatus operates as a camouflage tactic that hides its photographic devices from the territorial surveillance apparatus, exposing its blind spots when it comes to the control of networks. Taking its cue from the postcolonial aspiration of becoming 'Linobambakoi', the operating table seeks to re- activate lost 'minor' race identities, and thus to problematize the bi-ethnic imposed border identities that have been constructed by colonial regimes of power. Digital 'live' identity reconstructions offer a way to think of an impure nomadic subjectivity. The operating table captures such a nomadic movement that does not "fulfill the function of the sedentary road" and thus it is not "a closed space to people, assigning each person a share and regulating the communication between shares" (Deleuze and Guattari 2016). Instead, the nomadic trajectory of the table operates between the striated spaces of the territory. By bifurcating the striated border territories through the network apparatus, the operating table unsettles them, opening up a smooth space. The smooth space is the rupture line that intersects the striated social space, it occurs when desires overflow the determined codifications of the striated territory.

Philosophical cartography and the archive

Dr Luis Armando Hernandez Cuevas

Universidad Iberoamericana, Mexico

PhD in Philosophy from the National Autonomous University of Mexico (UNAM). As a researcher he has participated in various projects such as: “Body, Resistance and Production of Subjectivities”, “Ontology and History” and “The crisis of dwelling”. His research interests are focused on metaphysics and ontology. National Level 1 Researcher by CONACYT. He is currently the Coordinator of the Undergraduate Degree in Philosophy of the Philosophy Department of Universidad Iberoamericana, Mexico.

Abstract

The objective that lies under this proposal is to question whether the diagrammatic compositions of philosophy generated by Gilles Deleuze throughout his work can be thought of as the constitution of an archive, and if so, the question that remains is: what kind of archive does this generation of philosophical diagrams establish?

Keeping in mind that for Deleuze, to write a history of philosophy is out of the question (as indicated with Félix Guattari in *A Thousand Plateaus*), I propose to appreciate the diagrams created in *What is Philosophy?* as well as in his *Foucault* as another way of practicing archiving, a way much more attached to the logic of art than to the desire for historical truth. Thus, the study, taking as a starting point the pictorial-cartographies of Descartes, Kant, and Foucault, and keeping in mind that assertion provided in *Logic of Sense* in which it is specified that “As we ask, what is it to be oriented in thought?, it appears that thought itself presupposes axes and orientations according to which it develops, that it has a geography before having a history”, as well as what was recorded after the dialogue with Claire Parnet, where our philosopher emphasizes that what interests him is to generate a geography of relationships, more than a history of philosophy, our goal is to think if it is possible to conceive of Deleuze’s archival-diagrammatics, as a nomadology that, by producing and worrying about the relations (being the most fragile and therefore what we must seek), invites us to experience more than a history of philosophy, an affective cartography where what is at stake is the link between the thought and the real.

Fascism's Three Ecologies

Aidan Tynan

Aidan Tynan is Senior Lecturer in English literature at Cardiff University. He is the author of two monographs, *Deleuze's Literary Clinic: Criticism and the Politics of Symptoms* (2012) and *The Desert in Modern Literature and Philosophy: Wasteland Aesthetics* (2020), both published with Edinburgh University Press. He has published three edited volumes, *Deleuze and the Schizoanalysis of Literature* (Bloomsbury, 2015), *Credo Credit Crisis: Speculations on Faith and Money* (Rowman & Littlefield, 2017) and *Storied Deserts: Reimagining Global Arid Lands* (Routledge, 2024). He is currently working on a book titled *Ecofascist Cultures: The Far Right and the Environmental Imagination*.

Abstract

In his late work, Guattari suggested a way of refounding politics on the basis of three ecologies – of the environment, the socius and the psyche. This ecosophical programme was conceived in response to what he called ‘integrated world capitalism’, the triumph of neoliberalism in the post-Cold War conjuncture. Today, as environmental crises intensify, we are living through the slow break-up of this global neoliberal order and the alarming return of fascist politics in various forms across the world. This paper will connect Guattari's three ecologies to the theories of fascism that he and Deleuze developed in their collaborative works. In this way, I show that Deleuze and Guattari conceive of fascism not only as transhistorical, a possibility built into power as such, but as ecological, a system of power that arises from the interdependencies of the natural and built environment, society and subjectivity. Deleuze and Guattari, following Virilio and Foucault, describe Nazism as a suicidal rather than a totalitarian state, a ‘realised nihilism’ in which state-form and war machine became united in total war. Today's liberal democratic state has likewise committed itself to a form of suicidal nihilism through its inability (or refusal) to institute the changes needed to eliminate the use of fossil fuels and thus to forestall catastrophic climate crisis. The returns of fascism in the twenty-first century can be seen as emerging from a necrotic neoliberal fossil capital. An ecological account of fascism thus becomes pressing. But as forms of green nationalism and ‘ecofascism’ take root within the contemporary far-right, it is also necessary to articulate modes of anti-fascist ecological politics.

The musical heterogenesis of the subject. Guattari, music, subjectification

Andrea F. de Donato

Catholic University (Milan), Italy

MA student at the Catholic University, Andrea F. de Donato (2002) studies philosophy between Naples, Milan and Paris. He graduated with honours in 2023 with a thesis entitled “Morfogenesi del concetto. Matematica e stile a partire da Gilles Deleuze”, under the guidance of professors M. Marassi and G. Lorini. He spent a research period at the EHESS in Paris thanks to the international programme “Tesi all’estero” under the guidance of professor A. Sarti. He has been a Guest Lecturer at the Studio Teologico “S. Paolo” in Catania for the course “Theology and Music”, where he thought the module of Musical Aesthetics. He held the same position at the ISSRM in Lecce. He has participated in multiple conferences and he is the author of several scientific articles in the field of contemporary french philosophy, epistemology, and aesthetics. By march 2024 he will be visiting student at EHESS in Paris.

Abstract

What is the relationship between heterogenesis and subjectivation? Starting with an overview on the notion of heterogenesis in the work of Deleuze and Guattari, a special connotation that the term acquires thanks to Guattari in 1991 will be framed. Next, the way in which heterogenesis can be understood as a specific practice of subjectivation will be examined, especially by virtue of its relation to music. In this sense, it will be analysed Guattari’s intervention “L’hétérogenèse dans la création musicale” (1991) isolating the concepts of vertigo of abolition, of chaotic line, chaotic politics and existential function of chaos. In conclusion, an attempt will be made to understand what relationship it is possible to think between heterogenesis (of meaning, of modes of existence, of writing, of artistic and political expression) and subjectivation, understood as a singular practice of stylistic production (style of existence, of writing, of thought, of artistic and political expression). In this way, an expanded and creative intellectual regime of subjectivation will be delineated, in order to reach the concept of style of subjectification.

Things that Feel: Notes towards an aesthetics of ‘xenosolidarity.’

Dr Lilly Markaki
Royal College of Art, UK

Lilly Markaki, PhD, is a theorist, cultural producer, and associate lecturer in Media Studies at the Royal College of Art (RCA) in London. Adopting an interdisciplinary, transversal theoretical approach, their research investigates material and speculative aesthetic practices, placing particular emphasis on questions that relate to art’s world-making (and unwording) capacities. They hold a PhD in Media Arts from Royal Holloway, University of London, and an MLitt and B.A. in Art History from the University of Glasgow. Among other things, they currently work as a Researcher and Programme Curator for DEMO Moving Image Experimental Politics, and as co-editor of the experimental, serial publication, *Deleuzine: A Zine for Nobodies Without Organs*.

Abstract

Foreseeing the global ecological predicament and crisis of thought (and praxis) engendered by the Capitalocene, Guattari’s *The Three Ecologies* issued a call for ‘new social and aesthetic practices, new practices of the Self in relation to the other, the foreign, the strange [...]’ (Guattari, 2000:68). Keeping this call by Guattari close, in this paper, I focus on an investigation of contemporary aesthetic practices—including work by, among others, Susan Schuppli and Nerea Calvillo—that tell the “stories of earthly things” (Debaise, 2022) in ways that productively reframe materiality or ‘nature,’ demanding recognition of its agential and thus political capacities. Participating in a complex ecology of knowledge, such practices, I argue, do more than challenge the fundamental equation underlying Western metaphysics, where “the subject is (identical to) the Essence of Man” (Balibar, 1994: 4). Recovering a field of sensory and aesthetically manifest affordances between organic and inorganic entities, they open onto the strange, speculative horizon of the thing that feels—a non-anthropocentric subject?—and of an aesthetics of ‘xenosolidarity’ that, fully relational, takes the non-sovereignty of being as its starting point or foundation. Sketching the contours of this aesthetic field, the preliminary investigation offered in this paper forms part of a larger project aimed at a theorisation of the feeling thing and of a possible, postanthropocentric politics to match it.

A suspended individual: the close-up as deterritorialization in Gilles Deleuze

Felipe A. Matti

Pontificia Universidad Católica Argentina, Argentina

Felipe A. Matti has a bachelor's degree in philosophy and is currently a pre-doctoral fellow of philosophy at the Pontifical Catholic University of Argentina and The National Scientific and Technical Research Council (CONICET). His current doctoral studies focus on Gilles Deleuze's aesthetics, particularly how the pictoric diagram identifies as creative process and synthesis to the abstract machine. Moreover, he also covers the philosophy and aesthetics of Maurice Merleau-Ponty, Gilbert Simondon and Jean-François Lyotard, among other authors. Apart from his pre-doctoral fellowship, he is also Titular Professor of History of Modern Art at the National School of Museology (ENAM) and Assistant Professor of Aesthetics at the Pontifical Catholic University of Argentina.

Abstract

This work aims to analyze how the image-affection implies the suspension of the process of individuation. Thus, as primary hypothesis, it is held that the individual, to express the pure affect in the close-up, must deterritorialize. This means that the individual, as far as regarded and captured in such an image, becomes a-significant, un-objective, or simply, a vessel of pure affectivity and intension, thus suffering a complete deterritorialisation. Hence, an emptying of the individuation must take place for the pure potentiality or virtuality to be expressed in the intensive face of the image-affection. In sum, the image-affection deterritorializes the individual to express that which virtually subsists in it. The close-up demands, from the individual, the loss of its meaningful individuality so it can become an intense figure expressive of affects. Being detached from its meaningful function, the individual becomes a body without organs, a pure des-organization or deterritorialization of the objectified body. Consequently, this becomes a crucial aspect of pos-media recording of, for example, political campaigns, for the individual (be it the candidate themselves, or any other) as presented by the close-up becomes one with the affect being displayed. In this way, the traditional individualism of politics are transfigured into strictly emotional messages, be it of discomfort with the actual political scenery or enthusiasm. At the same time, because the singular bodies lose their autonomy when delivering such affectionate suggestions, they become more easily distributed, for sympathy towards the image-affect becomes what is being delivered and no longer appurtenance towards a political figure.

The becoming- minor of sound

Sofia Tzima

Humboldt Universität Zu Berlin, Germany

I am a final year Master's student in philosophy at the Berlin School of Mind and Brain at Humboldt Universität zu Berlin. I also work closely with the Philosophy Department at Freie Universität. In my research, broadly placed under the field of "political philosophy of mind", I focus on subjectification practices, the political implications of bodily habits and a post-cognitivist formulation of the sense of self, bringing together research from enactivism, critical theory and decolonial studies, always informed and inspired by the philosophy of Deleuze and Guattari.

Abstract

On the 11th of January 2024, while the majority of Western news media failed to broadcast South Africa's genocide case against Israel, Radio Alhara, a Bethlehem community radio platform set up a show outside the ICJ, broadcasting both the hearing and the demonstration outside the court. Drawing on Deleuze and Guattari's notion of a 'minor literature', I argue that 'minor sonic practices' can be articulated as tools for the becoming of a collective machine of expression through the medium of sound. Responding to D&G's question of "How to become a nomad and an immigrant and a gypsy in relation to one's own language?", non-western, non-musical, non-conventional sound practices appear as alternative answers, beyond literature, presenting a means of becoming nomad to those major categories of sound (Western, harmonic music) beyond language. I aim to look at (and potentially present in a more interactive format) three sonic practices: field recordings, radio broadcasting, and sound mapping and examine how they encourage ruptures, by breaking known forms of perception and engagement, by enabling collective, rather than individual, enunciations or denunciations, and by rendering audible political immediacies. The analysis of these practices will have as its backdrop a consideration of the relationship between Deleuze's notions of the 'image of thought' and 'thought without image', providing 'listening' as a remedy to the dominance of the image.

Post media art as intersections in Guattari and “TV WAR”

Yuuki Tanaka
Osaka University, Japan

Yuuki Tanaka is a doctoral student in the Laboratory of Philosophy and Qualitative Research, Graduate School of Human Sciences, Osaka University. He is engaged in research on the concept of chaomose and schizoanalysis in late Felix Guattari. In addition to his study of Guattari’s literature, he is also engaged in fieldwork, and is conducting “study of party” in Bethel House, which has been pointed out to have similarities with the practices at La Borde clinic. Born in Hokkaido, raised in Tokyo, and currently living in Kyoto.

Abstract

Since the late 1980s, Guattari has been advocating the concept of post-media. This presents an alternative perspective on the contemporary era, in contrast to the postmodern view proposed by Lyotard, which characterized it as “the absence of grand narratives”. However, while this viewpoint pertains to the actual historical context, it is also intertwined with ontological concepts such as subjectivity and chaomosis, which Guattari delved into in his later work. This paper centers on Guattari’s involvement with “TV WAR” as a potential elucidation of his post-media ontological discourse. During his visit to Tokyo in 1985, Guattari engaged in a conversation with musician Ryuichi Sakamoto. “TV WAR” was a performance by Sakamoto during Tsukuba Expo ‘85, alongside critic Akira Asada and the video performance unit, Radical TV. Guattari described “TV WAR” as a form of post-media art. This paper will demonstrate the relationship between his assessment of “TV WAR” and Sakamoto’s music and the discussions in Guattari’s later years. Guattari’s discourse on post-media was also embraced by Asada and Sakamoto. Notably, Asada expanded his efforts to make Japanese criticism intersections of various disciplines, including art. This tradition continues to be carried on today by figures like Hiroki Azuma and others. In light of these developments, the significance of intersections in the context of post-media will be examined.

Deleuze and Guattari and the Psychedelic Revival

Panel Abstract

It will not have escaped your attention: we are in the midst of a psychedelic revival. Scientifically the therapeutic potentialities of psychedelics get a lot of attention. The philosophical and aesthetic dimensions of the inner journeys and its implied significance that often transgress medical scientific frameworks has received relatively less attention. A special issue of *Deleuze and Guattari Studies* offers ideas and thought on these current developments in psychedelic research from such a humanities perspective. While the instances where Deleuze and Guattari refer directly to psychedelics in their work are rare (but nevertheless explicit), many of the concepts they have put forward in their philosophical collaborations are 'hallucinatory' in themselves: ideas such as becoming-animal, becoming-matter, rhizomes or the Body without Organs gain new significance when read in relation to psychedelic experiences.

In this panel most of the authors that have contributed to this special issue will give a very short introduction to their work, and then will discuss further the value of Deleuze and Guattari's work in the current debates and scientific research on psychedelics. Contributions by Amir Vudka, Erica Biolchini, Daan F. Oostveen, Marc Tuters, Joshua Ramey and Patricia Pisters.

Towards a New Materialism in Psychedelic Studies

Daan F. Oostveen

Daan F. Oostveen is lecturer in New Humanities, Comparative Religion, and Posthuman Philosophy (Utrecht University). He is the author of the forthcoming book *Rhizomatic Belonging: an Exploration of Multiple Religious Belongings*.

Abstract

Daan F. Oostveen discusses the metaphysical presuppositions of the psychedelic renaissance, and identifies five 'pitfalls' of a psychedelics ideology that is at risk of being captured by cognitive capitalism, namely: the dangers of a reversed orientalism; reductive (neuro)materialism; the premise of neo-neo platonic mystical experiences; medical functionalism; and uncritical enthusiasm. He argues in favour of a new materialism that involves thinking between the human and nonhuman that is inspired by Deleuze and Guattari, as a more suited metaphysical framework to understand psychedelics today.

Psychedelic Crystals in Cinema: Opening Virtual Dimensions and Potential Healing

Erica Biolchini

Erica Biolchini is lecturer Film and Media Culture (Media Studies, UvA). She works on a PhD project on psychedelic aesthetics and relational healing practices.

Abstract

Erica Biolchini focuses on the aesthetics of processing trauma and healing by introducing the possibility of a 'psychedelic crystal' in contemporary cinema. She returns to Deleuze's *The Time-Image* and offers a rereading of the cinematic crystals of time. She argues that within the crystalline temporal regime in cinema the formation of a psychedelic crystal offers a 'therapeutic' or, in Siegfried Krakauer's words 'redemptive' dimension. An analysis of Jan Kounen's ayahuasca western *Blue Berry* (2004) offers the elements of the a psychedelic crystal. In particular the return to (repressed) moments in a traumatic memory, helped by hallucinatory visions that crack open the virtual, seem to produce a redeeming experience that may demonstrate how art can be a medicine of sorts.

Becoming-Metal: On Knowledge by Ketamine

Joshua Ramey

Joshua Ramey is an independent scholar. He is the author of *Politics of Divination: Neoliberal Endgame and the Religion of Contingency* and of *The Hermetic Deleuze: Philosophy and Spiritual Ordeal*.

Abstract

Joshua Ramey is not so much interested in the therapeutic and healing properties of psychedelics, but more in their epistemological potentiality. More specifically Ramey speculates how knowledge by ketamine can be understood as a kind of becoming-metal of consciousness that entails an explorative, edgy and recalcitrant type of knowledge. He draws upon Deleuze and Guattari's central idea that 'metal is the conductor of all matter' and the intuition of nonorganic life proper to matter. (Deleuze and Guattari 1987: 411) Without making claims for ketamine as in any sense sufficient for a becoming-metal of consciousness, Ramey argues that ketamine may be constructively conjugated with other 'minor sciences,' knowledges of transformation and transmutation, such as knowledge by meditation, by dance, by music, or by martial arts. These types of minor knowledges remain important to create new assemblages, moving fluidly between nature and culture, and to signal that nonorganic life is present everywhere.

Cooking the Cosmic Soup: Vincent Moon's Altered States of Live Cinema

Amir Vudka

Amir Vudka is assistant professor Film, AI and Posthumanism (MediavStudies, UvA). He is director of the Sounds of Silence Festival and the Altered States Festival in The Hague.

Abstract

Amir Vudka discusses the live cinema performances of Vincent Moon. He argues that as an audiovisual ethnographer of world religions, Moon is distinctly influenced by shamanic and animistic traditions. By comparing Moon's live performances to Paul Schrader's transcendental style in film (Schrader 2018), Vudka demonstrates that Moon brings the transcendental back to the plane of immanence, one of the basic ontological premises in the philosophy of Deleuze and Guattari (Deleuze and Guattari 1994). Informed by an in-depth interview with Moon, Vudka shows how his live cinema performances could be seen as 'a spirit channelling machine' that recalls the esoteric history of modern technology, described by Erik Davis as techgnosis (Davis 2015).

Circles, Triangles and Squares: The Body without Organs at the Limits of Perception

Patricia Pisters

Patricia Pisters is professor Film and Media Culture (Media Studies, UvA). She is the author of *The Matrix of Visual Culture: Working with Deleuze in Film Theory* and *The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture*.

Abstract

Patricia Pisters focuses on the aesthetics of the psychedelic experience as profoundly meaningful as such because it gives direct attention to the nonhuman otherness of the universe. Considering the aesthetic forms that the psychedelic experience as an 'ontology of intensity' offers, I turn to Deleuze's idea that psychedelic aesthetics provides an experience at the limits of perception to the point of ultimate abstraction of geometric figures and grains, and to the 'the genetic elements of all perception.' (Deleuze 1992: 85) Drawing upon the works of two experimental filmmakers from two different generations and backgrounds, Philippe Garrel's enigmatic *The Revealer* (1968) and Morgan Quaintance *Surviving You, Always* (2021) I propose that these works are exemplary of how the nonhuman perception of the camera, its 'bodies without organs' and its affective intensity evoke a psychedelic, mind-revealing, experience that may be necessary to create an ethics of 'becoming not unworthy of the event.' (Deleuze 1990: 149).

TUESDAY, JULY 9 2024

08:30-09:00	Registration
09:00-10:30	Parallel Sessions INTELLIGENCE 6: Subjectification II ARCHIVING 4: Literature INSTITUTING 5: Art PANEL 3: Milieu in the polder
10:30-10:45	Coffee Break
10:45-11:45	Keynote STAMATIA PORTANOVA
10:30-10:45	Coffee Break
12:00-13:30	Parallel Sessions INSTITUTING 6: Libidinal Economy INTELLIGENCE 7: Artificial Intelligence PANEL 4: Chaosmotechnics INTELLIGENCE 8: Body INSTITUTING 7: Subjectification I
13:30-14:30	Lunch Break
14:30-16:00	Parallel Sessions INTELLIGENCE 9: Interlocutors II ARCHIVING 5: Subjectification INTELLIGENCE 10: Semiosis INSTITUTING 8: Knowledge II PANEL 5: Some versions of affect
16:00-16:30	Coffee Break
16:30-17:30	Keynote PATRICIA REED
17:30-18:30	Publisher's Reception
18:30	Conference dinner

Digital Chrono-epistemology, or AI from Instrument to Institution

For Deleuze, an ‘institution’ is a procedure of satisfaction, the human development of artificial means to achieve that satisfaction. The reason for the ‘specific’ human prerogative over institutions lies, accordingly, in the possibility of indecision which characterizes human cognition, a possibility which leaves space (and time) for intelligence to preempt, prevent and plan. Generally speaking, AI algorithms are today strongly influencing the human institutions which have preceded and will likely outlive them. Yet, it is possible to conceive, together with the question of algorithms AND institutions, a parallel definition of algorithms AS institutions. If to institute means to organize the means into a world, the instrumental vision of AI as an organizing tool can be replaced with the idea of AI as an autonomous instituting entity whose operational velocity is increasingly and variously intervening on human organizations, introducing its own ‘digital chrono-epistemology’, or its own temporal frame, to the world.

Instituting the Intolerable: Shame, Ignorance and Schema of Monohumanist Man

For Deleuze, shame is not only one of philosophy’s most “powerful motifs,” but enables an exit from schemas of ignorance that institute an unseeing of the intolerable. As an impersonal affect, shame produces a visceral schism unsettling prosaic mental frameworks through an abjection experienced by the body as it both recognizes complicity and bears witness to what it was hitherto, insensitive to. Shame, as it were, compels forms of practice (a creative yoking of concepts with pragmatics) not for, but before the intolerable. Through Sylvia Wynter’s elaboration of Monohumanist Man as the autoinstituting figure schematizing Euromodernity and its particular epistemologies (often foundational to idealizations of the State and its striated space of reasons), unlike the immobility of guilt, Deleuzian shame will be outlined as an affective catalyst for empirical and praxis-based counter-actualization. What draws these thinkers into relation is a negotiation with a common problem: how it is possible from within the conditions techno-sociogenic givenness, to sense and act from without the given, whilst recognizing the impossibility somatic/cognitive detachment from an historical milieu.

INTELLIGENCE 6: Subjectification II

p. 57

Chair: Andrea F. de Donato / *Location:* Photo Studio

Technological tattoos and the “Superpanopticon” body

Prof. C.P. Nabais

Stupidity, Imitation and Becoming

G. Hristov

Becoming as an Oceanic Volume Instead of a Leaking Line: A Deleuzian Reading of the Taichi Verb “to Melt into Metamorphosis” (化)

S.Sunny Tsai

ARCHIVING 4: Literature

p. 60

Chair: Robert Gorny / *Location:* Rhythm A

Translation-as-Archive: Exploring the Schizo Turn in Translation

S. Kenkare, S. Adhikari

Schizophrenia of Islamic Boarding School (Pesantren) Literature in Indonesia: An Exploration of Deleuze and Guattari’s Thoughts in the Works of Mustofa Bisri

Dr. R. Wahyuengsih

(De)Constructing Archive Assemblages in Anil’s Ghost

J. Chen

INSTITUTING 5: Art

p. 63

Chair: Sarah Munro / *Location:* Rhythm B

Glissant’s poetics, Deleuze and Guattari’s minor languages, and radical Black art as knowledge production

C. Stover

Generating Harmony from Number: Deleuze vs. Institutions

Dr. I. Khannanov

Transformation of the body in ecological art: Flying, Grass-covered and Disappearing

Prof. L. Duobliene

The Godly Tree: Reading Contemporary Indonesian Literature

I. Fadhilla

PANEL 3: Milieu in the polder

p. 67

Chairs: S. Monteiro de Jesus & Gert van der Merwe / *Location:* Body & Mind

From technology to movement: the apparatus as a chaotic system

C.F. Julien

Epitectogenetics: Lernaean Hydra Rewilded

L. Galanopoulou

Windowless Architecture: Flow and the Paradox of Interiority and Exteriority

D. Bulajic

Ephemeral Islands as living archives: Thinking through becoming in the Mediterranean Basin

M. Karampela-Makrygianni

Technological tattoos and the “Superpanopticon” body

Prof. Catarina Pombo Nabais

CFCUL, Portugal

Catarina Pombo Nabais - PhD in Contemporary Philosophy from the University of Paris 8, supervised by Jacques Rancière. Guest Professor at the Faculty of Human Motricity and Researcher at the Dept. of History and Philosophy of Sciences at the Faculty of Sciences, both at the University of Lisbon. Integrated member of the Center for the Philosophy of Sciences at UL, creator of the “Science-Art-Philosophy Lab” (2014). Recently honored as one of the “101 Women in Science” by Ciência Viva - National Agency for Scientific and Technological Culture of Portugal.

Abstract

In “Post-Scriptum on Control Societies”, Deleuze analyses the shift from the disciplinary to control society by the emergence of a diffuse world-capitalism aligned with digital devices able to control individuals in their personal activities and consumption habits. In disciplinary societies as described by Foucault, all activities were framed in specific architectonic buildings where individuals were fixed in space and time. In control societies, Deleuze stresses that “the subject of control is undulating, in orbit, in a continuous network. Everywhere surfing has already replaced the old sports” (Pourparlers). No matter where and when, individuals are surfing in a global web. The body becomes part of an infinite database of power structures which, through digital devices, have a total command of the individual’s life.

Now, in my talk I will analyse the technological tattoo that is being developed by several research centres worldwide. These tech-tattoos intensify the digital mode of subjectivation of control societies as they turn the body into a control device in itself. The aim of my talk is to understand how tech-tattoo is a radical example of the body’s digitalization and biopolitical power. Rather than Bentham’s physically limited model of the Panopticon, tech-tattoo actualizes Bentham’s dream of a diffuse matrix of information gathering algorithms about the individuals’ body and biochemistry all the time and everywhere. Tech-tattoo takes the panoptic control regime into another level of accuracy and immanence. The “Panopticon” becomes what I suggest naming as “Superpanopticon”: subtle, invisible, intimate. Tech-tattoo belongs to this new paradigm of an immanent Panopticon, the one that operates from inside the body. Disciplinary regime had a limit: the body’s insurmountable opacity. With tech-tattoo, control is now done by the body itself as the most radical bio political device.

Stupidity, Imitation and Becoming

George Hristov

Institute of Philosophy and Social Theory, Serbia

George Hristov is a research fellow at the Institute for Philosophy and Social Theory in Belgrade. He received his PhD from the Department for political theory and history of ideas at the University of Regensburg in 2017 for his thesis *Politics and Immanence: State and History in Hegel and Deleuze*. Main fields of interest include ancient political thought, modern contract theories, German idealism, political theory of the 20th century as well as French political thought of the 20th century.

Abstract

The paper addresses the relationship between the concepts of becoming and imitation in Deleuze and Guattari's thought and how they assist us in understanding their conception of stupidity. In the first step, the paper argues that, contrary to prevailing views in the secondary literature, there is a positive relationship between mimesis and becoming in Deleuze and Guattari's philosophy. Instead of merely serving as a negative idea to be denounced, it will be argued that the concept of imitation also plays a role in Deleuze and Guattari's understanding of becoming. I show that the concept of imitation accomplishes this in three ways: 1) imitation is a molar relationship which parallels the molecular process of becoming, 2) imitation may act as a pathway to becoming, and finally, 3) imitation is an inherent danger in becoming. In the next step, I use this examination of the two concepts to flesh out Deleuze's notion of stupidity, demonstrating why it also plays a positive role in generating thought, acting both as the "greatest weakness of thought", and as the "source of its highest power" (*Difference and Repetition*, p. 275).

Becoming as an Oceanic Volume Instead of a Leaking Line: A Deleuzian Reading of the Taichi Verb “to Melt into Metamorphosis” (化)

Shan-ni Sunny Tsai

Academia Sinica, Taiwan

Sunny is presently a postdoctoral researcher in Academia Sinica, Taiwan. She has published papers on Deleuze, psychoanalysis, body, Daoism, and female poetry. Her present research project is What if Deleuze Does Taichi: Daoist Verbs for a the Subject as a Practice of Body. She finished her PhD dissertation Indeterminacy as Form: The Subject of Language in Elizabeth Bishop, Lacan, and Deleuze in the Department of Foreign Languages and Literatures in National Taiwan University. She has taught literature, philosophy, and English in the dance department in Taipei National University of the Arts and National Taiwan University. She is also a coach of Taichi-dowing, a branch of Taichi.

Abstract

How do we imagine the becoming not as a line of escape between forms but as a fluid volume that is itself a metamorphosis? How can a subject practice becoming in its own body to not only dissolve subjectivity as but also nourish the body as an abundant realm without fixed territories? This paper explores the concept and practice of becoming through engaging Deleuze and Guattari's thoughts with Taichi, a practice of becoming in the body and the subject in the Daoist martial arts tradition. In dialogue with Deleuze and Guattari's concept of becoming, this paper analyzes the imagination of the matter of body, the relation with other lives and cosmos, and the subject's transformation of itself into the anonymous in the practice of becoming in Taichi. This paper focuses the verb hua (化), whose three meanings crosses over the actual practice of Taichi to the Daoist cosmology: to melt the habitual formations within one's body into fluid mobility, to turn aggressive forces from the other into a part of one's metamorphosis, and to metamorphose as the cosmic forces. In the Taichi practice, becoming is a metamorphosing ocean full of mobile relations. While the body is constantly enriched by different affects whose forms it cannot remember, the subject of the body is multiplicity involving different dimensions at once. Different from Deleuze and Guattari, the Taichi body proposes becoming to be a volume instead of a line, the melting into metamorphosis as a subjective practice instead of the complete dissolution of subjects, and the abundant foreign activities in the body instead of thresholds externally between individuals. Thinking through the body of Taichi, this paper hopes to further develop the subjectivity that may possibly coexist with Deleuze and Guattari's radical becoming.

Translation-as-Archive: Exploring the Schizo Turn in Translation

Shreya Kenkare and Soham Adhikari

Presidency University, Kolkata, India

Shreya Kenkare is a graduate student at the Department of English, Presidency University, Kolkata. She has previously produced papers on translation and intercultural studies, and is primarily invested in the examination of the plural ways in which a hyphenated being is subjected to stratified translation(s), particularly locating the 'dual contradictory nature' of translation(s) through the exploration of the theorized 'Translational Space' that a hyphenated being resides in, along with the 'Untranslatable Gap' that inherently accompanies every attempt at translation.

Soham Adhikari is a graduate student at the Department of English, Presidency University, Kolkata. He has published an article pertaining to the study of postmemory and the intergenerational communication of trauma narratives, and a book chapter that interrogates the effects and affects of Unwittification of the collective subject. He has previously worked on an archival project that involved interviewing and recording the lived experiences of hyphenated (migrant) subjects.

Abstract

The paper examines how the act/process of translation becomes an act/process of archiving, and how this 'Translation-as-Archive' is influential in understanding the intercultural politics of memory, remembrance and performance. Through this domain of Translation-as-Archive, we seek to introduce a 'Schizo' turn to the discursive project of translation by weeding out the act of translation from the nexus of a strictly literary setting, whereby translation is seen as a teleological transposition from the Source Text/Language/Culture to the Translated Text/Language/Culture, instead positing it as a Deleuzean Becoming-process of archiving. The translator becomes the archivist (and vice versa), inevitably leading to the questions: Who is the 'Translator-Archivist'? What are the Organs that make up the Body of the Translator-Archivist? Is it possible to deterritorialise the Translator-Archivist? Is the Translator-Archivist an individual or a collective, or are they instead a sublated assemblage, an Individual-Collective (a Hyphenated being, residing in an eternally-Becoming liminality)? Within the scope of our particular intervention, Translation (/as-Archive) is a measure of locating what we call the 'Untranslatable Gap' that is situated within a proposed 'Translational Space', and that inherently accompanies every attempt at translation. The Untranslatable Gap recognises the potentiality of reterritorialization of the deterritorialized translatable multiplicities, creating the possibility for the generation of a rhizomatic network within the all-encompassing Translational Space. The dual job of a Translator-Archivist is to both locate the Gap and make it visible (as a translator), and subsequently preserve it (as an archivist). This acts as a potent countermeasure to the forces of erasure that work within the domain of this Gap. Furthermore, Translation-as-Archive enables us in determining the nature of this Gap, since the entire nexus of a culture lies within it.

Schizophrenia of Islamic Boarding School (Pesantren) Literature in Indonesia: An Exploration of Deleuze and Guattari's Thoughts in the Works of Mustofa Bisri

Dr. Raswan Wahyunengsih

State Islamic University Syarif Hidayatullah Jakarta, Indonesia

Abstract

This study aims to find out the emergence of the concept of schizophrenia according to Deleuze and Guattari in the context of Islamic boarding school literature by Mustofa Bisri. Using Deleuze and Guattari's analysis provides space for analysis with a philosophical approach that can reveal the complexity and diversity of Islamic boarding school literature. The study's results using this approach will likely be able to find new interpretations that show the dynamics in Mustofa Bisri's works. This research method is to use textual analysis. Identify elements of Mustofa Bisri's literary text that reflect the concept of schizophrenia, which focuses on narrative, writing style, characterization, and diction choices that show de-territorialization, nonconformity, or conflict with conventional literary norms. The results of this research show that Mustofa Bisri's writing style leads to a schizophrenic condition in the form of word choice, sentence structure used and the use of symbols, which prove that conventional norms do not bind his literary work or only revolve around certain boundaries.

(De)Constructing Archive Assemblages in Anil's Ghost

Jamie Chen

University of Iowa, USA

Jamie Chen is an English PhD candidate at the University of Iowa. Her research centers on South and Southeast Asian diasporic novels, focusing on how postmodern aesthetics activate modes of decolonial reading, compelling the reader to recognize and resist a colonial cultural literacy. In her dissertation, she calls these modes of decolonial reading “textual assemblages,” building on Deleuze and Guattari as well as theories of narrative co-construction. Besides writing and not-writing her dissertation, she is pursuing a certificate with the Center of the Book to support her research on reading the text as a material object.

Abstract

In *Anil's Ghost* (2000), forensic anthropologist Anil returns to a civil war ridden Sri Lanka to investigate the organized campaigns of murder happening in the country. Michael Ondaatje notes after the novel's copyright page that “*Anil's Ghost* is a fictional work...And while there existed organizations similar to those in this story, and similar events took place, the characters and incidents in the novel are invented.” Yet this request to suspend one's belief—to not believe that the story, events, characters and incidents are real—frames fragments that describe The National Atlas of Sri Lanka, document the names and circumstances of the “disappeared” civilians in the UN reports, and details the examination of extrajudicial execution victims. This assemblage materially mimics and reworks documents that can be found in over two hundred boxes at the Harry Ransom Center: a photo negative of a Ceylon map, daily newspaper clippings on recovering civilian remains from mass graves, UN and Amnesty International accounts of human rights investigations. I examine how the archival materials present a “nonfictional” assemblage in contrast to the novel's fictional assemblage, arguing that fictional assemblages are distinct in necessitating the reader's intervention. When the novel materially mimics real documents proceeding the acknowledgment of their fictionality, the reader must confront the horror of their material references: What does it mean to map the island without acknowledging human inhabitants? What does it mean to have lists of missing persons? How do cartography and other archival methodologies register the textual legacy of dehumanizing their subjects?

Glissant's poetics, Deleuze and Guattari's minor languages, and radical Black art as knowledge production

Chris Stover

Queensland Conservatorium, Griffith University, Australia

Chris Stover is a music theorist, composer, improviser, and Senior Lecturer of Music Studies and Research at Queensland Conservatorium, Griffith University. He is co-editor of *Rancière and Music* and co-series editor for *Resonances: Engagements with Music and Philosophy* (Edinburgh University Press) and has two books forthcoming in 2024: *Reimagining Music Theory* (Routledge) and *Timeline Spaces: Temporal and Relational Processes in African and Afro-Diasporic Musics* (Oxford University Press). His writing on Deleuze and Guattari is published in *Music Theory Online*, *Perspectives of New Music*, *Deleuze and Guattari Studies*, *China Media Research*, *Deleuze and Children*, and many other journals and edited volumes.

Abstract

For Deleuze and Guattari, minor languages are essentially collectivist practices within which all expression takes on a political register. Édouard Glissant likewise describes the development of Creole languages in Caribbean slave colonies as collectivist forms of subversive, emancipatory poetics which take “the linguistic limitations” imposed on a slave community and work “to limit it further, to warp it, to untune it, in order to make it an idiom of [their] own.” For Glissant, this is a “free or natural poetics,” which he defines as “any collective yearning for expression that is not opposed to itself either at the level of what it wishes to express or at the level of the language that it puts into practice.” He underscores the orality of Creole and, especially, the semantic force of its sounding.

Glissant's relational-emancipatory poetics resonates with Deleuze and Guattari's account of the nomadic forces that work to scramble State structures and operations. One way it does this is by insisting upon differential meaning-generative capacities that might be found within the texture and intensity of a sound, namely the interruptive and insurgent presence of noise. Meaning, in this sense, operates outside of semantic-syntactic structures, residing instead within affective registers. For Deleuze and Guattari, this is precisely the kind of knowledge production that art makes possible, as the generation of affects and percepts rather than functions or concepts.

In this talk I develop these ideas using examples of radical Black musical practices. I'm especially interested in the ways artists like Thelonious Monk, Sun Ra, and Cecil Taylor play in the liminal space between sound and noise, and focus on the way each artist approaches “jazz standards” (well-known repertoire songs) and uses noise to impinge upon and thereby radically transform the meaning-implications of jazz syntax.

Generating Harmony from Number: Deleuze vs. Institutions

Dr. Ildar Khannanov

Peabody Institute, Johns Hopkins Institute, USA

Associate Professor of Music Theory at Peabody Institute, Johns Hopkins University. Has earned a Ph.D. in music theory from the University of California, Santa Barbara (2003). Studied philosophy with Valery Podoroga at the Institute of Philosophy, Academy of Sciences in Moscow (1983-1993) and with Jacques Derrida at University of California, Irvine (1997-2001). Published a chapter “Line, Surface, and Speed: Nomadic Aspects of Melody” in *Sounding the Virtual: Gilles Deleuze and the Philosophy and Theory of Music* (Ashgate, 2011). Participated in a number of conferences in the United States, Europe and Russia.

Abstract

Institution is destined to choose the simplest over the complex; the choice must be clear to all its constituents. One of the fundamental choices the institution has made in the past two millennia was the idea that harmony is generated by numbers—by the first four digits. Harmony was conceived by institutions as a character of the state apparatus, produced by analogy with music. Plato's tetractys has reached the early Patristic era (St. Augustin's statement that *musica est ars bene modulandi*). Such a view has never been contested. Deleuze in *Le Pli* was the first to suggest a different model for harmony, the inverted infinity. He referred to Baroque mathematics (in particular, to Leibniz' idea of infinitesimals), which challenged the common institutional understanding. In contrast with rigid and formal tetractys, Deleuzian harmony is an amorphous and flexible condition represented by continuous function—the object of topology, the movement on a smooth surface.

The term harmony (*armonia*) was introduced by Heraclitus. For him harmony was a war (*polemon*) and a rhythm, which, again, was understood as the ebb and flow rather than the proportional segmentation of a straight line. Pythagoras did not mention harmony even once in his *apophthegmata*. The disciples of Pythagoras borrowed (stole?) the Heraclitan term and substituted Pythagorean *taxis* (cosmic order) with harmony. However, Heraclitan view did not disappear; it passed through the centuries as an alternative line: Aristoxenus rejected the idea of musical interval as a numeric proportion; Greek Stoics mixed affects with physics; Proclus and Plotinus introduced what the institutions call “the obscure mathematics,” in which there is only one number-- 1, the rest represent Evil; Spinoza argued with Descartes; analysis situs subverted logocentric metalanguage of sciences. In this sense, Deleuze's deconstruction of harmony is firmly inscribed into the second, alternative, minor line.

Transformation of the body in ecological art: Flying, Grass-covered and Disappearing

Prof. Lilija Duobliene

Vilnius University, Lithuania

Professor Lilija Duobliene is Head of Educational theory and culture department at Faculty of Philosophy, University of Vilnius. 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, G. Deleuze and F. Guattari. Recently she is working on Deleuzoguattarian philosophy, applying it to educational field and art. 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, later on she wrote solo monograph “Posthuman education. To decode” (2018) and was involved into the project “Premises and problems of Multimodal education” finalized by the monograph (with co-author) “Multimodal education: philosophy and practice” (2021), which is based on the philosophy of Deleuze and Guattari.

Abstract

In a Francis Bacon. The Logic of Sensation (2003) Deleuze describes the divine figures as a fantasy and a liberating process. One of his examples of figures in religious art is Giotto's Stigmatisation of St. Francis. Deleuze interprets the figure of Christ as a kite and the Saint, according to him, manipulates the strings of this kite. In this way the encoding of the religious figures and the mission of Christ and the Saint is transformative and liberating, but at the same time they are connected by thread of power/empowerment. Figure in the sky is freer, as is evident from the fact that in the upper plane of the painting (sky) the transformation of the objects is much stronger, like in a virtual world. This is Deleuzian reference to a more transformative and creative artistic expression when working with a figure.

Meanwhile, Guattari in The Three Ecologies and Chaosmosis: An Etchico-Aesthetic paradigm speaks of artists whose ethical-aesthetic approach and practice can collapse the routines of a world constructed by institutional (including religion) norms, bureaucracy, control and production. Ethical-aesthetic paradigm can become tool for political change, also “mental ecosophy will lead us to reinvent the relation of the subject to the body, to phantasm, to the passage of time, to the ‘mysteries’ of life and death” (2005, 35).

The artist I would like to introduce is Gitenis Umbrasas, who lives and works in Lithuania, all his life resisting institutional normalization and the urbanization of the environment. His experiments with images of St. Francis and Christ (in kite and some other installations) seem to be in line with the philosophy of D&G.

(Video to be added)

The metaphorical pulling of strings in creating/breaking free from institutionalization will be discussed in detail.

The Godly Tree: Reading Contemporary Indonesian Literature

Indah Fadhillia

Universitas Islam Negeri Syarif Hidayatullah Jakarta dan Universitas Indonesia

I am Indah Fadhillia from Indonesia. I am a graduate of Indonesian Literature at Gadjah Mada University, Yogyakarta. I continued my education at the Master of Literature at the University of Indonesia. Currently I am a doctoral student in literature at the Faculty of Cultural Sciences, University of Indonesia with an interest in the study of Deleuze and Religion in Popular Indonesian Literary Works. My bachelor thesis is about the setting in the novel *Persiden* by Wisran Hadi. My master thesis is about *Becoming Animal* in the novel *O* by Eka Kurniawan.

Abstract

This article compares the condition of human piety with the literary imagination. In literary works, non-human characters are depicted as having more faith than human characters. The relationship between human and non-human characters is presented in illusions and hallucinations. The first part of this text examines Deleuze and Guattari's concept of delirium as a tool for redefining illusion and hallucination. The second part of this article discusses the work of the author, Triyanto Triwikromo, as an example of the logic of illusion and hallucination.

Milieu in the polder: Counter currents and transversal readings of the environment

Panel Abstract

In the Dutch context the term milieu is typically used in reference to the conservation of natural heritage or pollution. This panel discussion is aimed at broadening this notion against a backdrop of the conference's themes of "Instituting" and "Archiving", in which the "environment" is conceived as a technicity in which the socio-techno-environmental coupling is defined as a noetic medium which actively constructs new forms of knowledge. Drawing on the etymology of the milieu as both "in-between" (relationality) and "the environment", we want to explore practices that challenge conservative practices which tend to romanticize and lock away the milieu (e.g. rewilding, or nature reserves) as well as eco-modernist positivism, that both maintain a strict human-nature divide. The Dutch landscape is perhaps the prime example of a socio-techno-environmental coupling where cultural identity has evolved in direct response to environmental forces and technical solutions, e.g. the notion of "polder" used in engineering as well as politics. Drawing on post-humanist theory we would like to propose sympoetic conception of the evolutionary relationship.

The purpose of the panel discussion is to foreground practices that challenge these dominant views by highlighting alternative applications of technologies that recognize the role of nonhuman actors in the construction of habitats. The alternative applications may include marginal practices, but they can also relate to large-scale developments. We want to consider the role these practices of resistance have played in the past as well as contemporary and speculative cases. This allows for transversal readings and interpretations, that drive novel production of norms and practices, and through this lens we want to rethink the potential of existing technologies and practices that could serve as alternative forms of intelligence and challenge institutional overcoding, deterritorialising current archival norms.

From technology to movement: the apparatus as a chaotic system

Christopher F. Julien

Christopher F. Julien (he/they) is an activist and researcher based in Zaandam, the Netherlands. His PhD research at Utrecht University focuses on new materialisms and decolonial ecologies, aiming to develop materialist-epistemological techniques for ecological governance. He is active in, and a spokesperson for, Extinction Rebellion NL and senior research fellow at Waag Futurelab. He has published in MATTER: Journal for New Materialist Research, The More Posthuman Glossary and *Krisis: Journal for Contemporary Philosophy* and holds cum laude masters degrees in Cultural Analysis and in Conflict Studies & Human Rights.

Abstract

Let me provide you with a hypothesis. My field of research, ecological governance, explores governance as an adaptive-not-directive process, updating the epistemology of collective decision-making in times of Holocene collapse. This entails reconsidering the complementarity of the milieu and the practices by which we grasp it, which Isabelle Stengers defines as how we 'give to the situation the power to make us think,' even as we 'participate in its own enaction' (2005, p. 187). This participation, as the co-emergence of apparatus and environment, can be defined, with Karen Barad, as a 'cutting together apart' (2014, p.176); as a 'praxic taking on of context' with Felix Guattari (2000, p. 36); or as I have suggested, as 'environmental engagements' (Julien 2021, p 99).

The situated and performative quality of such engagements can be said to be transversal, yet what do we mean, procedurally, by that? I take transversality to encompass Guattari's decades of institutional practice with group subjectivities and extend to irreversible biochemical flows in the thermodynamic milieu. This introduces a finitude that affords living processes a subjective quality of 'existential affirmation and commitment' (Guattari [1985] 1996, 181). In physical terms, as Ilya Prigogine has shown, these subjective engagements constitute chaotic (and therefore open) systems that materially circumscribe topological time as creative and persistent resolutions of probabilistic milieus.

Although the conceptual consequences of this line of reasoning for ecological governance are as yet open, at this intermediate stage it is interesting to reflect on how this line emerged in dialogue with my practice as a climate activist. Wrapping statistical mechanics and group mentalities in one flow offers a particular perspective. Far from equilibrium conditions of living systems afford sensitivity to change, bringing forward tipping point dynamics (both positive and negative), and shifting our understanding of agency from deterministic mechanics of a risk-paradigm to non-linear evolutions of statistical probability.

Epitectogenetics: Lernaean Hydra Rewilded

Lena Galanopoulou

Lena Galanopoulou is a PhD candidate at the School of Architecture of the National Technical University of Athens (NTUA) and a scholar of the Hellenic Foundation for Research and Innovation (HFRI). She holds an MArch (equivalent Diploma, NTUA) in architectural engineering and an MSc in architectural research (NTUA's interdisciplinary postgraduate program, 'Theory of Knowledge'). She is a licensed member of the Technical Chamber of Greece, participating in Panhellenic Architectural Competitions and with design experience in projects of various scales. Galanopoulou has been part of NTUA's teaching staff for the undergraduate courses of Architectural Design between 2017-22. Since February '23, she is a guest researcher at the TU Delft Faculty of Architecture and the Built Environment.

Abstract

Lernaean Hydra is a trans-species, trans-corporeal creature of Greek mythology. It is described as a not-animal-not-human body, a water monster with multiple heads, capable of regrowing two heads each time one was cut off. The narrative wants Hercules to finally defeat it by cauterizing the necks, preventing the heads' regrowth. Conceptualizing the Hydra myth through a post-humanist lens, it symbolizes the human-nature dichotomy (taming nature) and serves as a commentary on the processes of unwilding and rewilding. This mythological creature is re-envisioned as a metaphor for the real-world regenerative capabilities and their biological mechanisms propelled by environmental stimuli.

Driven by how organisms can reconstruct themselves, the study focuses on the underlying epigenetic mechanisms, like stem cell activation, the role of signaling pathways, and genetic regulation, to provide a view of the sympoetic relationship between living beings and their habitats. The processes of unwilding and rewilding are viewed as ones of deterritorialization and reterritorialization, through which new ecological structures and dynamics are formed. Such an approach emphasizes the interconnectedness within an ecosystem and identifies the role of nonhuman actors in the constant alteration of flows (of energy, nutrients, organisms, and so on) and interactions.

The research suggests the term "Epitectogenetics" to address how environmental factors can reconfigure an entire network's dynamics, leading to structural and functional variations. Tectonics is commonly misconceived as related to static states, yet in essence, it is about dynamic equilibriums. It refers to a system's flow of forces, the shift of which can lead to significant changes in its entirety. Epitectogenetics brings light to how the environment affects the dynamics of flows within an ecosystem (the so-called natural or even the urban) and extends the discourse on how socio-techno-environmental couplings construct new forms of knowledge.

Windowless Architecture: Flow and the Paradox of Interiority and Exteriority

Dorđe Bulajić

Dorđe Bulajić is a PhD candidate in Architectural, Urban, and Interior Design within the Department of Architecture and Urban Studies at Politecnico di Milano. He is currently a Visiting Researcher at the Faculty of Architecture and the Built Environment, TU Delft, supported by the IDEA League Student Grant 2024. From 2019 to 2022, his research received funding from the Serbian Ministry of Education, Science, and Technological Development (MPNTR), and currently, he holds a 3-year open subject scholarship granted by the Italian Ministry for Universities and Research (MUR). His ongoing research investigates a peculiar phenomenon of windowless architecture exploring the constant flows between interiority and exteriority.

Abstract

This paper investigates the theory of flow, proposed as a general theory of society by Deleuze and Guattari in *Anti-Oedipus*, the first volume of their seminal work *Capitalism and Schizophrenia*. It aims to examine the precarious role of a window as an architectural element in the contemporary context, framing it as an instrument which codes and controls diverse flows between interiority and exteriority. More precisely, this research speculates about windows potential obsolescence in the age of Internet, information regime, and surveillance capitalism, drawing upon the contemporary philosophies of Alexander R. Galloway, George Teysot, Byung-Chul Han and Shoshana Zuboff.

This research posits that flows between interiority and exteriority form an intriguing paradox when contextualized within a specific environment of windowless architecture. While windowlessness is a recurrent architectural phenomenon across various historical periods and cultural contexts, this study focuses on a particular transition within this phenomenon—namely, the transformation of former telephone buildings built during the Cold War era in the United States into data centers used by NSA (National Security Agency of the United States). Particularly, structures like the 33 Thomas Street, formerly known as the AT&T Long Lines Building, exemplify this transition, a massive completely windowless skyscraper standing at 160 meters in height in the heart of Manhattan, New York City, and currently functioning as a NSA-operated data center.

The aforementioned paradox emerges from the observation that despite these structures are completely windowless and thus closed, they constantly communicate – facilitating the mutual exchange of information between interiority and exteriority. Stocked with cables, routers and data servers, these structures host and power the relentless flow of vast amounts of data, continuously transitioning between internal and external domains. Thus, it can be argued that windowlessness, paradoxically, stimulates the flow between inside and outside, which represents the question this paper is interested in.

Ephemeral Islands as living archives: Thinking through becoming in the Mediterranean Basin

Myrto Karampela- Makrygianni

Myrto Karampela-Makrygianni has graduated cum laude from the MSc at the Faculty of Architecture and the Built Environment, TU-Delft. Her areas of expertise are guided by her research on more-than-city —especially ocean — urbanization, and on critical cartographies as a medium of new materialism worlding practices. The proposed paper is based on her graduation project 'The Sea as Island: Borderscapes of the Mediterranean Basin' in which she uses the case of the Mediterranean to critique the prevailing archiving practices, and to investigate movement-induced notions of territory, processes of knowing-in-becoming and alternative forms of co-existence between human and more-than-human assemblages as worlding paradigms.

Abstract

The Mediterranean Basin, — defined and restricted by its own watery boundness — embodies the mesocosm of a 'damaged' planet facing the concatenation of multiple crises. Its thick surfaces contain much more than water alone: systematically automatized, politicized, appropriated and disempowered, the Mediterranean embodies all the fragilities and urgencies that characterize living in the 21st century. Clashing (re)territorialization processes, accelerated climatic, technological and geological transformations, as well as complex interactions between human and more-than-human assemblages, become archived in the material (re)configurations of its oceanic territories. As the climate emergency forces us to consider this archival quality of the environment, the relational capacity of the milieu — understood primary as critical in-between conditions of proximities, intensities, and assimilations — becomes crucial for the establishment of a counter-paradigm that opposes the prevailing practices of domination, exploitation, expulsion and (neo)colonization which accompany anthropogenic tactics and technologies typical of the state-regime nexus.

In this light, it becomes paramount to develop transversal readings, counter-cartographies and alternative practices of resistance that bring about more desirable archiving-worlding dynamics. The present paper addresses these concerns from both, conceptual and designerly perspectives: firstly, it critically re/maps the Mediterranean Basin painting its rhizomatic portrait as a material-discursive entanglement of interconnected and conflicting social, technological and environmental forces, while simultaneously revealing traces of immanence and resistance enacting deterritorialization processes. Secondly, it aims at the creation of a common 'grounds' where contextual connections and mutations 'weave' together existential and material threads into a rich texture of temporal synergies, tensions and contradictions resulting in the emergence of new subjectivities and more-than-human agencies capable of co-evolving on a 'damaged' planet. To do so, the proposed paper focuses on the ephemeral island formations of the Mediterranean seamounts as living archives which embody speculative (re)fabulations of conscious terraforming acts. In their nomadic beings and their rhizomatic becomings these ephemeral islands initiate performative processes of knowing-in-becoming and thinking-through-becoming that enable an alternative model of archiving as worlding.

INSTITUTING 6: Libidinal Economy

p. 73

Chair: Lena Galanopoulou / Location: Theatre Hall

Dirty Work: Institutions and Other Pleasurable Subjugations

C. L. Smith

The Deleuzian Concept of the Other

K. Kokubun

The Group and the Machine. Reflections on Institutional Technologies

Dr. C. Hubatschke

INTELLIGENCE 7: Artificial Intelligence

p. 76

Chair: Krzysztof Skonieczny / Location: Photo Studio

Searching for Authenticity of Generation Z as Desiring- Machines

Dr. O. H. Choi

Nonhumans with a face: faciality and the case of humanoids

S. Kasdovasilii

Differential Intelligence: Techniques of Artificial Becoming

S. Doorn

PANEL 4: Chaosmotechnics

p. 79

Chair: Radek Przedpelski / Location: Body & Mind

Fibula-image between found sounds and site-specific timbral performance

Radek Przedpelski

Sonic méta-dissonance of the Tinguely- Ichiyonagi contraption

J.P. N. Bradley

Deleuze-Ozu encounter: Polyphonic cacophony and the schizo socius of Tokyo

M. Iwase

Differential listening and Cinematic Detours in the Northwest Amazon

J. Castrillon

INTELLIGENCE 8: Body

p. 84

Chair: Gert van der Merwe / Location: Rhythm B

Cognitive Assemblages and the Politics of Things: Becoming Imperceptible as 'Tracing'

K. Eun-Joo

Painting matters: Diffraction, embodiment, and iteration in the painting process

S. Munro

Of Contrapposto: Immanence and the History of Feminine Form in Art

Dr. Prof. T. Hussain

INSTITUTING 7: Subjectification I

p. 87

Chair: Ralf Gisinger / Location: Rhythm A

Subjectivation, AI, and the Society of Control: ChatGPT and the territorialisation of the Subject

C. Spence

Neurotic territorialisations

M. Penttinen, J. Hietanen

Hyperstition in consumption futures

O. Tulensalo, J. Hietanen

Dirty Work: Institutions and Other Pleasurable Subjugations

Chris L. Smith

The University of Sydney, Australia

Chris L. Smith is the Professor of Architectural Theory in the Sydney School of Architecture, Design and Planning at the University of Sydney. Chris' research focuses on the nexus of architecture and the body. He locates this nexus between architectural theory, philosophy, and the biosciences. He has published on architectural theory and its dynamic relation with body theory, poststructural philosophy, the intersections of architecture, the biosciences, and medical humanities, laboratory architecture and technologies of the body. Chris is the co-editor of *Architecture in the Space of Flows* (Routledge, 2012), and *Laboratory Lifestyles: The Construction of Scientific Fictions* (MIT Press, 2018); and is the co-author of *LabOratory: Speaking of the Science and its Architecture* (MIT Press, 2019), and the author of *Bare Architecture: a schizoanalysis* (Bloomsbury, 2017) and *Architecture after Deleuze and Guattari* (Bloomsbury, 2023).

Abstract

In the annals of continental philosophy there are a few polemics that cause the pulse to race. Georges Bataille's 'Solar Anus' (1927), Antonin Artaud's 'To Have Done with the Judgement of God' (1947), and Paul B. Preciado's 'We Say Revolution' (2013) would be examples, but there is little as titillating as Félix Guattari's polemic critique of systems and institutions. I suggest that there are two reasons for this. The first is that Guattari's critique habitually places the institution in counter-sexual terms, and as Michel Foucault reminded us, there is nothing more stimulating than an anti-sex movement. The second is that Guattari, even in his most strident rejections of social institutions as counter to sexuality, cannot help but sexualise those same institutions in both the language used and the thrashing rhythms of the text. I turn to his 1973 thumping polemic 'To Have Done with the Massacre of the Body' in order to explore the pleasure of the institution, and indeed the pleasure involved in deriding the 'dirty work' of institutions. Herein, Guattari notes the 'capitalist system and its forms (family, school, factories, army, codes, discourse ...) continues to subjugate all desires, sexuality and affects'. And yet a text like this can't help but blur the relation of pleasure and power. The institutions Guattari speaks of 'rivet to our subconscious', 'throttle', 'propagate', 'deeply root', and are tied to 'unconfessable secrets'. The institution comes to be associated with a most bureaucratic of pleasures, the pleasurable subjugation.

The Deleuzian Concept of the Other

Koichiro Kokubun

The University of Tokyo, Japan

Koichiro Kokubun is professor of philosophy at The University of Tokyo, Graduate School of Arts and Sciences, Japan. He received his PhD from The University of Tokyo. He specializes in 17th-century philosophy and 20th-century French philosophy. In 2020, he published his first book in English, *Principles of Deleuzian Philosophy* (Edinburgh University Press). He is the author of a dozen books on philosophy and politics in Japanese: *Spinoza's Method* (2011); *Ethics of Leisure and Boredom* (2011); *Principles of Deleuzian Philosophy* (2013); *Lectures on Modern Political Philosophy* (2015); *The World of the Middle Voice: Archaeology of Will and Responsibility* (2017), *Spinoza: A Portrait of a Philosopher as a Reader* (2023) and several others. He was the director of the 7th Deleuze/Guattari Studies in Asia Conference, Tokyo 2019. He was a member of the Scientific Board of the 2023 Deleuze and Guattari Studies Conference, Belgrade, Serbia.

Abstract

The Deleuzian concept of the Other has remarkable philosophical interests for the following three reasons. 1) It brings a new explanation about how perception becomes organized and the category of the possible itself is incorporated into the perceptual field. 2) It has potentially in itself a new concept that this paper calls 'similar Other', which can contribute to a possible theoretical development of psychiatry and psychoanalysis on how to conceive autism or ASD (Autism Spectrum Disorder). 3) The concept of similar Other also allows us to spot a problem in philosophies – especially those of so-called French theory – which just argue for an absolute difference as condition of otherness and, consequently, end up generalizing the Other.

Deleuze examines the concept of the Other in his literary study of Tournier's novel, *Friday*, an adaptation of Defoe's well-known *Robinson Crusoe*. Its central argument focuses on how what he calls the structure-Other (structure aurui) organizes the perceptual field, i.e., renders the world livable by discovering depth. However, in its last pages, presenting a psychoanalytical diagnosis of Robinson in the Lacanian manner, Deleuze stresses that Tournier's Robinson leaves the structure-Other to come into 'perverse structure', and sees 'great Health' in his life on the desert island. This paper argues that it is the moment when Deleuze's philosophy becomes most radical because it does not take for granted the structure-Other, which is needed for the life in society of majority, but affirms life in the world without Others, which is a minor form of life.

The Group and the Machine. Reflections on Institutional Technologies

Dr. Christoph Hubatschke

University of Vienna, Austria

Christoph Hubatschke is a philosopher and political scientist based in Vienna. He recently completed his PhD on a philosophy of technology in Deleuze and Guattari (publication forthcoming in March 2024: *Minoritäre Technologien*. Campus publishing house). His research focuses on the work of Deleuze/Guattari, Haraway, post- and decolonial theory, philosophy of technology, artistic research, political theory, new technologies (especially humanoid robots and AI) and social movements. He is a founding member of the Vienna-based transdisciplinary artistic research group H.A.U.S. (Humanoids in Architecture and Urban Spaces), which works with artists and humanoid robots and AI experiments. He is also a member of the interdisciplinary publishing team of transversal texts.

Abstract

„It's true. I'm crazy about machines, concrete and abstract“. (Guattari „Utopia Today“ in *Soft Subversions*, 85)

Throughout Félix Guattari's writings, and throughout his political endeavours as well as his psychoanalytic work in *La Borde*, it can be seen that the question of the machine not only refers to a complex philosophical notion of the connection of heterogeneous elements, but also plays a central role in the form of very concrete technical machines, technical objects. Especially in his reflections on institutional psychotherapy and the formation of the „subject group“, as well as in his later work on post-media, it is always very concrete technical objects (a tape recorder and a typewriter in the analysis of R.A., printing machines and a table in the organisation of *La Borde's* groups, the pirate radio equipment in the free radio movements, to name but a few) that play a central role in the dissolution of deadlocked situations and in the formation of transversal connections. The paper aims to discuss the role of technical objects in the broader context of the notion of machinic assemblages, and to highlight the importance of technical objects in the construction of critical institutions, transversal connections and emancipative “subject groups”.

The first part of the paper presents the role of technical objects in Celestin Freinet's pedagogy, which strongly influenced Guattari's practice. In the second part, some technical objects from Guattari's political and psychoanalytical practice will be presented in more detail (from early psychoanalytic discussions to post-media experiments), in order to discuss in the third part of the paper the potentials of current technologies for processes of the formation of “subject groups” by introducing my concept of “minoritarian technologies”.

Searching for Authenticity of Generation Z as Desiring-Machines

Dr. On Hee Choi

Seoul Metropolitan Office of Education, Republic of Korea

On Hee Choi received her PhD from the University of Bristol, UK for her thesis entitled 'Journey into Transnational Spaces: The Productions of International Students' Identity Negotiation and Its Implications for Higher Education in the UK'. Her research interests include a multidisciplinary approach to internationalisation of higher education, identities, cosmopolitanism and digital and physical space, particularly by interweaving the philosophies of Deleuze (multiplicity/becoming) and Simondon (psychic/collective individuation).

Email: oc0288@sen.go.kr, ollieonhee.choi@gmail.com

Abstract

Covid 19 has accelerated digitalization and rapid development of digital technology has been dramatically reshaping psychic and collective identities of people. For example, individuality is reinforced while the significance of collaboration and solidarity is highlighted. Singularity is favored but collectivism coexists. The questions to be cast in this paper are how important authenticity as becoming an authentic self is in the process of individuation of generation Z and how transindividuality contributes to re/shaping their identities. This paper explores these by focusing on the rise of memes over digital spaces and self-representation through multi-identities in a Korean context. On one hand, generation Z born beginning in 1995 has been digitally acquired cultural values through which have formed their identities. They engage in each other and express themselves online. The prevalence of memes is noticeable in this context. With the development of technology and social media tools such as YouTube and TikTok, memes became a new trend of public culture and a symbol of generation Z. A meme is a spontaneous product of creativity and further an archived time and space. On the other, the rise of AI-based tools such as ChatGPT, Midjourney, or Google Bard, identities of an individual are presented in multimodal spatiotemporality. While digital space increases transindividuality among people, the quest for authenticity has also emerged. Multi-identities appeared on social media represents nomadism and polyvocality of generation Z. It also exemplifies the 'schiz-flow' which are capitalism and schizophrenia (Deleuze and Guattari 1983(1972): 240). Likewise, each individual has more physical and psychological mobility than before, but their identities more institutionalized. Drawing on Deleuze and Guattari, this paper concludes that social trends such as memes and multi-identities de/reterritorialize identities of generation Z as a process of seeking authenticity of desiring machines.

Nonhumans with a face: faciality and the case of humanoids

Stella Kasdovasili

Independent Scholar, Netherlands

Stella holds a M.Sc. in Political Science and History, with specialization in Social Theory and Political Philosophy, from Panteion University and a MA in Gender Studies (Distinction) from Central European University. Her research is focused on artificial intelligence, affective capitalism and biopolitical subjectivity. Her previous projects involved theories of subjectivation in the work of Judith Butler, Michel Foucault and Luis Althusser. She has contributed to the collective volume "Come, Let Me Tell You: Feminist, Lesbian and Queer Narratives of the Post-dictatorship Period" (Greek) with a chapter titled "Eventually, where is the body of the other? Death and other affects", as well as with an entry on "Emotive Humanoids" in the AI Glossary "Chimeras: Inventory of Synthetic Cognition," edited by I. Manouach and A. Engelhardt and published by Onassis Foundation in 2022. She is currently working as an AI support engineer.

Abstract

On April 19th, 2015, Sophia, a humanoid manufactured by Hong-Kong based company Hanson Robotics, was activated. In October 2017, she obtained citizenship from Saudi Arabia, making her the first robot to ever obtain citizenship. Sophia operates using AI techniques that allow her to interact with her surroundings and sustain casual conversations, but what is considered the most important characteristic is her facial expressiveness, as she can display 62 different facial expressions. Her expressiveness together with the potentiality of manifesting emotive responses and forming social bonds, are key to her promotion as a successful AI system. But why is it so imperative for an AI humanoid to manifest such traits or even have a human-like face? In this paper, I will attempt to address the importance of Sophia's face. Drawing on Deleuze and Guattari's work in *A Thousand Plateaus: Capitalism and Schizophrenia* and their analysis of the abstract machine of faciality, I will explore the ways through which Sophia becomes discursively gendered and racialized and thus facialized. I will then argue that structures of meaning such as race and gender create contradictions in the social discourse when they are used to describe a non-human body with a face, contradictions that make visible the mechanisms of the abstract machine of faciality. Finally, I will conclude by contemplating on the potentiality Sophia might enfold for a dismantling of the face and the creation of an alternative regime of signs.

Differential Intelligence: Techniques of Artificial Becoming

Sybolt Doorn

My name is Sybolt Shaheed Doorn, I am currently looking for a suitable PhD, and I take residence in the Netherlands. Recently, I finished an MA in Philosophy (cum laude), a MSc in Political Science (cum laude), and am currently writing a thesis to also receive an MSc in Data Science. My thesis in Philosophy aimed to apply Deleuze's 'Genesis of Representation' from the work 'Difference and Repetition' (DR), to the development of AI, specifically deep learning algorithms. Especially the concept of time that is developed in DR allowed me to construct interesting insights from the tensions at play within this technical discipline.

Abstract

Various challenges arise with respect to artificial intelligence (AI) and two of the most remarkable and extreme ones are either their existential danger or their capacity for salvation. However, both views largely distort the way in which such machines actually inhabit spaces and influence their surroundings. To more accurately portray AI, how it works, and how it could work, I aim to understand AI in its becoming, specifically through the way in which an 'Image of Thought' is present in the social conception of its 'intelligence'. Unearthing/Unmasking this image of thought, through tracing it in its material-discursivity allows for an evaluation of the tensions at play in the current hegemonic projection of intelligence and allows for silenced intelligences to make a sound. Deleuze and Guattari's development of the three syntheses in Anti-Oedipus provide the tools that I will utilize to expose the current tendency in demarcating 'intelligence' with respect to AI and allow for deviations in its ongoing development.

Chaosmotechnics: Sound, Cosmos, and Noise

Panel Abstract

This panel is organised by members of Substantial Motion Research Network and Critical Postmedia Network. Responding to the conference's inquiry into techniques of articulation of intelligence, the panel investigates the multiplicity of ahuman intelligences created via deterritorializing practices of sound making. In *A Thousand Plateaus*, Deleuze and Guattari elaborate the concept of "cosmic age" assemblages characterised by the capture of cosmic forces in molecularized materials, at play, for example, in the proto-electronic music of Edgard Varèse exploring timbre and rhythm rather than a melodic sequence of pitches in an established scale. Chaosmotechnics refers to artistic techniques of harnessing cosmic forces corresponding to the Deleuzoguattarian-Varèsian notion of the "sound machine (not a machine for reproducing sounds), which molecularizes and atomizes, ionizes sound matter, and harnesses a cosmic energy." What is at stake here is the mutual entanglement between the sound and chaosmos, in such a way that avoids the double danger of escaping clichés and of being fully subsumed into chaosmic noise. Accordingly, this panel of practical philosophy brings together four critical makers whose practice conjoins sound and thought, with a view of instituting a collective intelligence. Artist-philosopher Radek Przedpełski will talk about his practice between musique concrète and site-specific timbral listening based on throat singing. Schizoanalyst Joff P. Bradley will reflect on the sounds of Toshi Ichiyangi (一柳慧), a music which celebrates the joyful machinic chaosmos which reverberates out from the kinetic sculptures of Swiss artist Jean Tinguely. Scholar-video artist Masayuki Iwase will draw on Deleuze's notion of 'spiritual automation' and Ozuesque 'still life' to discuss his a-signifying film inducing sonic affective forces on the topographic images of Tokyo in perplexingly and complexly veering ways. Sound artist Juan Castrillón will talk about the practice of differential listening derived from his ethnomusicological approach to mythical ancestors and powerful ritual instruments at the Colombian Amazon.

Fibula-image between found sounds and site-specific timbral performance

Radek Przedpełski

Radek Przedpełski is a migrant artist-philosopher lecturing in interactive digital media in the School of Computer Science and Statistics, Trinity College Dublin. Radek holds a PhD in Digital Arts and Humanities, specialising in 1970s intermedia performance (TCD, 2017), and has a background in digital media specialising in sound art (Dublin Institute of Technology, 2011). Radek co-edited *Deleuze, Guattari and the Art of Multiplicity* (Edinburgh University Press, 2020). Radek's practice explores entanglements between the earth, the cosmos, and sustainable artistic techniques. Radek's site-specific artworks were exhibited in Vancouver, Galway and Seyðisfjörður, Iceland. Radek is a member of Substantial Motion Research Network founded by Laura U. Marks and Azadeh Emadi for cross-cultural investigation of media art, and a curator, together with Marks, of the annual Small File Media Festival hosted by the School for the Creative Arts at Simon Fraser University, Vancouver. Radek took overtone singing lessons with Tuvan ensemble Huun-Huur-Tuu.

Abstract

The paper proposes the notion of fibula-image extrapolated from the Deleuzoguattarian analysis of the Early Iron Age gleaming metallic fibulas associated with Scytho-Siberian steppe nomadism in *A Thousand Plateaus* as a way of conceptualising sustainable experimental multimedia practices in the Anthropocene. The paper will elaborate the concept in dialogue with insights from my art practice opening the musique concrète tradition of recording, collecting and composing found sounds into a site-specific performance whereby the body becomes a site of production of timbre in connection with its immediate cosmic milieu, which is sensed both through on-situ found sound production and overtone singing. The mobile, on-site articulation of a nomadic cosmos-system incorporating variability and noise can be called a "chaosmotechnics." The presentation develops the notion of chaosmotechnics as a dialogue with the work of philosopher Yuk Hui. Hui coined the notion cosmotechnics to highlight the way technical activities such as art tap into their underlying cosmologies, with a recent case study of traditional Chinese Shan Shui landscape paintings. Inspired by Polish art historian Jerzy Ludwiński's (1930-2000) theory of art as an energetic mountain, chaosmotechnics is an inclusive model of artistic creativity that designates artistic techniques of harnessing cosmic forces and bringing together disparate timelines while remaining radically open to contingency and transductive becoming. Such artistic cosmologies are specific models of entangled human and non-human relations on both molecular and the planetary level.

Sonic méta-dissonance of the Tinguely- Ichiyonagi contraction

Joff P.N. Bradley

Joff P.N. Bradley is Professor of English and Philosophy in the Faculty and Graduate School of Foreign Languages at Teikyo University, Tokyo, Japan. He published *Schizoanalysis and Asia: Deleuze, Guattari and Postmedia* in 2023.

Abstract

In this presentation, I shall consider Jean Tinguely's majestic kinetic sculptures, Guattari's obsession with Tokyo, and the avant-garde music of the Japanese composer Toshi Ichiyonagi. I shall also revisit Japanese filmmaker Teshigahara Hiroshi, who created the documentary about Jean Tinguely's visit to Tokyo. I am going to explore how all of these elements coalesce (or disperse or dissipate) sonically and ambiently. Importantly and critically, as we examine the scenario of the end of the world and the dysfunctional madness of contemporary Japanese capitalism from the perspective of Guattari's ecosophy, what can Tinguely's molecularized materials in his *Méta-Harmonies*—comprising cogs, pins, pings, squeals, yells, screams—teach us about play, inhuman animal dissonance, cosmic assemblages and forces, and the mutual entanglement between sound and chaosmos? I shall end by claiming that Tinguely finds in the (dys)functionings of the “spiral” a rival image to the disaster of Japanese capitalism.

Deleuze-Ozu encounter: Polyphonic cacophony and the schizo socius of Tokyo

Masayuki Iwase

Masayuki Iwase is a Japanese-born Vancouver-based video creator, sound designer, and independent scholar. He received his PhD from the Department of Educational Studies in the Faculty of Education at the University of British Columbia (Canada). His dissertation is entitled *Minor-Videos and becoming-Japanese: Problematizing [co][existence] policies and envisioning alternative futures of young migrants' lives in Japan*. He currently teaches as a lecturer undergraduate sociology and communication courses in the post-secondary institutions in metro Vancouver areas including Simon Fraser university.

Abstract

This paper discusses Deleuzian 'spiritual automation' and Ozuesque 'still life' affectively induced by my short film *Autopoietic Veering Part 3: The Schizo Socius of Tokyo*. Against a backdrop of human and nonhuman lives in metropolitan Tokyo in the current algorithmic era of pre-emptive decision-making, the film envisions a future that is untimely, undetermined, and open, in line with the spirit of Yasujiro Ozu. My film resonates with Gilles Deleuze's (1989) reference to "Ozu's thinking" that "life is simple, and man [sic] never stops complicating it by 'disturbing still water'" (p. 15). To manifest such thinking, the film experiments with and extrapolates Deleuzian 'time-images' emerging in 'any-space-whatever' (Deleuze, 1989) to generate temporal ruptures of mnemonically controlled human perception and memories (Iwase & Bradley, 2021). The film juxtaposes the visual and sonic topographies of two Japanese landscapes: the buzzing and swarming metropolitan cityscape of Tokyo and the tranquil suburbia of Kamakura. It achieves this bifurcation through incorporating digitally calibrated clamorous and oscillating sounds, as well as the natural, rustling murmurs of nature and its inhabitants. The film overlays these sonic affective forces on the topographic images of these two spaces in perplexingly and complexly veering ways. Enhanced by polyphonic and cacophonous sonic forces, the film's visuals produce "a shock to thought, communicating vibrations to the cortex, touching the nervous and cerebral system directly" (Deleuze, 1989, p. 156). The film produces new stimuli to our memories and habits vis-a-vis the techno-capital pre-emptive power of nonhuman algorithmic intelligence and archiving.

Differential listening and Cinematic Detours in the Northwest Amazon

Juan Castrillón

Juan Castrillón is a multimodal cultural anthropologist and ethnomusicologist with regional expertise in Turkey and the Northwest Amazon in Colombia. His research interests include theories of listening, media archives, contemporary healing arts, mimesis, and modalities of inscription. His work dialogues with contemporary debates about decoloniality, visual and sound/music cultures, and indigenous analytics of the person, space, magic, and technology. His multimodal work has been published in academic journals; exhibited at film festivals, art galleries, and academic conferences internationally; and distributed among local communities in indigenous languages.

Abstract

This paper proposes the notion of differential listening derived from my ethnomusicological approach to mythical ancestors and powerful ritual instruments at the Colombian Amazon. This qualitative difference of sense making and evaluation—that I call differential listening, positions Tukanoans into modes of sensory exchange of such degree of intensity that produce differential types of engagement. The paper will elaborate the concept in dialogue with my short film in-progress about an indigenous woman who finds and connects underwater with yuruparí's powerful noise, and its fundamental speech. These aural and sonic registers might not equate to yuruparí instruments in their given materiality as perceived by men and shamans. However, these registers are two significant realms where yuruparí's instrumentality acquires presence, agency, and dimension in Tukanoan lifeworlds, in which sound is more important than the object itself, and where sound is the real materialization of the invisible.

Cognitive Assemblages and the Politics of Things: Becoming Imperceptible as ‘Tracing’

Kim Eun-Joo

University of Seoul, Republic of Korea

Abstract

The purpose of this article is to connect Deleuze’s notion of the body to the cognitive assemblage proposed by Catherine Hales, and to propose a politics of things by understanding Bruno Latour’s notion of ‘tracing’ as becoming imperceptible.

Hales expands our understanding of cognition and seeks to break the entrenched link between human consciousness and cognition. Hales’ view of cognition, which extends beyond the human body to the environment, connects with Deleuze’s notion of the body, which is described as “the capacity to be, the power to change and transform, the degree to which it changes in different environments, the scale of the variously connected forces, intensities, and fullness of presence that are actualized. Hales builds a comparative view of cognition by moving away from an anthropocentric view of cognition and building bridges across different disciplines, examining how cognition interacts with material processes in an intertwined relationship between biological and technological cognition. This conception of cognition suggests not only the cognitive operation of non-human actors in the sophisticated information processing capacities of technological systems, but also the formation of “cognitive assemblages” when humans and cognitive technological systems interact.

The ultimate point of this article is that cognitive technology systems in these cognitive assemblages are effectively black boxes. This article points out the problem of cognitive assemblages as black boxes and proposes to approach them as a methodology of tracing, which unfolds them as heterogeneous networks and reveals their reversibility. The act of tracing interprets the black box not as an isolated device, but as a temporary “bundle” formed by relationships. This method of tracing is a politics of things, a strategy of becoming imperceptible that allows things their due as active participants in the creation of the world.

Painting matters: Diffraction, embodiment, and iteration in the painting process

Sarah Munro

Central Queensland University, Australia

Sarah Munro works in Hamilton, New Zealand as a studio-based figurative painter. Currently undertaking a practice-led PhD, her research investigates how embodied movement and perception activates new ways of thinking, seeing, and making paintings. As well as engaged in full-time research, she is employed as a post graduate external supervisor in the School of Media Arts at Waikato Institute of Technology, Te Pūkenga in New Zealand supervising post graduate painting projects and teaching art theory.

Abstract

Art criticism, grounded in rational philosophy, limits its focus to objective and visual analyses of the painted object. This intellectual objectification, perpetuated by common models of creativity, negates the painter's subjective experiences, and petrifies the creative process into a linear and systematic series of iterations. Instead of 'pondering the question' of what intelligence is, this paper features interviews with studio painters that delve into their subjective accounts of the painting process, revealing that painters value moments of improvisational engagement with material aspects of the painting process that generate surprising encounters and disrupt this linear and systematic understanding of iteration. The interviews highlight the crucial role tools and materials play in activating all the senses of the painter's body that rupture this understanding. These subjective, embodied experiences can be accounted for by a methodology introduced by Donna Haraway, whose notion of 'diffraction' refers to the movement of waves when encountering surfaces. Rather than reducing iteration to stasis and objectification, iteration can be reconceived as movement of bodily surfaces generated by diffraction. Diffraction accounts for surprising and embodied shifts in painters' perspectives, ones that ignite imagination and activate, not just the intellect, but all the senses of the body. This material engagement reinstates embodiment at the heart of innovation and discovery.

Of Contrapposto: Immanence and the History of Feminine Form in Art

Dr. Prof. Tamkin Hussain

Ludwig Maximilian University of Munich, Germany

Tamkin Hussain is Georg Forster Fellow of Alexander von Humboldt Foundation at Ludwig Maximilian University of Munich. She holds PhD in Comparative Literature from Binghamton University in New York. She does research in Literary Theory and Global Literature. She is particularly keen on studying the relation between aesthetics, technology and language. She is Assistant Professor of English at Lahore University of Management Sciences.

Abstract

This paper examines coyness as the essential trait of the nude through an immanent critique of contrapposto within the Hellenistic age and its repetition in feminine representations within Renaissance, Baroque, Impressionism and Cubist Expressionism. The diachronic passage of images performs an infinite smoothing out of plastic turbulence, freeing movement as essentially asymmetrical, conditioning aesthetic harmony. I demonstrate how in the history of art, feminine representation remains subordinate to exposure and concealment to the exclusion of its creative autonomy. I further investigate dissonance as the problem of grounding reason, which is the condition of keeping both speculative and somatic systems open to the future. I ask whether life is a process of unfolding that neutralizes entropy with difference, or if the groundlessness of reason indicates the existence of a force yet to be realized in material forms. Deleuze's "asymmetric synthesis" offers a concept of immanence that posits a radical notion of alterity at the limit of representation. I argue that the Other is speculative insofar as it posits the primacy of a "femininity without the feminine" in the interstitial gap between the two ends of being. I demonstrate how in the history of art, feminine representation remains subordinate to exposure and concealment to the exclusion of its creative autonomy. It transforms iconography in its repetition, delivering a technological concept of the body freed from the confines of sexual determinism.

Subjectivation, AI, and the Society of Control: ChatGPT and the territorialisation of the Subject

Conor Spence

Conor Spence is a lecturer, tutor, and researcher at the University of Sydney. His research blends materialist philosophy, media studies, technology studies and video game studies to examine questions of being and existence in the digital culture. He is interested in the ontology of technology, wearables, and artificial intelligence. His recent research has focused on the application of assemblage theory to the philosophy of emergence.

Abstract

This paper analyses OpenAI's ChatGPT as a complex of subjectivation that modulates subjects and accelerates processes of enclosure. While commentaries on ChatGPT have tended to view it through siloed frameworks like productivity, ethics, and law, I argue that ChatGPT is a complex of subjectivation instituted to accelerate the axiomatisation of intellectual labour and through this, modulate subjects. This paper uses a bricolage of Deleuzian and Guattarian texts, including the Postscript on the Societies of Control, Capitalism and Schizophrenia, and Chaosmosis, to interrogate the relationship between the investments of desiring machines and the modulations of ChatGPT. As Deleuze noted in his analysis of control in techno-capitalist societies, modulation is the primary mechanism for forming and controlling subjectivities. I ask, how does ChatGPT accelerate processes of modulation? How did instituting AI accelerate the axiomatization of creative labour? And, what effect could this have on our becomings?

Invoking the work of Gilles Deleuze and Felix Guattari, I trace the impact of ChatGPT on the production of subjectivity, mapping out how processes of enclosure, dis-individuation, and axiomatisation contribute to the modulation and territorialisation of the self. Since its launch in November 2022, ChatGPT has served to accelerate the automation of intellectual and creative labour. These labour forms, previously vital for deterritorializing structures and effecting new becomings, are now under threat from this automation. Using Deleuze and Guattari's heuristics of the assemblage and complexes of subjectivation I demonstrate how OpenAI's material infrastructures, data archives, algorithmic discourses, organisational logics, and discursive structures, influence how subjectivity is performed and formed. I show that it was instituted as neither a neutral piece of technology, a helpful assistant, or an intelligence as such, but as a way of axiomatising intellectual, cultural, and creative labour, in a way that is thoroughly dis-individuating and enclosing.

Neurotic territorialisations: Anxiety vis-à-vis the indeterminacy, the becoming of a petty bourgeois

Miro Penttinen, Joel Hietanen

University of Helsinki, Finland

Miro Penttinen is PhD researcher at University of Helsinki, Centre for Consumer Society Research. He studies psychoanalytic and post-structural theory to explore the social formation of petty bourgeois subjectivity and its implications on society, politics, and desire. His doctoral dissertation maps sociological conditions of the contemporary repression by linking the theories on neuroticism and class.

Joel Hietanen is Professor of socio-technical change in consumer society at Centre for Consumer Research, University of Helsinki, Helsinki, Finland. His recent work has been focusing on sacrifice, the intensification of capitalist desire in semiocapitalism and the seductive realm of consumption.

Abstract

The global proliferation and ongoing institutionalisation of authoritarian politics and policies poses urgent questions on contemporary social-political subjectivation. To explore one of the prominent forces whose desires seem to draw from such tendencies, we propose a Deleuzo-Guattarian analysis of petty bourgeois desire. We propose that the accelerating de- and reterritorialisation processes of the current capitalist socius goes hand in glove with petty bourgeois investment in particular neurotic vectors.

Petty bourgeois desire can be defined by its perverted adherence to conform the status quo to successfully overcome the inherent neuroticism of its vulnerable position between the two major classes. This inclination also feeds off a moralism intertwined with the austere tradition of 'hard work' and the capitalised subjectivation that readily invests in the machinic qualities guaranteed by the repressive function of the profit margin. While capitalism offers ostensibly secure channelling of desire, it is inherently situated in constant processes of de- and reterritorialising desires to produce market profits. This means that the petty bourgeois' stability-seeking perversion, paradoxically, depends on the constant release of desire and its indeterminate excess.

We suggest that the proliferation of the neoliberal socius necessitates and feeds off the ever-neurotisation of petty bourgeois social-political subjectivation, that both invests in the incessant deterritorialisation that secures the functioning of capitalist socius, and also demands the rapid axiomatisation of desire to suppress the undecided, excessive vibration of desire. This libidinal paradox is resolved through the authoritarian microfascist desire, which promises incessant opening of desire to marketisation while simultaneously closing it off from non-markets. Such description of the petty bourgeois adds to the understanding of the petty-bourgeoisisation of 'the middle-ground' around the times of the aggressive financialisation and right-wing populism, lived once in the 1980s and now again.

Hyperstition in consumption futures

Onni Tulensalo, Joel Hietanen

Onni Tulensalo is PhD researcher at Aalto University School of Business, Department of Marketing. His research focuses on the prevailing paradoxes within contemporary consumer society, exploring a divergent disavowal within consumption that undermines the very real and fundamental flaws it faces.

Joel Hietanen is Professor of socio-technical change in consumer society at University of Helsinki, Centre for Consumer Research, Finland. His recent work has been focusing on sacrifice, the intensification of capitalist desire in semiocapitalism and the seductive realm of consumption.

Abstract

While D+G inspired critique of the repressive but sprawling tendency of capitalist institutionalisation is plentiful, less work has focused on how capitalism as cultural fiction stretches out into our futures in-the-making. In this paper, we follow Mark Fisher's distinction operating between the production of new fictions and escaping the already-operative fictions of Capital. This dichotomy offers a way to explore why societal change has come to an impasse and how this sclerotised state might be overcome.

The concept of hyperstition, coined by the controversial Cybernetic Culture Research Unit (including Fisher), opens up this relationship further. Guided by D+G's notion of how capitalism is an accelerating process towards deterritorialising the social, hyperstition depicts the power of fictions to proactively shape reality through the overlapping realms of technology and culture. Its radicality is to posit that the process of capital and commodification returns from the future in its intensified state to assemble resources of today to affirm itself.

To further develop hyperstition today we ask: How are technocapitalist fictions so attractively proliferated in ways that anticipate futures of intensification and the sedimentation of capitalist realism? Ideological critique of capitalism tends to be founded in reactively offering rationalities of resistance. The fact that this has not materialised has led to a persistent melancholia in literatures sourcing from D+G as well. In such a landscape hyperstition allows us to present a novel future-oriented conceptualisation of the impasse that dissects the fictional structure of reality it constantly operates to produce. Technocapitalism is the generation and then overvaluing of fictions of belief and hope that guarantee its desiring proliferation through relentless participation. This forecloses and reduces any ideological stance into superficial fictions of resistance that feed back towards the future as processes of intensification themselves.

INTELLIGENCE 9: Interlocutors II

p. 91

Chair: Alex Taek-Gwang Lee / Location: Photo Studio

Deleuze, Frege, and Diaphorics

D. D. Fineman

The Theory of Science of Gilles Deleuze

H. Nakatani

Zig-Zagging Through the Deleuzian Virtual in the Digital Age of the Anthropocene: The Dark Universe of Diagrams, Cosmology, and Quantum

J. Jagodzinaki

ARCHIVING 5: Subjectification

p. 94

Chair: Oscar Ahlberg / Location: Rhythm A

Visceral Capitalism and the Incursions of Molecular Resistance

J. Ivnski

G. Deleuze, Concept's Iconic Economy: Infinite Teleology, Eternal Eschatology and Unfashionable Intensities

K. Nevrokoplis

A history of violence, a decade of silence.

S. Gettins

INTELLIGENCE 10: Semiosis

p. 97

Chair: Lilly Markaki / Location: Rhythm B

Rosmarie Waldrop's Prose Poetry: Extracting Intelligence from Language

L. Drosch

Deleuze and Guattari and the Significance of Communication

Dr. M. Schönher

Datafication and the Circle of Sense

N. Thomas

INSTITUTING 8: Knowledge II

p. 100

Chair: Agnieszka Anna Wolodzko / Location: Body & Mind

Refrains for Active Culture: A Historical and Personal Map

B. Schultis

Navigating Assemblages: The Tres Hombres Experience in Deleuze and Guattari's Philosophy

Dr. A. Grit

Design Thinking as a Tool for Navigating Molar and Molecular Dynamics in Education:

Maaïke de Jong, Migchiël van Diggelen

Distinguishing Intensity: Unveiling the societal implication in Deleuze's Philosophical Landscape

Dr. S. Tokumo

PANEL 5: Some Versions of Affect

p. 104

Chair: Ian Buchanan / Location: Theatre Hall

Affect and Assemblage

I. Buchanan

Rethinking the Queer Political Affect

N. Kedem

An Epistemo-Ethical Account of What Affects Can Do and Why We Need Them

J. Sholtz

Deleuze, Frege, and Diaphorics

Daniel David Fineman

Occidental College, USA

I am an emeritus professor from Occidental College, I am concerned with the turbulent intersection of thought and becoming.

Abstract

In the latest Deleuze entry in the Stanford Encyclopedia of Philosophy, we find that: “For Deleuze as for Frege, sense is what is expressed in a proposition.” How could Deleuze, the proponent of difference, harmonize with the foundational essay of analytic philosophy, “On Sense and Reference.”

Deleuze’s concept of sense was always as a seminal concern: “philosophy... can only be... ontology of sense.” However, his sense of sense was “pure difference,” an intensive differencing incompatible with the analytic extensivity: “philosophers had subordinated difference to identity or to the Same... [they reached] a conceptual difference, but not a concept of difference.”

Deleuze was at odds with the dogmatic image of thought that is Frege’s patois. Their basic commitments were couched in impossible concepts: flow vs. fixing, virtual vs. actual, the problematization of the sign vs. its structural self-evidence, etc. To clarify sources of the problem, I begin with holes in Frege’s essay: his rendering of space and time into narrative, his presumption sense or reference, his substitution of anaphora for deixis. These inherent difficulties, often eventually flagged by the later Wittgenstein, suggest one problem.

Another is the intrinsic incompatibility of scholastic discourse to Deleuze’s differencing. The hegemonic conservative modality of institutional thought creates insoluble aporia. Another mode begins to emerge in *The Fold*. This world is without subjects or objects, referents or meanings, signifiers or signifieds. Intensive virtual flows constitute their events as interference phenomena whose genesis results from mutual antagonisms that cannot be parsed in extension. These rhizomatic dynamic intersections are mutually uncooperative and have neither the intelligibility nor correspondences that Frege took for granted. This a world without separation or individuation: a world manifest through standing waves. I call the eventual encounter with these unscripted and non-intelligible virtual motile forces “Diaphorics.”

The Theory of Science of Gilles Deleuze

Hiroki Nakatani

Osaka University, Japan

Hiroki Nakatani is a master's student at the Graduate School of Human Sciences at Osaka University. He specializes Contemporary French Philosophy and Phenomenology, in particular the thought of Jacques Derrida and Gilles Deleuze. He is a youngest researcher ever whose paper accepted at one of the most authored journals about French philosophy in Japan, and he received an Award for his research presentation from Osaka University in 2023. Currently, he is a full-time member of Cross-Boundary Innovation Program at Osaka University and progress his research program with researchers from another discipline. He holds a Bachelor of Human Sciences of Osaka University.

Abstract

This presentation attempts to extract a "Theory of Science" from the philosophy of Gilles Deleuze. In order to do that, this presentation will focus on his evaluation of Phenomenology and Gilbert Simondon (1924 - 1989).

There is no doubt that Deleuze was critical of the image of "Knowledge" in Western philosophy and try to construct new theory about philosophy and science. Deleuze consistently maintained this attitude from his first main book *Difference and Repetition* (1968) to his last book, *What is Philosophy?* (1991). However, at the same time, the discontinuation or turns in the development of Deleuze's thought have often been noted. The existence of *Anti-Oedipus* (1972) and *A Thousand Plateaus* (1980), both written with Felix Guattari, make it difficult to summarize Deleuze's entire career. In other words, the conceptual position given to theory of Science (Whether philosophical or Scientific) has changed in each of his writings, and the continuities and differences between them are unclear.

This presentation will address this issue using two interrelated subjects, Phenomenology and Simondon, as a guide. Already in *Difference and Repetition*, the critique of phenomenology and the high regard for Simondon are noteworthy. Then, in the following book co-authored with Guattari, *A Thousand Plateaus*, Simondon is more actively referenced in relation to the discussion about technology. And finally, the relationship between philosophy and science in "Plan of Immanence" presented in his last book, *What is Philosophy?*, cannot be separated from the use of Simondon and his critique of phenomenology in the last text, *Immanence, One Life*. So in this presentation, I will examine these changes in the evaluation of phenomenology and Simondon, and attempt to define the position of the theme of "The Theory of Science" in Deleuze's thought.

Zig-Zagging Through the Deleuzian Virtual in the Digital Age of the Anthropocene: The Dark Universe of Diagrams, Cosmology, and Quantum

Jan Jagodzinaki

University of Alberta, Austria

Emeritus Professor of Visual Art and Media Education, University of Alberta in Edmonton, Alberta, Canada; series editor for Educational Futures (Palgrave-Springer). Most recent book titles include: jagodzinski, j. ed. *Interrogating the Anthropocene: Ecology, Art, Pedagogy, the Future in Question* (Springer-Palgrave, 2018), *Schizoanalytic Ventures at the End of the World: Film, Video, Art and Pedagogy* (Springer-Palgrave, 2019). *Pedagogical Explorations in a Posthuman Age: Essays on Designer Capitalism, Eco-Aestheticism, Visual and Popular Culture as West-East Meet* (Springer-Palgrave, 2020). Jessie Beier and jagodzinski, eds., *Ahuman Pedagogy: Multidisciplinary Perspectives for Education in the Anthropocene* (2022, Springer); M. Paulsen, j. jagodzinski S. Hawke, eds., *Pedagogy in the Anthropocene: Re-Wilding Education for a New Earth* (Palgrave-Springer, . 2022), two volumes: jan jagodzinski (*Pedagogical Encounters in the Post-Future Anthropocene* (Springer-Palgrave, 2024) and *Speculations on Pedagogy for the Post-Anthropocene* (forthcoming))

Abstract

This presentation explores in a 'zig-zag' way Deleuze's cosmological speculations in relation to his engagement with Leibniz, Bergson, Nietzsche when it comes to issues that confront the problematic of the concepts of time, the second law of thermodynamics, entropy, order, disorder, and information. The term Dark Universe and the development of abstract machine diagrams play a significant role in this exposition as this helps to grasp what 'becoming' as creativity means for Deleuze. The contemporary tensions between quantum physics (QM) and General Relativity Theory (GTR) emerge throughout this chapter. It is my contention that Roger Penrose's Conformal Cyclic Cosmology (CCC) is a 'minor' position that challenges the usual standard model of the Big Bang Universe. I try to show that the general orientation of Deleuze as embracing 'insufficient reason' is consonant with Penrose's intervention in the debate between quantum physics and GTR.

Visceral Capitalism and the Incursions of Molecular Resistance

Jovana Isevski

University of California, Riverside, USA

Jovana Isevski is a Ph.D. student in English at UC Riverside, pursuing a designated emphasis on Speculative Fiction and Cultures of Science. She has engaged with the fields of ecocriticism, critical Indigenous studies, new materialism, critical race theory, and the philosophy of science, among others. She is currently examining how capitalism as a body is reproduced by the (human) body and produces the body in return. More specifically, she is looking at how human endocrinology, the opioid-reward system in particular, participates in the reproduction of modern subjectivity manifested as homo economicus.

Abstract

Critics such as Deleuze and Guattari have portrayed contemporary capitalism as an “abstract machine” too flexible and elusive to be comprehended. While such accounts have been indispensable for acknowledging the schizophrenic nature of the constantly re-configuring political economy, they have failed to account for one of the essential components for capital’s reproduction—the human body. Shying away from physiology in theorizing social conditions was a rightful response to the long legacies of biological determinism responsible for racial and gendered acts of violence, but authors such as Sylvia Wynter and Catherine Malabou emphasize that one cannot deny the materiality of the body in the production of the symbolic. Nikolas Rose, however, cautions that neuroscience has been yet another instrument of biopolitical control, but he contends that such knowledge can be re-politicized as a tool against the mechanisms that fold the modern subject into tendentially calculable grids of de- and re-territorialization. While there is no formulaic equivalence between the operative functions of the endocrine system and the way they are translated into the infinity of symbolic worlds, I am interested in how “visceral capitalism” archives itself in human physiology by subsuming it under its relentless kinetic pace. The susceptibility of dopamine to reward-seeking behaviors is integral to rampant consumerism, producing the vicious cycles of what Mark Fisher termed “depressive hedonia.” Similarly, the pressure to survive as homo economicus in an accelerationist system incompatible with the physical limitations of the human body often leads to cortisol overdrive and illnesses such as anxiety or ADD, conditions both produced and made requisite for the system’s continued reproduction. Without proposing a definitive solution, I am interested in the potentialities of what I call “molecular resistance”—or, how the knowledge of our endocrinology can help combat the weight of capitalist overcoding.

G. Deleuze, Concept's Iconic Economy: Infinite Teleology, Eternal Eschatology and Unfashionable Intensities

Konstantinos (Costis) Nevrokoplis

University of Glasgow, UK

Konstantinos (Costis) Nevrokoplis is a PhD candidate at the University of Glasgow (UofG), where he is doing research in the School of Modern Languages and Cultures (SMLC). He has a Master of Arts and a Master Advance in Personalism from the Katholieke Universiteit Leuven (KUL). Recently, his article "G. Deleuze's Untimely [non]: The Inverter of Platonic Nihilism to Ethics of Creation" was published in De Gruyter's journal *Open Philosophy* (2023). Costis's current doctoral research concerns the relationship between concepts and icons in Deleuze's philosophy. The title of his thesis is "G. Deleuze, Unfashionable Intensities of Concept's Bionomy/Deleuze's Reading on Platonic, Stoic, Spinozian & Byzantine Metaphysics of Economy". The main area of his research is the link of Philosophy with Politics, Philosophy of Religion and Ethics.

Abstract

In 1986, Jean-Luc Nancy wrote a letter to Deleuze inquiring, "Who comes after the subject?" Deleuze's response emphasized the importance of "A Philosophical Concept..." replacing knowledge and belief with "agencement and dispositive", which indicates the transmission and distribution "of singularities [...] constitut[ing] a transcendental field without a subject."

In 2015, Veronique Bergen states that what seems "most problematic in Deleuze's thought is the lodging of a resource for the liberation of desires and an intensification of life in the uncoupling of effectuation and counter-effectuation." Focusing on the dispositif of virtual (Aion)/actual (Chronos), Bergen asks how a conceptual persona, together with the multiple and heterogenous singularities, "can give us new modes of subjectivation, new ways of being, existing and thinking without being caught by the snares of neo-capitalism?" Nathan Widder urges us to focus our attention not on the virtual or the actual but indicates that "what matters is [the Unfashionable] Intensities (UI), because their 'difference has never ceased to be in itself, to be implicated in itself even while it is explicated outside itself.'" So, to decolonise Virtual's archive from neo-capitalism, we must rediscover the non-representative UI that penetrates it.

I will discuss the issue of UI distribution-nome in this paper, aided by the Byzantine concept of economy. Drawing from Deleuze's research on the similarities between Spinoza's Ethics and the Byzantine iconic thought, I aim to clarify a significant division in the era of neo-capitalism that involves the separation of Infinite from Eternal. Afterwards, I will propose a Deleuzian Critique that involves negation without dialectics. This will initiate an investigation into the iconic trans(in)formissions that the real difference of UI produces, passing through every extension domain, whether it be abstract space or representative space.

A history of violence, a decade of silence.

Sue Gettins

University of Chester, UK

I am a final year PhD student at the University of Chester in the department of languages and cultures. Prior to this I completed my MRes in French in 2019, for which I attained a distinction (84%). I also was awarded the prize for best postgraduate essay in 2017 by the society of French screen studies. In 2022 I won the best poster competition at the PGR symposium in Chester. I have presented papers at several conferences, including at the universities of Belfast, Liverpool, Chester and Newcastle. Outside academia I am a qualified pharmacist with a MSc in community pharmacy and specialisms in drug misuse and psychopharmacology. I would like to think that my experience as a pharmacist has given me some transferable skills in terms of communication, empathy and analytical abilities. When relaxing, I enjoy people-watching in Provence, Middle eastern cookery and Shakespeare plays at the theatre.

Abstract

“Towards a Deleuzian third space between fight and flight in the nomadic texts of *décennie noire* cinema”.

Philosophical representations of desubjectified molecularity can be invoked to wrest a traumatised body politic from the crucible of an ossified past. This is especially so in the aftermath of conflict, dismantling of subjectivities being key to excavating a creative third space. Accordingly, how does one move forward as an ordinary citizen when living in the aftermath of a civil war so brutal that it left over 200,000 civilians dead?

My presentation explores the possibility of a desubjectified and affective third space between fight and flight. In doing so, I engage in a close reading of six post-millennial films that treat the 1990s Algerian civil war. By drawing upon Deleuze and Guattari’s concepts, cinematic spaces will be elicited that are nomadic in nature. Accordingly, in an examination of the protagonists’ cinematic trajectories, the desubjectified Deleuzian body will be presented as a force capable of mobilising novel transformations within an emancipatory third space. Consequently, fixed identities are destabilised and deterritorialised to elicit new and alternative futures where oppressive power structures and fixed metanarratives are subverted to generate a new kind of freedom, via a nomadic subjectivity, suspended between the ‘no longer’ and the ‘not yet’. Ultimately it will be demonstrated how specific trajectories refuse both fight and flight and instead gesture towards a rhizomatic third space situated in-between, across or even beyond self-perpetuating and restrictive binaries. Within this context, a cinematic re-imagining of the Algerian civil war is afforded, enabling a hitherto nebulous and clandestine conflict to become more ‘knowable’ in terms of myriad victims both past and present, thus distilling an immanent micropolitics and enabling the past to return in differing forms.

Rosmarie Waldrop's Prose Poetry: Extracting Intelligence from Language

Ludwig Drosch

Ludwig Drosch is a doctoral candidate in philosophy at Uni Hildesheim and lives in Berlin.

Abstract

The American-German writer Rosmarie Waldrop is widely recognized as a master of the prose poem. She uses its indefinite form, embraces the “distress” of the open as she calls it, to cultivate a form of poetic thinking or thinking poetry that cultivates gaps, fissures and turnings in order to make visible the virtual dimension of language, its endless combinatorial possibilities, keeping them from closing down. Continuously clashing abstract and logical universes of discourse with very sensuous and even sexual ones, she makes manifest both the living materiality of everything abstract and the universality of the sensuous. Engaging an excerpt from her latest book “The Nick of Time”, I aim to show in my contribution what her writing can teach us about language as an impersonal becoming, a virtual field of always renewed differential movements that produce a form of reflective and emotional intelligence out of the store of instituted language, both everyday and technical, interrupting common sense. Her work can thus be read as an exemplification of how to make visible language as “continuous variation”, as “generalized chromaticism” as Deleuze and Guattari put in “A Thousand Plateaux”.

Deleuze and Guattari and the Significance of Communication

Dr. Mathias Schönher

Bauhaus-Universität Weimar Germany

Dr. Mathias Schönher works as a research associate in the project “Animism/Machinism: Configurations of Critique between Science, Art, and Technology” at the Chair of Media Theory and History of Science at the Bauhaus-Universität Weimar. He has published several articles on the late philosophy of Deleuze and Guattari in journals such as *Theory, Culture & Society*, the *Journal of Speculative Philosophy*, *Qui Parle*, *Cosmos and History*. Together with Henning Schmidgen and Elena Vogman, he organized the international conference “Madness, Media, Milieus. Félix Guattari in Context,” which was held in June 2021 at the Bauhaus-Universität Weimar.

Abstract

In Deleuze and Guattari, the concept of communication begins to become salient towards the end of the 1970s. Finally, in *What Is Philosophy?*, they assert that we are in “the age of communication” and throughout this book they raise the question of communication. Communication comes to play a central role in different contexts: for example, when Deleuze and Guattari distinguish living bodies from things, when they define opinion in opposition to creativity and criticize a consensus-oriented philosophy or an ethics of communication, and when they reject the neuroscientific understanding of the brain. Although the concept of communication is also central for several 20th century philosophers apart from cybernetics and information theory (e.g., Claude Lévi-Strauss, Niklas Luhmann, Jürgen Habermas), its far-reaching significance in Deleuze and Guattari’s late philosophy has not yet been recognized. Scholars have taken up the concept only sporadically, thereby nearly merging their philosophy with cybernetic and information-theoretical conceptions of communication or only emphasizing their critique of communication processes.

Datafication and the Circle of Sense

Neal Thomas

Wilfrid Laurier University, Canada

Neal Thomas teaches courses on media and technology in the Department of Communication Studies at Wilfrid Laurier University. His research and teaching bring a posthumanities perspective to bear on digital technology, particularly focused on the relationship between social computing and political subjectivity. His first book, *Becoming Social in a Networked Age*, was published in Routledge's *Studies in New Media and Cybercultures* series in 2018. He lives in Waterloo Region, Ontario, Canada.

Abstract

This paper advances the idea that to understand intelligence in digital media ecologies, we must be ready to offer a legitimating account of data's representational genesis; some techno-philosophical explanation of how data connects sensed natural life to human intelligibility in a 'circle of sense'.

In technical subfields like knowledge representation and database design, Charles Sanders Peirce's idealist semiotic methods have been a predominant source of this legitimation. Peirce was an early posthumanist in the sense of offering a post-Kantian account of signs that decisively located the power of thought outside of individual psychology and into nature itself. But despite forming an intellectual bedrock for relating individuals together through epistemic technique in data, Peirce's semiotic has also since been scrutinized for its depiction of the genesis of representation. As a ground for groups to learn about themselves by questioning their natural surroundings and one another's intuitions about reality, some argue that Peirce's approach too quickly assumes that we all, as one, voluntarily participate in the technical art of producing "settled" signs.

Bringing such concerns to bear on our collective enfolding with digital media, the paper compares Peirce's approach to the circle of sense with that of Gilles Deleuze. In the same way that information systems design thinking has in the past directly relied on motifs from Habermasian discourse ethics, Heideggerean phenomenology, and Bhaskarian critical realism to think about the nature of relation as forged in computer science technique, the paper develops an account of datafication alongside Deleuze's approach to the representational genesis, placing special emphasis on the spontaneity of the aleatory event and its relationship to sense.

Refrains for Active Culture: A Historical and Personal Map

Brian Schultis

Brian Schultis, PhD CLMA explores active culture – embodied practices of relations that emerge between people, places, and objects over time. This exploration has taken him into historical work on Jerzy Grotowski, Contact Improvisation, and Laban Movement Analysis and into many practical experiments in site specific and collective movement and sound. He has published in *The Unfamiliar and Performance Philosophy*; contributed to edited collections on *New Materialism in Performance and Contact Improvisation*; and taught courses at Kent State University (Ohio, USA), The University of Kent (UK) and the University of Akron (Ohio, USA). He lives in Oberlin, Ohio, USA.

Abstract

The term active culture comes from theatre and dance where it refers to an on-going open-ended creative process whose purpose is not to create a “work” for communication with an audience but to further the ecological relations within the shifting assemblage in which it emerges. This essay will explore two embodied practices through which active culture has instituted: the tradition of avant-garde theatre artist Jerzy Grotowski (whose practice inspired the term), and the dance form Contact Improvisation. It argues that the way in which these practices have often been instituted by operating in what Deleuze describes in *Difference and Repetition* as “representation” – reifying the play of bodies and singularities to stable doctrines capable of being exchanged in the economies of knowledge, arts, or personal development. This essay asks how to institute these practices differently -- allowing them to enter broader discourses while maintaining connection to the specific and evolving assemblages of which they are constituted.

Such institution is possible through focusing on discreet assemblages rather than general terms. Following Deleuze and Guattari’s description of refrains as emergent forms of expression in assemblages at their territorial edges, this essay asks how we might record these refrains as active signs rather than doctrines to know. As a form of communication about active culture, it is itself an instance of what it describes – an attempt to reveal refrains between the present and the past – the personal and the archival – the percept and the concept. Indeed this attempt is predicated on the author’s embodied involvement with these assemblages, and maps the refrains which cycle through them to point the way to an active culture to come.

Navigating Assemblages: The Tres Hombres Experience in Deleuze and Guattari's Philosophy

Dr. Alexander Grit

As a scholar at Hanze University of Applied Sciences in Groningen, my research trajectory is influenced by the philosophies of Deleuze and Guattari, particularly their concepts of the rhizome and becoming. My work critically reexamines traditional entrepreneurial and innovation models, advocating for a more fluid, interconnected approach in line with the rhizomatic perspective. This approach challenges hierarchical and linear methodologies, proposing instead a network of ideas and collaborations that mirror the complexity and dynamism of the natural world. In my exploration of new ways of working and thinking, I emphasize the importance of 'becoming' in entrepreneurial and innovation ecosystems. This involves a continual process of transformation and adaptation, encouraging diverse and previously marginalized voices to emerge and thrive. By integrating these concepts, I aim to contribute to the creation of more inclusive, diverse, and responsive entrepreneurial networks.

Abstract

This study presents an in-depth exploration of the Tres Hombres cargo sailing initiative, a unique assemblage that weaves together traditional sailing, rum trading, cycling communities, and participatory labor. This initiative exemplifies the concepts of assemblage, molar and molecular spaces, and lines of flight as theorized by Deleuze and Guattari. It provides a practical context for investigating the intersection of environmental, social, and mental ecologies, and how these manifest in socio-techno-environmental regimes.

The Tres Hombres, a motor-free traditional sailing vessel, is navigated by a crew comprising a captain, two mates, and two deckhands, and critically, relies on the participation of 10 trainees. These individuals are integral to the vessel's operations, embodying the notion of participatory and experiential learning. Additionally, a broader community engagement is evident ashore, where manual processes such as loading and unloading wines and distributing chocolate by bicycle from the Netherlands to organic stores in Germany, take place. This intricate network of human involvement highlights the intricate dynamics of dis/individuating becomings and their differential enactments.

This exploration transcends academic discourse, offering a nuanced understanding of the practical applications of Deleuzian theories. By examining the diverse roles within the Tres Hombres assemblage, from maritime operations to land-based logistics and community interaction, the study reveals a complex interplay of individual and collective experiences within this ecological and economic network.

Aligned with the conference's commitment to innovative, transdisciplinary approaches, this paper challenges the traditional compartmentalization of knowledge. It positions the Tres Hombres initiative as a microcosmic lens to investigate the fusion of various socio-economic, environmental, and cultural elements, all within the framework of Deleuze and Guattari's philosophical constructs.

Design Thinking as a Tool for Navigating Molar and Molecular Dynamics in Education: Insights from Design-Based Education at NHL Stenden

Maaïke de Jong, Migchiel van Diggelen

NHL Stenden UAS, Netherlands

Maaïke de Jong, a lecturer-researcher at NHL Stenden UAS and a member of the Professorship in Design Based Education, has made contributions to the field of educational innovation. Her work, informed by the philosophies of Gilles Deleuze and Félix Guattari, explores the complex interplay of identity, environment, and education. Maaïke's research extends beyond traditional educational paradigms, incorporating Deleuzian concepts like deterritorialization and reterritorialization, as evidenced in her PhD dissertation "Always Becoming: (De-) (Re-)territorializing - A Social Studies Autoethnography as 'Minor Literature'". This work demonstrates her commitment to examining the dynamic processes of learning and teaching, emphasizing the fluid nature of educational contexts and the importance of adaptability in response to changing socio-cultural landscapes. Her application of Deleuzian theory to education underlines her innovative approach, merging philosophical depth with practical insights in her role at NHL Stenden.

Abstract

This paper explores the use of design thinking as a pivotal tool in navigating the dual dimensions of molar and molecular dynamics within educational systems, drawing insights from a grounded theory research on Design-Based Education (DBE) at NHL Stenden. It investigates how DBE, with its roots in challenge-based learning and emphasis on informal learning in professional contexts, mediates between institutional structures and individual learning styles. The study highlights the integration of theoretical frameworks with practical experiences, focusing on both systemic innovation and personalized learning. Through the lens of DBE, this approach is evaluated for its effectiveness in balancing the molar aspects of standardized curricula and institutional demands with the molecular aspects of micro-innovations and individualized teaching methods. The findings contribute to understanding how design thinking can foster dynamic, adaptable educational environments, promoting collective intelligence and creative problem-solving while aligning with contemporary educational demands.

Distinguishing Intensity: Unveiling the societal implication in Deleuze's Philosophical Landscape

Dr. Sohei Tokumo

Nara Institute of Science and Technology, Japan

I am Dr. Sohei Tokuno, a dedicated scholar in the field of 20th-century French philosophy. Currently affiliated with Nara Institute of Science and Technology, I hold a doctorate from Osaka University with a major in Human Sciences. My research focuses on Deleuze's philosophy, with an emphasis on the relationship with French Existentialism and its academic context. I have actively contributed to the academic community through numerous publications in esteemed journals such as *Revue de Philosophie Française* from *Société franco-japonaise de philosophie* and my work has been presented at major conferences including the 15th International Deleuze and Guattari Studies Conference.

Abstract

This presentation explores the concept of intensity in Gilles Deleuze's philosophy, focusing on its role in eliciting thought and its varying manifestations. Deleuze conceives intensity as that which can only be sensed and as an "encounter object" with diverse emotional nuances. Through the use of the intensity concept, Deleuze critiques possible truth concepts, such as "three angles are equal to two right angles," as oppressive to individuals unable to assimilate into existing value systems. This presentation aims to highlight distinctions within the discourse on intensity that have hitherto gone unnoticed.

In Deleuze's philosophy, particularly exemplified during the period of "Difference and Repetition," intensity plays two significant roles. Firstly, intensity serves as the source of emotional manifestations that underlie the order of "recognition." For instance, when stating "this is an apple," the term "this" is initially given as intensity within a perspective and transforms into something called "apple" through the ordering of bodily habits. Secondly, intensity functions as a force of "violence" or "that which compels thought," understood as the starting point for the "Eternal Return." In this sense, intensity as such is considered an object of chance encounters, and individuals find themselves inadvertently entangled in the simultaneous transformation of self and world within the process of the "eternal return." This presentation contemplates the distinguishability between countless "intensities" recognized as the premise for all phenomena and several specific "intensities" guiding individuals towards thought.

Building on the discourse that allows for the distinction between these two intensities, this presentation points out that intensity, when viewed as violence, carries the emotional burden of "suffering." Moreover, it identifies this "suffering" as a form of societal "suffering," inviting a comparison with Judith Shklar's notion of the "sense of injustice."

Some Versions of Affect

Panel Abstract

This panel argues that affect is central to the understanding of institutions. As Deleuze and Guattari show, there is no politics that is not also a politics of feeling. It treats the concept of affect as an incomplete project for which have only 'some' idea as to how it might be completed. It problematizes the relation between affect and assemblage, it uses affect to interrogate queer politics, and it investigates what affect can do in an Epistemo-Ethical sense.

Affect and Assemblage

Ian Buchanan

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 *The Incomplete Project of Schizoanalysis* (EUP 2021).

Abstract

Over the past two decades, affect theory and assemblage theory have evolved side by side, more or less independently of each other, with very little crossover between them, despite the fact that both movements acknowledge Deleuze and Guattari as their starting point. This parting of the ways is not easily explained, but presumably it has to do with their differing objectives. It may be supposed, then, that assemblage theory did not give much attention to affect because it is primarily concerned with the interrelationships between material things, which can of course include bodies but does not extend to the vaporous 'intensities' often associated with affect. Meanwhile, it may be supposed that affect theory did not give much attention to the assemblage because it is primarily concerned with the interrelationships between bodies at the level of their vaporous 'intensities', which because of their intangible nature pose insurmountable conceptual difficulties for 'realist' philosophies that have taken an interest in the assemblage. As such, neither one needed the other, and for the most part never the twain did meet. Insofar as these two theoretical movements draw on the work of Deleuze and Guattari as their original source of inspiration, they can be regarded as two versions of the same misreading because they both fail to grasp that for Deleuze and Guattari there are no standalone concepts.

Positive Bodies of Resistance, or Rethinking the Queer Political Affect

Nir Kedem

Nir Kedem is assistant professor of cultural studies and head of the Department of Cultural Studies, Creation and Production at Sapir Academic College, Israel. His monograph, *A Deleuzian Critique of Queer Thought: Overcoming Sexuality*, was published in March by Edinburgh University Press. His work on Deleuzian strategies of reading, queer translation and the schizoanalysis of queer-feminist alliances were published in *Poetics Today*, *Symplokē*, and in the volume *Deleuze and the Schizoanalysis of Feminism*.

Abstract

Employing Deleuze's concept of affect and its role in rethinking the constitution of bodies, this talk returns to the vibrant yet arduous rebirth of "queer" in the 1980s and 1990s in the US as a critical concept that pumped life, anger, and creativity to a frightfully dwindling community facing a new, unprecedented threat – the AIDS crisis. Queer became the impetus for a new form of activism, theory, and art forced imagine, conjure, and invent a possibility of life and future in the face of death.

I argue that what made these practices "queer" is the body they had in mind – one that they aspire to affirm rather than negate, one that they attempt to render liveable rather than mourn. It was not the homosexual or gay body, nor was it an essentially sexual body. Rather, it was a joyful body that had not yet existed as such, but had to be thought and imagined as such – the HIV-positive body, or what I refer to here as 'the Poz', the now common term for a person diagnosed as a carrier of the HIV retrovirus.

While queer theory's short history has focused predominantly on sexuality and sexualized bodies, the Spinozian-Deleuzian question "what can a body do?" offers a new critical avenue to rediscover the non-sexual and often neglected revolutionary power of queer thought.

An Epistemo-Ethical Account of What Affects Can Do and Why We Need Them

Janae Sholtz

Janae Sholtz is Associate Professor of Philosophy and Coordinator of Women's and Gender Studies at Alvernia University, USA. She is the author of *The Invention of a People: Heidegger and Deleuze on Art and the Political* (2015) and co-editor of *Deleuze and the Schizoanalysis of Feminism* (Bloomsbury, 2019).

Abstract

Often, affect is connected to violence and destruction (war machines and atomic bombs), with equally forceful verbiage of capture, wresting, extracting, harnessing, and deterritorialising when associated with art. I have begun to wonder if this language undermines the endorsement of immanence and relationality that pervades Deleuze's thinking and hinders our ability to think about affect as generating collective knowledge rather than merely disrupting. Moreover, the association of affect solely with autonomy and the unconscious force or material provocation seems to diminish discussions of ethics, politics, and epistemology. My intent is to address the relation between affect and thought. Aligned with the conference theme of understanding material-discursive ecologies and interrogating the processes involved in generating collective intelligence and knowledge, I will argue that the construction of particular affective compartments is important for the generation of a kind of intelligence sensitive to immanent practices and material engagements – a pragmatics of affect. I rely on Deleuze's understanding of affect-idea vis-a-vis Spinoza as the basis of the transformation of thought and understanding, arguing that Deleuze retains the relation between affect and intellect that is often obfuscated. Invoking feminist paradigms of care and love, as well as the Gandhian concept of satyagraha, I propose affect as more than disruption but as a catalyst for collective care and attention to intensive relations.

WEDNESDAY, JULY 10 2024

08:30-09:00	Registration
09:00-10:30	Parallel Sessions INTELLIGENCE 11: Interlocutors III ARCHIVING 6: Media INSTITUTING 9: Film PANEL 6: Doxiadis' Ekistics
10:30-10:45	Coffee Break
10:45-11:45	Keynote CHARLES STIVALE & DAN SMITH
11:45-12:00	Coffee Break
12:00-13:30	Parallel Sessions INSTITUTING 10: Political Economy II INTELLIGENCE 12: Architecture II ARCHIVING 7: Feminism INTELLIGENCE 13: Subjectification III INSTITUTING 11: Interlocutors II
13:30-14:30	Lunch Break
14:30-16:00	Parallel Sessions INTELLIGENCE 14: Knowledge ARCHIVING 8: Movement INTELLIGENCE 15: Art INSTITUTING 12: Subjectification II PANEL 7: Neutrality of Style
16:00-16:30	Coffee Break
16:30-17:30	Keynote ANTOINETTE ROUVROY

Archive Madness

The title of this talk was inspired by the conference's call for papers, specifically the foci of "three socio-techno-environmental regimes of madness: Intelligence, Instituting, and Archiving" and on addressing "the pragmatics of how [intelligence] happens, who institutes it, and through which technologies it is archived". These foci are particularly intriguing since we are interested in the association of archiving with the two regimes of signs and corresponding madness, paranoid and passional regimes, about which Deleuze speaks. That is, besides the networks of signs underlying the signifying formations, there are "all sorts of categories of specialized people whose job it is to circulate these signs", which can mean freezing the signifier in the coupling of meaning and interpretation. And there must also be subjects "who receive the message, who listen to the interpretation and obey", whereby the signified then reaches its limit, generating more meaning and allowing the circle to grow (Two Regimes 14-15). In some ways, this talk regarding collective work on developing the Deleuze Seminars archive is about causing signs to circulate through specific archiving practices with the hope that the results will tend more toward the passional than the paranoid, toward causing the circle of meaning to evolve into intelligence and new lines of creativity.

Antoinette Rouvroy

16:30-17:30 / Theater Hall

Algorithmic Realism: Anarchive or Utopia.

The contemporary world is characterised by an increasing reliance on automated systems that substitute computation for representation in order to comprehend and manage reality. This technological dynamic of algorithmic realism, or algorithmic an-archive, shifts the boundaries and thresholds of an-optic perception to include pre- and infra-semiotic, infra-political digital signals, virtually pushing back the limits of representability to infinity, and in the same 'gesture' - by abolishing its outside - abolishing representation itself. In this talk, I will argue that the fundamental challenge that the algorithmic (an)archive poses to the persistence of critique is not so much the lack of transparency of algorithmic black boxes, but the denial or disavowal of the opacity of the world itself, an ontological opacity and indeterminacy that forces us to speak, to convene, to imagine, to interpret in common, to take shape in the f(r)êlure (frailty/failure) through which the universality of the negative, of the non-totalisable, of incompleteness, of "the refusal to disappear and the refusal to comply" (Denise Ferreira da Silva), manifests itself in the particular, as an immanent utopia, or a project without prediction rather than a prediction without project.

INTELLIGENCE 11: Interlocutors III

p. 111

Chair: Evrim Bayindir / *Location:* Rhythm A

Critical Theory and Beyond: Krakauer and Deleuze

A. Taek-Gwang Lee

Life in the Folds: Control and the Folding of Resistance

B. Noonan

Animistic Interiors. The Unconscious of Dwelling in Walter Benjamin and Félix Guattari

V. Bernhard

ARCHIVING 6: Media

p. 114

Chair: Stella Andrada Kasdovasili / *Location:* Rhythm B

Not all rhizomes decolonize: An indigenous autoethnographic reflection on ethnic violence

S. Tonsing

Axiomatic Image: Capitalist Representation and Flusser's Technical Image

T. Hart

Instituting Power of Ritornello: Refrains of Becoming-woman

A. Moazzeni, M. Rafei

INSTITUTING 9: Film

p. 117

Chair: Đorđe Bulajić / *Location:* Photo Studio

Films schizoanalyze: Subjects and Objects in Psychoanalysis and Schizoanalysis

L. Ferraço Nassif

Diagrams in urban cinema in the golden age of Mexican cinema: the Nonoalco bridge in Mexico City

M. L. Bacerlett Perez

Figure – Mimesis as an instituting act in Deleuze's thought

D. Nóbrega

PANEL 6: Doxiadis' Ekistics

p. 120

Chair: Edmund Zagorin / *Location:* Body & Mind

Ekistics as a State Science of Planning and the Territorialization of Detroit's Urban Chaos.

E. Zagorin

Maps of Detroit in Translation and Exonyms as an Urban Territorializing Process.

D. Winget

Rhizomatic Possibility Spaces in the Detroit Geographical Expedition.

R. Paone

Critical Theory and Beyond: Kracauer and Deleuze

Alex Taek-Gwang Lee

Kyung Hee University, Republic of Korea

Alex Taek-Gwang Lee is a professor and director of the Global Centre for Technology in Humanities at Kyung Hee University, South Korea.

Abstract

Beneath the shimmering spectacle of capitalist production lurks a chilling truth, one Siegfried Kracauer unveiled in the synchronized steps of the Tiller Girls. He saw in their ornamental formations a reflection of the cold machinery driving global capitalism, a system that devours individuality and reduces masses to interchangeable cogs. Scaled into statistics and enmeshed with machines, people become uniform technical objects, their differences erased in the name of efficiency. Yet, within this suffocating spectacle, Kracauer glimpsed a glimmer of hope. He understood mass ornament as not just a surface sheen, but a manifestation of capitalism's "unconscious," revealing a yearning for escape from its suffocating embrace. He found this potential liberation in the very emptiness and excess of its forms. Enter Gilles Deleuze and his concept of the *ritournelle*, a repetitive motif that disrupts linear time and throws open a window into a pre-capitalist "chaos." This temporal dimension, absent in Kracauer's analysis, adds a crucial layer to understanding mass ornament. The *ritournelle* suggests that within the polished surface of capitalist control, cracks exist, offering fleeting glimpses of alternative possibilities. This presentation embarks on a comparative exploration, tracing the resonances and divergences between Kracauer's mass ornament and Deleuze's *ritournelle*. By weaving together these insights, they illuminate the intricate paradox between capitalism's seductive yet chilling spectacle and the potential for subversion that lies hidden within its very forms.

Life in the Folds: Control and the Folding of Resistance

Bryan Noonan

Purdue University

Bryan Noonan is a PhD Candidate at Purdue University studying under the supervision Daniel W. Smith. He is primarily interested in the work of Deleuze and Guattari, and the intersection of metaphysics and political thought; specifically as it pertains to the tension between State and non-State political organization.).

Abstract

In the 1980's, the notion of 'the Fold' went from an understated concept in Deleuze's earlier works to assuming a prominent role in Deleuze's later work. The concept was crucial to both his Leibniz and Foucault seminars and books. The emphasis of the fold is a curiously overlooked development in the broader context of his work— specifically in political theory, despite the affiliation with Foucault. As stated in a 1986 seminar on Leibniz, "so there are rhythms of folds and unfolds that traverse the living being. The organism folds and pleats its own parts, unfolds and again pleats its own parts." (Deleuze, Seminar I, October 26, 1986) Despite this beautiful vision of life Deleuze picks up from Leibniz is heavily nuanced when read alongside 'Postscript on the Societies of Control' essay released only a couple years after his monograph on Leibniz and the Baroque. Seemingly strange bedfellows, I argue that we can deepen our understanding of each of these works by marrying the languages of these two works together— put crudely, one can think the differences between Disciplinary and Control societies in terms of the unique ways in which they fold and unfold space. Ultimately, I will argue in this paper that Deleuze offers us a different picture than typical political theory in continental philosophy— which typically tries to imagine a seemingly impossible, hopeful outside of thought. I'll argue that for Deleuze, exteriority is primary to interiority, the inside is always a folding of the outside. Therefore, we can further assert that mechanisms of Control don't trap the individual in an inescapable interiority, but rather, Control influences how we internalize, or fold, the primary order of chaos, and thereby continually reproduce the illusion of an inescapable, labyrinthine interiority that is the 'controlled' subject.

Animistic Interiors. The Unconscious of Dwelling in Walter Benjamin and Félix Guattari

Volker Bernhard

Bauhaus University Weimar, Germany

Volker Bernhard is a research associate at the Chair of Media Theory and History of Science at the Bauhaus Universität Weimar. He studied social science and media studies at Freie Universität Berlin and Bauhaus Universität Weimar and has written for newspapers such as Süddeutsche Zeitung and the taz, among others. His PhD project “Beyond Home. A Theory of Dwelling” describes the reciprocal production of the domestic world and its inhabitants as a decisive process of the production of subjectivity. In particular, it deals with socio-critical questions of rhythm and architecture, habit and interior, the production of ‘housewives’, ecology and ‘home’.

Abstract

Dwelling is one of the most existential life practices, and at the center of current social debates. Yet, it remains largely neglected in academic discourse. As has remained unnoticed until now, dwelling plays an important role in Guattari’s thinking: He provides concepts and perspectives which enable us to understand the reciprocal production of the domestic world and its inhabitants as a decisive process of the production of subjectivity. Various references to the domestic world can already be found in his joint work with Deleuze – for example, the chapter „1837: Of the Refrain” from “A Thousand Plateaus” is without question a great reflection on dwelling. But it is above all in his later texts and lectures on the „subjective city“ and „The Architectural Machines“ of the architect Shin Takamatsu, that the question of the built environment comes to the fore; it is at the center of his ecosophy: “Everything will depend on the collective refinalization/retargeting of human activities and undoubtedly in the first instance on their built spaces.”

My talk begins with Walter Benjamin’s deep interest in animistic interiors and shows that interior and built space are not passive, but normative: „The space disguises itself – puts on, like an alluring creature, the costumes of moods.“ I show how Benjamin’s animism is remarkably linked to Guattari’s „machinic animism“ (Melitopoulos and Lazzarato) and his interest in the built environment. When asked by the magazine “Terminal” in 1991 where his interest in machines came from, Guattari replied: “It’s a childhood and lifelong passion, an animistic passion.“

Not all rhizomes decolonize: An indigenous autoethnographic reflection on ethnic violence

Suanmuanlian Tonsing

University of Michigan- Ann Arbor, USA

Suanmuanlian Tonsing is a 2nd year Ph.D. student at the School of Information, University of Michigan-Ann Arbor. He is an indigenous ethnographer interested in bringing Deleuzo-Guattarian approaches into conversation with decolonial thinking within the broader indigenous peoples' experience of technology. His current Ph.D. candidacy project is on the indigenous Zos' incorporation of digital technologies into their lifeworld due to ethnic violence perpetrated by the state. He previously published in *Discourse & Communication* and *RePLITO*. His papers "The art of assemblage" and "Mentality of the government and media in rehabilitation" are currently under review in the *International Journal of Communication and Asian Ethnicity*. His works have been presented at the University of Oxford, the University of Michigan, the Royal Geographical Society, Dublin City University, and Computer Supported Cooperative Work (CSCW). He actively contributes to *The Indian Express*, *India Today*, *The Wire*, *The Quint*, and *East Mojo*.

Abstract

Four days after I arrived in Delhi, India, to begin my Ph.D. pre-candidacy research, state-sponsored ethnic violence broke out between Meitei ethnic groups and Zo tribes in Manipur, India, on May 3, 2021. Framing the Zos as illegal immigrants, the Meiteis, on the 'ladder' of colonial epistemic hierarchies, capitalize their rich historical records to appropriate 'indigeneity' against the Zos, who depend on oral traditions. Due to the May conflict, there has been a digital mass migration of the Zos from WhatsApp to X, the 'global' public sphere, to claim their indigeneity. Owing to the lack of digital skills of the Zos, my privileged conditions as an indigenous researcher on technology left me no choice but to become a content creator with other concerned community members on X overnight. I quickly became the target of a majoritarian threat online and had to return to the US in June for my safety, without doing my pre-candidacy research. The community content-making process, although challenging, is a digitally collaborative practice across the community to claim 'indigeneity.' My autoethnographic reflection of this tragic experience later revealed that the community's rhizomatic mobilization on X for countering majoritarian narratives had critical ironies. The collective content creation, in a Deleuzo-Guattarian approach, seems to show that the community was liberated through their adaptation of the 'new' digital technology "X" to create their narratives on indigeneity. However, their dependence on colonial and official records for the contents will remain as digital archives in the form of digital footprints. The rhizomatic mobilization which seemingly liberates through technology rather reifies colonial logic. I argue from this autoethnographic experience that Deleuze and Guattari, in conversation with decolonial thinking, show that not all rhizomes might contribute to decolonizing indigenous histories.

Axiomatic Image: Capitalist Representation and Flusser's Technical Image

Tiernan Hart

University of Central Florida, USA

Tiernan Hart is a 26 year old currently in his gap year between masters and PhD programs. He completed a dual BS in philosophy and political science at Florida State University, and recently, a MPA at University of Central Florida. He has been studying Deleuze and Guattari since his undergrad, both in school and independently. His primary interests in Deleuze and Guattari studies are regarding metaphysics, capitalist and social critique, and its application to media, especially social media. Tiernan's aim in attending this conference is to develop acquaintance with scholars in Deleuze and Guattarian studies so as to find possible avenues for his PhD.

Abstract

The axiomatic is primary in Deleuze and Guattari's analysis of capitalism, as they reduce the latter to the former in *Anti-Oedipus* by saying "Capitalism merely ensures the regulation of the axiomatic". This significance warrants more consideration of the axiomatic as not only constituting capitalism, but also representation and subjectivity. This paper aims to investigate the role of the image in this connection. The point of departure is Henry Somers-Hall's insight that the roots of the axiomatic are equally mathematical and Kantian. For the capitalist socius, Deleuze and Guattari find the axiomatic in the movement from the abstract (decoded flows), toward the 'becoming-concrete' (relations incarnated). The result of becoming-concrete are the images or figures of capital, i.e. private persons who "derive from abstract magnitudes". I want to argue that this characteristic of the image can be developed further by incorporating Vilem Flusser's notion of the technical image. Following Flusser, seemingly non-economic technical images—the photo, video, or selfie, etc.—in their very constitution involve an axiomatic framework because the technical image is a concretization of abstract "elements such as photons or electrons, on one hand, and bits of information, on the other". The technical image can aid in connecting the image as corollary of capitalist axiomatics to the image as social mediator or communicator. Connecting the three theorists in this way introduces the 'techno-cogito' as an universal subjectivity that derives from the image producing activity. Meaning, experience is made possible by synthesizing the abstract indifferent "program" of the Flusserian apparatus with the supposed sense data insofar as it is rendered by an apparatus. This concatenation of thinkers, in developing a universal technical subjectivity, should help reveal the underpinnings of the increasing capitalization of supposedly basic sociality, affect, and subjectivity.

Instituting Power of Ritornello: Refrains of Becoming-woman

Anoush Moazzeni, Mehdi Rafie

Mehdi Rafie is an independent researcher and translator residing in Tehran. His work and teaching focus on the intersections of philosophy, art, and psychoanalysis, employing a (post-) Deleuzo-Guattarian approach to establish transversal connections across diverse realms of thought. Rafie has authored several books in Persian, including “Measuring of Sensation: Sohrab Sepehri and Mystical Art in the Contemporary World” (2015) and “Politics of Love: Between Art and Philosophy” (2016).

Anoush Moazzeni is a transdisciplinary artist, performer-composer, scholar in philosophy and arts, community-oriented arts administrator, and educator. Moazzeni is interested in feeling, thinking and making through intersensory and multidimensional encounters with im/material flows for producing new modes of knowledge. Her semiotic expression takes different shapes depending on the thresholds of her engagement with other assemblages, and her expressions circulate somewhere beyond the media and in-between senses, grounded in the process thought of Whitehead and Deleuze & Guattari.

Abstract

This project comprises a musical composition, a photo series and scholarly writing. Operating within a transversal or transdisciplinary framework that encompasses philosophy, art, and politics, we, as a “collective assemblage of enunciation”, explore thought processes, thought-feelings and technologies of refrain presented through blocs of sensation and philosophical concepts to develop micro-politics of rhythm. We expand this micro-politics through Deleuze’s third synthesis of time and his conception of “disjunctive synthesis” as instituting agency of territory —referred to by Guattari as a “rupture in causality.” Additionally, we delve into Becoming-woman as a refrain, inducing a rupture effect within the symbolic order of signs. Our methodology seeks to establish a connection between music and a new micro-politics of segmentarity in rhythm that ensures a deliberate separation from anterior “existential territories. A macro-political interpretation of rhythms, characterized by symbolic repetition in Lacanian terms, provides the institution with a resonant and redundant “repetition of the same”. In this way, the instituting power of refrains devotes itself to a “repetition mediated by difference,” unable to reach a “difference in-itself,” but rather remaining within the realms of politics concerning representation, identity, and resemblance. This static propels the institution or musical segment toward something akin to a “death drive,” a concept Freud referred to as the “compulsion to repeat”. Yet, the micro-politics of construction, or a-signifying semiotics, involves a vital energy of “difference in-itself” and can transform “repetition in-itself” of refrain to a “repetition for-itself” through its “eternal return” (*retour éternel* or *ritournelle*). This shift in lines turns the notion of the “death drive” into a Thanatos unveiled in the third synthesis of time, as elucidated by Deleuze in *Difference and Repetition*. The instituting power of the Outside manifests in the micro-politics of the ritornello.

Films schizoanalyze: Subjects and Objects in Psychoanalysis and Schizoanalysis

Lucas Ferraço Nassif

NOVA University, Portugal

Lucas Ferraço Nassif is an Italian-Brazilian psychoanalyst and experimental filmmaker living in Lisbon, Portugal. He has a Ph.D. in Literature from Pontifícia Universidade Católica do Rio de Janeiro; he is a researcher at Cinema and Philosophy Laboratory, from Nova Institute of Philosophy, and a member of the Portuguese Center of Psychoanalysis. Director and editor of the films Reinforced Concrete and Being Boring; and author of the book Missing Links, published by Barakunan.

Abstract

How do films schizoanalyze? Films build worlds and bodies, in multinaturalism; filmmakers can be both analysts and philosophers writing with, against, in neighborhood with other analysts and philosophers. This paper aims to think about the places and subversions of both subjects and objects in Psychoanalysis and Schizoanalysis and the importance of becoming an object as a means to produce desire. Tracing lines of force from cinema as a war machine, I will elaborate on Félix Guattari's text "Machine and Structure", his dialogues and tensions with Jacques Lacan, and the concept of object a.

Diagrams in urban cinema in the golden age of Mexican cinema: the Nonoalco bridge in Mexico City

Maria Luisa Bacarlett Perez

Universidad Autonoma del Estado de Mexico, Mexico

María Luisa Bacarlett Pérez is professor and researcher at the Faculty of Humanities of the Universidad Autónoma del Estado de México. He completed bachelor's degrees in Sociology at the Universidad Autónoma Metropolitana (Iztapalapa, Mexico City) and a PhD in Philosophy of Science at the same university. She has realized research stays at the Institute of History and Philosophy of Sciences and Techniques (IHPST), at the University Paris I, France, and at the Jakob von Uexküll Archive for the Study of the Umwelt and Biosemiotics, at the University from Hamburg, Germany. His books include: 'Friedrich Nietzsche. Health, Body and Illness' (2006), 'A History of Abnormality. Finitude and Sciences of Man in the Work of Michel Foucault' (2016), 'Deleuze, Borges and Paradoxes' (2017).

Abstract

The golden age of Mexican cinema spanned between 1936 and 1956. Many of these films were developed in rural settings, but many others took place in Mexico City, that is, in a post-revolutionary city that was on the threshold of development and industrialization. For this reason, Mexico City was the scene of countless dramas where social contradictions and poverty grew exponentially. In this communication, four famous urban films from the golden age of Mexican cinema will be discussed: 'Vagabunda' (1950), 'Víctimas del pecado' (1951), 'Un rincón cerca del cielo' (1952), 'Del brazo y por la calle' (1955). In all these films a character appears constantly: "the Nonoalco bridge", which is the first vehicular bridge built in Mexico City. As expected, this bridge was a sign of progress and modernity. However, these eminent lines of progress were gradually crossed by other less enthusiastic ones: poverty, informal settlements, cabarets, prostitution and crime. The Nonoalco bridge is the diagram that is drawn in this multiplicity of lines that intersect and extend towards a horizon that does not promise to be unified in a final narrative. Although the Mexican dramas of this time always seems open to a horizon of hope, in reality, in the films analyzed here, that horizon is not closed to an ultimate narrative. The Nonoalco bridge is the Figure that emerges from a diagram that could be called a "Plateau-Drift", which exposes the assemblage between progress and its drift towards less optimistic lines that do not seem to converge on a unitary end.

Figure – Mimesis as an instituting act in Deleuze's thought

Diogo Nóbrega

NOVA Institute of Philosophy (Ifilnova), Portugal

Diogo Nóbrega is a researcher in Philosophy of Film at Nova Institute of Philosophy (Ifilnova). He holds a PhD in Artistic Studies – Art and Mediations (2023) at NOVA University of Lisbon – School of Social Sciences and Humanities (NOVA FCSH), with a thesis on the political and ontological implications of Deleuze's concept of 'movement'. He was a doctoral researcher funded by the Portuguese Foundation for Science and Technology (FCT). Between 2017 and 2020 he held a Visiting Researcher position at Scuola Normale Superiore, in Pisa, under the supervision of the philosopher Roberto Esposito. He is particularly interested in the relationship between cinema, politics, and philosophy, and regularly publishes his research in scientific journals in Portugal and abroad. He is currently working on his first book, dedicated to the relationship between 'image' and 'democracy' in Deleuze's thought.

Abstract

The aim of this talk is to provide a close reading of Deleuze's complex account of the concept of Figure in Francis Bacon: *Logique de la Sensation* and in *Cinéma 1: L'image-mouvement*. In the first part, I show that Deleuze's theoretical work on the Figure implies an extensive discussion of the Greek vocabulary of the image. The Figure, he argues, is 'an Image, an Icon', that is, not an εἶδωλον but an εἰκῶν, not the reproduction of an ideal visibility but the rendering visible of forces that are not themselves visible, not a matter of producing a lifeless body, a corpse, as in Plato's account of the image, but of a body without organs, which serves as a model for a different death, an impersonal death inscribed in the time of Αἰών, in implicating the possibility of having been repeated and of being repeated to infinity, all in liberating intensive differences on each occasion. In the second part, I argue that this internalization of death in and as Figure, involving an ever-returning event of transformation, entails a complete rethinking of mimesis, that is, no longer the production of resemblance, but the doubling of transformation, of aionic time itself. I propose to call this mimetic commitment to transformation an 'instituting act' of the subject with a political dimension, in addition to an artistic one. Drawing on Deleuze's dynamic interpretation of the institution and of the instituting act that both precedes it and follows it, protecting it from the entropy that threatens it, I will show that in the instituting process the subject does not preexist its own mimetic, instituting praxis, but comes into existence together with it, modifying it and simultaneously modifying itself.

Doxiadis' Ekistics: The Territorializing Gaze and Rhizomatic Possibilities of Quantitative Geography

Panel Abstract

In 1960 the Greek architect and urban planner C. A. Doxiadis published “Dynapolis, the city of the future” which laid the foundation for a new science of human settlement which he termed ‘ekistics’. Over the following decade, Doxiadis and his followers would publish a series of studies and monographs commissioned by Detroit’s ‘Big Three’ automotive companies that laid out the theory and praxis of a methodology of cityscape forecasting which underpinned the growth of automobility in the United States and beyond. Perhaps more significantly, Doxiadis approach to urban forecasting using demographic data demonstrates a case study in the rise of ‘state science’, and its parallel rise of Bill Bunge’s Quantitative Geography as the precursor to the Detroit Geographical Expedition and Henry Giroux’s movement towards critical geography reveals how the political dimension of mapmaking is always subject to capture by the state and corporate apparatus whilst also creating tools with rhizomatic possibilities and liberatory potential. In the case of DGE’s unlikely partnership between activist Gwendolyn Warren and Bill Bunge, the use of quantitative geography created some of the first representations of police violence against unarmed black people in the US, illustrated the flows of capital from urban tenants to suburban landlords and put numbers and data around the harmful racial segregationist practices of urban ‘redlining’ in the Detroit area and across the United States. Our panel investigates the contradictions and historical flows linked to both ekistics and DGE through the lens of Deleuze’s lens around power/knowledge formation in *A Thousand Plateaus* that contrasts ‘state science’ and ‘arborescent’ epistemologies with rhizomatic and ‘minor’ potentialities of cartographic practices.

Ekistics as a State Science of Planning and the Territorialization of Detroit's Urban Chaos.

Edmund Zagorin

Edmund is an independent cultural researcher focused on the history of measurement and cultural ontologies of abstraction, as well as an artificial intelligence practitioner. Edmund's research is in the Philosophy of Science, Philosophy of Mathematics, and Philosophy of Games and Game Design and he has presented at DGS twice previously.

Abstract

This paper describes the evolution of Ekistics as a 'state science' that arose out of a popular imagination of a city large enough to cover the entire planet, a theory of urban development known as Megalopolis. Beneath this drive towards total planetary sedentarization and the exclusion or annihilation of unmanaged space, this paper examines another form territorialization: the coding of the future itself within a proto-science of predictive models. Our paper examines how ekistics precedes the rise of forecasting itself as a 'state science', and as a foundational set of epistemic practices that underlies both chaos science and the rise of modern artificial intelligence.

Maps of Detroit in Translation and Exonyms as an Urban Territorializing Process.

Drew Winget

Drew is Stanford DLSS artificial intelligence researcher and founder of Fully Parsed, a service that helps intermediate and advanced language learners achieve full fluency. Drew's research is in Philosophy of Science, History of Science, and History of Mathematics.

Abstract

What does it mean to name a place? This paper examines 'exonyms' as performative speech acts that name and claim territories in ways that not only territorialize specific physical areas by instrumenting urban geographies using signification and subjectification. By looking specifically at the evolution of Detroit's exonyms through both the Doxiadis' ekistics and Warren and Bunge's Detroit Geographical Expedition, we highlight the role of the translation in forming the cultural identities of place and urban communities.

Rhizomatic Possibility Spaces in the Detroit Geographical Expedition.

Ralph Paone

Ralph is an independent cultural researcher focused on the emergence of alternative communities and the liberatory potential of interhuman conviviality. Ralph's research is in Philosophy of History, Political Economy, and Psychoanalysis.

Abstract

This paper describes the radical politics and insurrectionary potential of Gwendolyn Warren and Dr. Bill Bunge's Detroit Geographical Expedition (1968-1972), both as a historical construction linked to US social upheavals of the late 1960s and also as a diagram for future rhizomatic possibilities of mapmaking. The DGE was radical in creating rhizomatic possibilities in at least two ways: 1) inverting and contesting the colonial subject-object frame of modern cartography by empowering minoritized communitymembers as mapmakers of their own neighborhoods, and 2) producing subversive maps that challenged racial and class-based hierarchies, including the first map of police murders of unarmed black people in the US and outflows of rents from the minoritized urban core of Detroit to white landlords in the suburbs.

INSTITUTING 10: Political Economy II

p. 125

Chair: Farzaneh Haghghi / *Location:* Body & Mind

Perspectivism against the state, the body against the individual

H. Hessel Kuipers

Schizoanalysis as Praxis: The Clinical Roots of Anti-Oedipus

Dr. B. Adkins

Schizoanalytic perspectives on idleness in digital culture

F. Wellington Barbarosa Jr., J. Clerton de Oliveira Martins

INTELLIGENCE 12: Architecture II

p. 128

Chair: Đorđe Bulajić / *Location:* Photo Studio

Acts of Fabulation - fostering new forms of collectivity - in the Seattle Central Library

Dr. K. Hogenboom

Sympoietic Speculation: Toward Negentropic Potentials of Pedagogy of the Image

R. Pan

Legendary Darkness: Meat, Post-cybernetic Subjectivity and Zombification

T. Onabolu

ARCHIVING 7: Feminism

p. 131

Chair: Tamkin Hussain / *Location:* Theatre Hall

The Transformative Power of Diaries in Shaping Nomadic Feminist Identity

A. Panic

A Deleuze/Guattari abecedeaire for critical archival studies

A. Özgen

She/it/other/I: Ornamental Subjectivities in Farewell My Concubine

J. Hanzelkova

INTELLIGENCE 13: Subjectification III

p. 134

Chair: Aidan Tynan / *Location:* Rhythm A

Subjectification & Institutions in Deleuze's Reading of Hume

R. Durie

Swarm Intelligence as Machinic Parasitosis: Insect Kinesis from Phantasy to Phylum

S. Vaish

Subjectivation Machine: Material-Discursive Processor

T. ter Weel

INSTITUTING 11: Interlocutors II

p. 137

Chair: Michael J. Bennett / *Location:* Rhythm B

The infinite as anti-Institutionalism

R. Sarkar

Deleuze and Kierkegaard, On Irony, Humor, Subjectivity.

T. Higaki

Sensitivity and Intelligence in "Instincts and Institutions" (1953)

C. Chamois

Perspectivism against the state, the body against the individual

Halbe Hessel Kuipers

Halbe Hessel Kuipers holds a doctorate in philosophy from the University of Amsterdam; thesis under the direction of Patricia Pisters and Erin Manning, entitled 'Perspectives and Event: A Study on Modes of Existence', defended in 2022. Having worked a lifetime in the experimental laboratory for research-creation, SenseLab, under Erin Manning and Brian Massumi, Kuipers was editor of the journal *Inflexions* and spearheaded its radical pedagogy project on neurodiversity. Kuipers now teaches at the University of Amsterdam and is working on a book on perspectivism.

Abstract

In this talk I want to explore a situation Eduardo Viveiros de Castro imagines of an Amerindian facing the renowned Uncle Sam poster that is trying to interpellate them as subject of the State. Viveiros de Castro speculates that the Amerindian would face away from the figure, seeing an evil spirit trying to capture them. This little parable at once expresses a possibility where, as Nietzsche would have it, 'looking away is the only negation' in an affirmative manner, while attesting to both Nietzsche and Viveiros de Castro's doctrine of perspectivism: The Amerindian does not see the the same thing (Uncle Sam is an evil spirit) and as such resists the subjectivation of the State precisely by making a different subject possible. While unfolding the ramifications of such a possibility highlighting the divergence with theories of ideologies, I will turn the perspectival difference here onto what sets the plural ontology of perspectivism apart from the modern perspective: the primacy of the body. Following Deleuze, I will argue that perspectivism's relation to the body is one of multiplicity for it implies an incorporation of multiple senses into a "habitus of affects." The body becomes the site of resistance of that which undergirds the modern perspective, the individual.

Schizoanalysis as Praxis: The Clinical Roots of Anti-Oedipus

Dr. Brent Adkins

Roanoke College, USA

Brent Adkins is Professor of Philosophy at Roanoke College in Salem, Virginia, USA. His primary interests are 19th and 20th Century European philosophy, Modern Philosophy, and politics. He is the author of Deleuze and Guattari's *A Thousand Plateaus: A Critical Introduction and Guide*, *Death & Desire in Hegel, Heidegger, and Deleuze*, along with numerous other books and publications.

Abstract

Clinical practice and politics are inextricably intertwined. In 1953 Jean Oury founded La Borde clinic, and Guattari soon joined him. In order to get a better sense of how therapy worked at La Borde, let's examine the case of Marcel. Marcel had been a resident for eight years. He was solitary and uncommunicative. Drug therapy seemed to have no effect on Marcel. On the rare occasions that he did speak, he would simply ask for a bicycle so that he could ride to town for cigarettes and white wine. Guattari asked the residents of La Borde to take up Marcel's request, which was at first resistant. The residents argued that Marcel did not deserve the bike, because he did not attend any meetings or participate in any of the activities by which the residents made money. In response to this Guattari asked the question of desire: What political and economic forces are preventing Marcel's movement? Here Guattari zeroes in on capitalism. Is the goal to conform Marcel to a capitalist mode of production, or is it to increase his degrees of freedom? Guattari points out that after eight years neither traditional nor pharmaceutical therapy has been effective. Isn't buying Marcel a bicycle a small price to pay? Isn't it a worthy therapeutic experiment? Ultimately, the residents were swayed by Guattari's reasoning, and a few people accompanied him to town to buy his bike. The change in Marcel was almost immediate. He became more talkative. He participated in group rides with other cyclists. He helped prepare lunches and repair bikes. Guattari's interrogation of the institution opened up new therapeutic possibilities. I argue that *Anti-Oedipus* displays precisely this spirit of institutional interrogation with regard to the subject, society, politics, and economics.

Schizoanalytic perspectives on idleness in digital culture

Francisco Welligton Barbosa Jr and José Clerton de Oliveira Martins

University of Aveiro, Portugal

Francisco Welligton Barbosa Jr is a PhD student in Cultural Studies at University of Aveiro/Portugal, with PhD Internship at Lancaster University/England. Scholarship from the Foundation for Science and Technology (FCT)/Portugal. Master in Literature from University of Évora/Portugal and in Psychology from University of Minho/Portugal. Colaborator of Laboratório Otium - Multidisciplinary Study Group on Idleness and Free Time, of the Postgraduate Program in Psychology at the University of Fortaleza.

José Clerton de Oliveira Martins. Master and PhD in Psychology from University of Barcelona/Spain, and Post-Doctoral Fellowship at University of Deusto/Spain. Master in Scenic Arts from Escola Superior de Artes Célia Helena/Brazil. Full Professor at Postgraduate Program in Psychology at University of Fortaleza (Unifor), Fortaleza-CE/Brazil. Coordinator of Laboratório Otium - Multidisciplinary Study Group on Idleness and Free Time, of the Postgraduate Program in Psychology at the University of Fortaleza.

Abstract

We can affirm that the use of digital technologies in our contemporary cultures has significantly contributed to the process of capturing ways of desiring, where individuals self-explore in an increasingly demanding contexts in which they seek to reach their levels of performance excellence. At the same time, they avoid the contact with alterity and any practices related to it, such as the case of idleness. Based in such scenario, we seek to reflect on idleness in a digital culture from a schizoanalytic perspective. Thus, using a qualitative methodology, we conducted a narrative bibliographical research in recent works by researchers who have delved on themes of idleness, schizoanalysis and digital culture, bringing reflections on idleness as a possible line of flight and its challenges in a digital culture, oriented from a neoliberal capitalism. Our reflections focused on topics such as: digital culture and capturing desires; idleness-becoming; algorithms and challenges to idleness. This allows us to understand the use of digital technologies contributing to the production of capitalist ways of desiring, guided by neoliberalism, reinforcing the face presented in our Western cultures and the stifling of certain individual potencies. On the other hand, we perceive idleness as a becoming, an intensive practice, deviant practice, a line of flight, a producer of rhizomes that contributes to the liberation of these and other stifled potencies. Thus, we can infer that idleness as becoming represents a constant challenge, considering the mapping of bodies, their unconscious, practices and desired, based on algorithms and the hegemonies convened by them in cultures oriented by neoliberalism.

Acts of Fabulation - fostering new forms of collectivity - in the Seattle Central Library

Dr. Katja Hogenboom

Katja Hogenboom Studio, Netherlands

Katja Hogenboom, a project architect at bureau SLA, teacher, and researcher, holds a Ph.D. in Architecture, Theory, and History from KTH School of Architecture (2023), focusing on architecture's societal impact and disciplinary expertise. She coordinates MA lectures at the Academy of Architecture Amsterdam. She served as an STO-guest professor at KIT Architecture school, Karlsruhe in 2022/23.

Abstract

Public space, deeply intertwined with our concepts of humanity and political community, faces challenges in urban environments marked by privatization, commercialization, and surveillance. Drawing on perspectives from Solnit, Fraser, Deutsche, and Mouffe, I explore public space as site of enrichment, encountering otherness, and dynamic space for dialogue and negotiation among diverse publics. My inquiry focuses on Koolhaas & Prince-Ramus/OMA's Seattle Library, aiming to assess its potential in fostering an engaged citizenry and challenging the prevailing view of public spaces as exclusionary and apolitical.

Working with Deleuze's concepts from his cinema books, I trace aesthetic strategies and techniques aligned with affective forces to understand how they shape experiences and create openings or closures within them. Concepts like any-space-whatever, montage, and crystalline narration guide my exploration of the library's staging of non-totalizable spaces, revealing their role in forging open-ended social conceptualizations and transforming collective narratives through the power of fabulation (Deleuze, Guattari, and Haraway).

In my paper, I delve into "architecture's own zone of competence," the material-discursive ecology encompassing programmatic layout, materiality, structure, tectonics, and imaginary, which create meaning and experience, through which distinct processes of dis/individuating becomings are enacted. My objective is to demonstrate how aesthetic articulation can offer pathways for creative resistance against oppressive forces. I will examine the library's theatricality, juxtaposing Brecht's Theatre of Representation with Deleuze's Theatre of Variation, revealing nuanced staging that shapes meaning, orients viewers, and conceptualizes social relations. Supplemented by experimental writing, my study aims to combine personal experiences, on-site observations, interviews, and extensive material analysis. The Seattle Library serves as a focal point, showcasing how architecture's potential in fostering creative practices, creating a counter public space for the unheard to connect and fostering new forms of collectivity.

Sympoietic Speculation: Toward Negentropic Potentials of Pedagogy of the Image

Ran Pan

TU Delft, Netherlands

Ran Pan is a PhD candidate working in the Architecture, Philosophy and Theory group at the Faculty of Architecture and Built Environment, TU Delft. Her research interests span several transdisciplinary fields, including architecture, urbanism, pedagogies, moving image and digital media. Her ongoing PhD research aims to develop a theoretical framework to enhance the intuition of urbanity with moving image.

Abstract

Education and practice of architecture and urbanism have been progressively encountering a new design context. The advent of digital design instruments, coupled with their capacity for enhanced indexicality of images and digital virtuality, is inducing significant transformations in our approaches to sensing, experiencing, conceptualizing, and producing multiplicities of urban life in the context of the Anthropocene. However, does the vast, readily available, and ever-changing information facilitate knowledge production, or does it rather distract attention, increase mental stress, or even push people towards madness? In his series of lectures in Nanjing, French philosopher Bernard Stiegler forthrightly expounds that the real question of the Anthropocene is madness, and then he develops an account of the pedagogical responsibilities to counter the entropic tendency of planetary capitalism and the mortal danger of climate change. At the same time, Stiegler highlights the significance of negentropic knowledge in pedagogy as a “journey to knowledge” to resist the toxic effects in such a highly entropic age with a larger techno-environmental condition. Following Stiegler’s call for new forms of negentropic knowledge, this research attempts to explore how such thinking can be engaged to understand the relationship between humans and the environment, how the environment affects us and how we affect it in return. Additionally, the research intends to discuss whether the flow of digital media and information can facilitate the curation of sensibility to “others” – other people, other species, other kins in design education; and how these new sensibilities can open up possibilities towards a speculative future. To do so, this research intends to follow the trajectory through the “image of thought,” coined by Gilles Deleuze, understanding sensibility as part of the “encounter with that forces sensation.” The pedagogy of the image, accordingly, is a deliberate training of sensations through the synthesis of multiple resources.

Legendary Darkness: Meat, Post-cybernetic Subjectivity and Zombification

Tolulope Onabolu

Newcastle University, UK

Tolulope Onabolu is a lecturer in architecture, with an interest in spatial theories, scenography, and experimental and emerging technologies. In his PhD thesis titled *Architecture and the Creation of Worlds* (2010), Tolu studied the appropriation of Deleuzian emergence amongst the computational avant-garde of the early noughties. Since 2011 he has explored and developed this argument alongside other aspects of the Deleuzian project, such as *Machinic Assemblages* and *Dark Vitalism* through *Studio Teaching*. His current research is focussed on the necrophilic nature of the European presence on the West African littoral in the long nineteenth century and a rearticulation of Marx's *Alienation* through the Gothic notion of the undead.

Abstract

If the machine age of the nineteenth century was characterised by the birth of an industrialised workforce, heavy equipment, Taylorism, and colonial expansion, the post-cybernetic machine age of the twenty first century may be signified simultaneously by an expansion of human cognitive abilities through computational networks, and the rise of the robot (where the robot represents both the reduction of humanity to partial automatons, but also a machinic assemblage with synthetic capacity to simulate intelligence). As automatons, humanity cedes its intelligence to the machinic, thus exceeding the alienated subject described in Marx's '1844 Manuscripts' and the schizoid subject described by Deleuze and Guattari. Nevertheless, it offers a perspective on a 'networked' contra-shamanic becoming-animal. In this becoming-animal however, humanity qua the machinic assemblage takes on the form of a horde possessed by an external intelligence. As automatons within the horde, they have diminished agency but expand infinitely through contagion like the zombie.

This paper begins with the post-cybernetic subject in Nick Land's essays 'Meat' and 'Cybergothic' with specific interest in his invocation of Charles Marlow, the seaman sent to find the central character, Kurtz in Joseph Conrad's 'Heart of Darkness'. It develops a postcolonial take on the zombie horde, first by returning the gaze onto Conrad/Marlow and exposes the nineteenth century Europeans in the West and Central African littoral as alienated-undead (literally and metaphorically) in the Marxist sense. Following this, it then discusses the parallels between post-cybernetic subjectivity and its alienated predecessors through an analysis of Richard Matheson's 'I Am Legend'. Finally, it closes by commenting on the inevitability of the zombie/zombification as a metaphor for contemporary subjectivity in the wake of the subject sacrificing its intelligence for the cognitive expansion of the machinic.

The Transformative Power of Diaries in Shaping Nomadic Feminist Identity

Aleksandra Panić

The Faculty of Media and Communications, Serbia

Aleksandra Panić is a doctoral candidate at the Faculty of Media and Communication in Belgrade, Serbia, specializing in literary theory, feminist and gender studies, and post-colonial and memory studies. She is a Serbian American writer and an innovative, creative writing teacher who employs holistic, body-centered, and trauma-informed methods of teaching creative writing.

Aleksandra holds an MFA in Creative Writing from Goddard College, Vermont, and a BA in Italian language and literature from the University of Belgrade, Serbia. Her doctoral work explores memory culture and female authorship within post-Yugoslavian autofictional art. Her passion lies in crafting hybrid narratives that challenge and transcend disciplinary boundaries, genres, and forms—especially in the context of digital media and artificial intelligence. Her socially and politically engaged essays address themes of equality, feminism, ecology, and biopolitics. She currently lives in Belgrade with her family.

Abstract

In alignment with the conference theme of “Intelligence, Instituting, and Archiving,” this paper explores the diary as a narrative form and a literary device for feminist empowerment. The research intersects Gilles Deleuze and Félix Guattari’s concept of “desiring production” with Rosi Braidotti’s concept of nomadic feminism, positioning diaries as pivotal in capturing and institutionalizing the dynamic essence of female subjectivity.

The paper charts the diary’s evolution from Virginia Woolf’s and Susan Sontag’s private collections of thoughts revealed posthumously through Audre Lorde’s, Joan Didion’s, and Annie Ernaux’s public feminist discourse to Lana Bastašić’s contemporary narrative strategies. The research suggests that modern diaries, enriched with personal and cultural artifacts such as photographs and documents, transcend mere personal accounts and offer a collective feminist chronicle. The modern and often hybrid diary serves as a dynamic medium in capturing the evolving nature of female consciousness and a tool for navigating and negotiating identity in a predominantly patriarchal society.

The paper concludes by arguing for the diary as a site for alternative female archives that play a crucial role in documenting and instituting a complex and fluid feminist identity in the ever-changing socio-political context.

A Deleuze/Guattari abecedaire for critical archival studies

Asli Özgen

Asli Özgen is Assistant Professor Media and Culture at the University of Amsterdam, teaching at bachelor programmes as well as MA in Preservation and Presentation of the Moving Image. Her research interests include film historiography, focusing on the audiovisual memory of contested pasts, feminist and decolonial interventions to archives, as well as archival and activist practices regarding the film heritages of ethnicized, racialized, and migrant communities.

Abstract

In the recent years, critical archival studies has seen a shift to study silences, gaps, and absences in archives. Primarily the decolonial and feminist critiques of archives has called upon taking absences, silences, and gaps as productive instances to analyse the inherent epistemic violence of archives (Derrida). Using incomplete bits and pieces of information, this approach seeks to engage in a critical historiography of possibilities (what might have happened) rather than reconstructing a past (what has happened) - working with archives against the archives (Hartman).

In this context of growing interest in the destruction of cultural heritage and future-oriented imaginations of archiving in the now, this talk will shed light on the potency of three concepts by Deleuze and Guattari --namely the assemblage/agencement, minor literature, and ecosophy-- as providing critical tools to reimagine archives and archiving for social justice (Caswell).

She/it/other/I: Ornamental Subjectivities in Farewell My Concubine

Jessica Hanzelkova

Human Studio/ University of Waterloo, Canada

Jes (she/they) is an emerging performance artist and intern architect of mixed Cantonese-Vietnamese-Czech heritage. Using the body as a vessel and the face as a site, she is interested in exploring our collective posthuman and somatic futures (read: cyborg, multiple, and felt). She works from the unceded and ancestral lands of the x̣ẉṃəθḳẉəỵəm, Skẉx̣ẉú7mesh, and sə̣lilẉətaʔ Nations otherwise known as ‘Vancouver’ at the architecture firm, Human Studio. Jes was formerly an adjunct professor at the University of Waterloo School of Architecture and a guest critic at the University of Toronto. She is currently working on a project titled ‘Latent Shores’, fusing her interests in Cantonese opera, speculative futures, performance art, and traditional Chinese knotting.

Abstract

Silk, tea, click, click, she, red thread, rosewood chair, silicone, jade, sleeve. Asiatic femininity is made and unmade within the bounds of a camera’s frame. Exotic and dangerously (un) desirable, the ‘yellow woman’ sits snugly in filmic and visual consciousness as a spectre on the edge of subjecthood. This spectre is traced out and theorised on by Anne Anlin Cheng in her book, “Ornamentalism” where the ‘yellow woman’ is “encrusted by representations, abstracted, and reified... emerg[ing] as a ‘body ornament’ whose perihumanity demands that we approach ontology, fleshliness, and aliveness differently.”[1]

Using the 1993 film “Farewell My Concubine”, this paper connects the film’s characters of Dieyi and Juxian to the feminine, fluid, and aestheticised subjectivities identified in Cheng’s theory of ornamentalism. These characters, as they are portrayed in the film, are visibly and deeply entangled in the material world of the objects around them and the ornaments which they adorn themselves with. These objects acquire further importance in the film and in reality as politically-charged tools denoting the before and after of the Cultural Revolution; the film’s climax coinciding with the mass mobilisation of the Red Guards and eradication of the Four Olds — old ideas, old culture, old customs, and old habits. Oscillating between the glittering opulence of the Peking Opera and the violent tumult of the sociocultural sphere, the film in many ways fulfils the Orientalist spectacle desired from a Chinese film while also troubling the common depiction of Asiatic femininity for Western audiences. Within this visual spectacle a line of flight emerges, a form of racialized femininity: untethered, queer, ornamented, suicidal, and dazzling.

1. Anne Anlin Cheng, “Ornamentalism” (Oxford: Oxford University Press, 2019), 2-4.

Subjectification & Institutions in Deleuze's Reading of Hume

Robin Durie

University of Exeter, UK

I have written a number of articles on Deleuze's ontology, including "Creativity & Life" (Review of Metaphysics), "Immanence & Difference: Toward a relational Ontology" (Southern Journal of Philosophy), & "Splitting Time" (Philosophy Today). I co-edited & co-translated a new edition of Bergson's book on Einstein's theory of special relativity, Duration & Simultaneity (Clinamen Press), and edited a path-breaking collection of essays by philosophers and theoretical physicists on Time and the Instant (Clinamen Press). Based on this work, I have become a leading theorist and practitioner of complexity theory, co-creating the internationally renowned "Connecting Communities" programme which has co-developed conditions for the transformation of over forty disadvantaged communities in the UK. This work led to my playing key roles in the Lancet Commission on "The Value of Death"; the World Health Organisation's "Community Engagement Research Initiative" in its Western Pacific Region; and co-directing the Wellcome Centre for Cultures & Environments of Health.

Abstract

Russel Ford's Experience & Empiricism has gone a long way towards determining the French intellectual context for Deleuze's engagement with Hume. However, there has been no comparable attempt to situate the Hume with whom Deleuze engages in his intellectual and social context. In this presentation, taking my lead from Hume's reference to 'particular clubs and societies' in his essay "Of Refinement in the Arts", I will show how the plethora of clubs and societies that emerged in Edinburgh during the Scottish Enlightenment are depicted by Hume as institutions that function specifically to enable the overcoming of the partiality of sympathy, and in doing so, offer a means of responding to the problem of integration as it is articulated in Deleuze's reading of Hume.

It is well known that, for Deleuze, Hume's problem is that of how the mind acquires a nature, how it becomes a subject. If this problem of subjectification is, in effect, a problem of individuation, then the problem of the differential formation of the social constitutes the problem of integration. Hume responds to both problems by making recourse to external relations of association: it is by way of the habitual associations of impressions and ideas that a mind comes to have a subjectified nature; and it is by way of social associations that the human whole comes to be integrated. But whilst the passion of sympathy enables the formation of social relations, this passion is always partial: just as ideas associate with one another according to principles of resemblance, contiguity and causal connection, so my sympathy tends towards those who are most like me, or who are closest to me, or who are my kin. The problem of integration is, therefore, more specifically a problem of how to overcome this partiality of sympathy – of how the social can become genuinely differential.

Swarm Intelligence as Machinic Parasitosis: Insect Kinesis from Phantasy to Phylum

Shreya Vaish

Jindal Global University, India

Shreya Vaish (she/her) is a psychology undergraduate student at Jindal School of Psychology and Counseling (JSPC), O. P. Jindal Global University who doubles as a Research Assistant at the Centre for Complexity Economics, Applied Spirituality, and Public Policy (CEASP) under the aegis of Jindal School of Government and Public Policy (JSGP) at the same university. Shreya's research interests are heterodox and wide-ranging- they include Deleuzoguattarian schizoanalysis, French post-structuralism, queer theory, posthuman feminism, critical psychology, process ontology, and Hindu and Buddhist Tantrism. Working primarily in the tradition of the critical posthumanities, Shreya is engaged in multiple ongoing transdisciplinary collaborations with an assemblage of professors, scientists, and scholars in and beyond Jindal Global University.

Abstract

Braidotti's Nomadic Theory charts the becoming-insect of schizoanalysis, where insects become the posthuman agents of the involution of form into swarm. Drawing on Deleuze and Guattari, this paper defines intelligence as the agency that forms a machinic assemblage's consistency, rewriting it as the auto-unfolding of becoming-insect into becoming-swarm. This swarm intelligence conflicts with the systemic stupidity of State-Capital, whose phantasy of exclusive disjunction ensconces connective and conjunctive syntheses in the unreality of *unwelt*. Recalling the reciprocal hostility between phantasy and machinic phylum (Guattari), this paper locates the three syntheses at the heart of the conflict between phantasmatic capture and machinic swarming.

Lingering on phantasy, this paper examines the hybridisation of control and discipline, where the former freezes becomings into techno-algorithmic positivisation while the latter smooths/soothes ruptures with positivisation into State-sanctioned subjectification (Foucault). Combining positivisation and palliation, the disciplinary-control machine produces the phantasmatic effect of a closed (un)reality that empties the subject of desire. To demonstrate this disaffection, this paper turns to delusional parasitosis, an insectoid disruption of identity and health signaling a limit of capture. Mining the State-Capital's archive of psychopathologies (DSM-5), this paper traces a machinic index in parasitic delusions and hallucinations, departing from phantasy by developing patho-affectations into machinic parasitosis.

Turning to the machinic phylum of insect kinesis, this paper charts machinic parasitosis as a swarm intelligence that transduces pathic knowledge into the kinesis of subjectivation. This operation of pathic presencing installs itself before the subject-object divide (Guattari), interrupting individual and collective phantasies of the disciplinary-control machine. Tracking the fast, swarming, chitinous intensities produced by pathic presencing as they proliferate across the three syntheses, it concludes by describing swarm subjectivation as epiphenomenal to the insectoid mobilisation of the conjunctive synthesis.

Subjectivation Machine: Material-Discursive Processor

Taufan ter Weel

TU Delft, Netherlands

Taufan ter Weel is an architect, artist, and researcher with an interdisciplinary approach at the intersections of sonic and spatial practice. Since 2015, he has been working as a guest teacher at the Architecture Philosophy and Theory chair of TU Delft's Faculty of Architecture and the Built Environment, where he also received his master degree in architecture in 2009. Currently, he is a PhD candidate at the faculty's Theory, Territories & Transitions section, and is part of the Villard d'Honnecourt international doctorate and CA2RE+ programme. He has carried out various artistic projects, performs live electronic music since 2001, and finished the Institute of Sonology's one-year course program (2011-2012) at the Royal Conservatoire The Hague.

Abstract

The proposed sound installation explores convolutions of the discursive and the machinic in the production of subjectivity through real-time processing of speech. A booth is installed in the given exhibition room to allow the audience to speak into a microphone. The speech signals are recorded, stored in buffers (a temporary sound archive), and processed in real time. The recorded material is cut into phrases, words, smaller samples or grains, which are, in turn, selected, processed, and distributed to four loudspeakers. Excerpts from the conference talks are recorded (or, alternatively, pre-recorded or generated from the written abstracts) and fed into the process. Carefully chosen words (and perhaps other vocal expressions) are subjected to machinic processes – the distinction between human and non-human decision-making blurs.

At the same time, background noise from the building – which could range from structure-borne vibrations to electromagnetic waves – is picked up by various types of microphones attached to surrounding structures, resonating bodies, surfaces, and/or technical installations. Noise brings fullness in the spectrum, as it is spread out across the frequency domain, and irregularity or indeterminacy in the time domain. Voice and background noise are processed in a distinct yet entangled way. The former process is algorithmic and sample-based (or granular), whereby time is cut into pieces and redistributed over time in an ongoing but time-discrete process. In contrast, the latter process is primarily analogue (characterised by filtering and amplification as well as modulations and envelopes). All processes are interlinked and cross-modulative but to a certain degree unpredictable, generating an expanding and complexifying continuous sound composition.

Link

<http://taufanterweel.nl/work/material-discursive-processor/>

The infinite as anti-Institutionalism

Rohitashwa Sarkar

Purdue University, USA

I am Rohitashwa Sarkar, a 1st year Ph.D student at Purdue University's Philosophy Department. I did a B.A and M.A in English Literature and an M.Phil on Biopolitics in Latour and Deleuze. For my Ph.D, I am working on the role of the infinite in Deleuze's transcendental empiricism, by looking at his early-career work on Kant, Maimon, Leibniz. Here, I present a part of that on-going research. I am also interested in film and literature.

Abstract

Philosophy operates as an institution with tried and tested normative concepts. In *Difference and Repetition*, Deleuze shows how these concepts are appropriated into this institutionalism through the operations of identity, of the negative, of common-sense and representation. In this paper, I wish to focus on Deleuze's treatment of one such concept: the infinite. Deleuze shows how the infinitely large in Hegel's philosophy remains within the regime of representation, because Hegel translates all the little as well as large differences to the common figure of contradiction, which for him(Hegel) is the greatest difference. He therefore makes the negative the life-force of the dialectic, but for Deleuze this merely operates as a flattening out of all the other differences that cannot be measured under contradiction. This operation of the negative keeps the infinitely large within identity, and ensures that infinite representation cannot get out of the problems that he previously diagnosed with Aristotelian finite representation.

My claim in this paper will be that the infinitely large, nonetheless, does return in Deleuze's oeuvre, but without the figure of contradiction and identity. It returns, through Deleuze's theorization of the Kantian sublime, as an entity in which difference is properly differential and genetic, and not subsumed under the figure of common-sense. In the sublime, we see the Kantian faculties pushed to their transcendental limits, where each faculty communicates it's violence to the other. This 'discord' between the faculties, though, is not a contradiction that restores identity by sublating differences, neither is the 'accord' the discord generates in the sublime a dialectical unity. Therefore, through the figure of the sublime in Deleuze, in this paper I will show how the infinitely large is able to go beyond it's institutionalized history by transcending identity and common-sense.

Deleuze and Kierkegaard, On Irony, Humor, Subjectivity.

Tatsuya Higaki

Senshu University, Japan

Tatsuya Higaki was born near Tokyo in 1964. He graduated from the University of Tokyo and obtained his PhD(literature) from Osaka University. He is currently professor of Senshu University in Tokyo and professor emeritus of Osaka University. He is the organizer of the 2nd Deleuze in Asia Conferences (Osaka, Japan) in 2014.

He specializes in contemporary French Philosophy and Japanese Philosophy. He published 'The Philosophy of Bergson (Keiso Shobo 2000, Kodansha Gakujutsu Bunko 2022), 'Kitaro Nishida's Philosophy of Life' (Kodansha Gendai Shinsho 2005, English Version from Mimesis international 2020), 'Philosophy of Baroques' (Iwanami, 2022) etc. He is the translator of Deleuze's 'Bergsonisme' into Japanese.

Abstract

There are various connections between Deleuze and Kierkegaard. It is well known that the theory of repetition in *Difference and Repetition* refers to Kierkegaard's *Repetition*, and also in later *Cinema*, Kierkegaard's concept of choices, faith, and various stages of life are discussed many times. This northern existentialist is not distant figure in Deleuze's texts.

In this presentation, I would like to specifically deal with Kierkegaard's early concept of irony. Needless to say, irony and humor are presented as fundamental concepts for Deleuze in both *Difference and Repetition* and *The Logic of Sense*. Deleuze intertwines them with Greek philosophical arguments, just as Kierkegaard did. For Kierkegaard, Socratic subjectivity is a product of irony. In order to reposition Deleuze's philosophy in the history of philosophy, I would like to consider how Deleuze, who superficially avoids the concepts of subject and dialectic, is intertwined with Kierkegaard, who is a thinker of repetition as well as subjectivity.

Sensitivity and Intelligence in “Instincts and Institutions” (1953)

Camille Chamois

Université libre de Bruxelles

Camille Chamois is a post-doctoral researcher in philosophy at the Fonds de la Recherche Scientifique (FNRS), attached to the Université Libre de Bruxelles (ULB) and the SOPHIAPOL laboratory (Université de Nanterre). His work focuses on the history of contemporary French philosophy, in relation to the development of the human and social sciences.

Abstract

This paper is an analysis of the theories of sensitivity and intelligence developed in “Instincts and Institutions”, by Gilles Deleuze. This collection of articles, published in 1953 under the direction of Georges Canguilhem, has been little read and commented upon; however, it sheds light on the intellectual trajectory of its author by underlining the theoretical hesitations that were his. I show that Deleuze then outlined an ambitious “psycho-sociological” project that he never fully realized. To do this, I reconstitute the psychological and sociological subtext of the notion of “institution”; I thus bring to light real theoretical positions often unnoticed in his work (in particular with respect to Henri Bergson, Jakob von Uexküll, and gestaltpsychology). I then argue that the difficulties linked to the theory of perception lead Deleuze to turn away from a theory of intelligence and perception in order to devote himself to more specifically ontological problems. However, I suggest that these difficulties persist throughout Deleuze’s works, where notions such as “sign” and “semiotics” both cover and avoid specifically perceptual problems.

INTELLIGENCE 14: Knowledge

Chair: Duncan Cordry / Location: Photo Studio

p. 141

Ontological politics of imagination

E. Mäkinen

Becoming with non-formal learning: Insights from a Rhizomatic Post-Qualitative Study

J. Garbauskaitė- Jakimovska

Lifelong Learning in the Age of AI: Technology, Control and Resistance

K. Skonieczny

ARCHIVING 8: Movement

Chair: Asli Özgen / Location: Rhythm B

p. 144

The potential of failure and the paradox of the false

T. M. Krogh Madsen

Performing Molecular Nijinsky: (An)archiving Dance History

W. Klimczyk

Towards a Poetics of Biomineralization

R. A. Clemens

INTELLIGENCE 15: Art

Chair: Andy Broadey / Location: Body & Mind

p. 147

Montage after Navigation

Dr. A. Broadey

Body without Organs: Taiwanese Indigenous Artists Dondon Hounwn and Ciwas Tahos, and the Decolonized Body

Dr. C. Hsu

The Shamanic Cine-flight: Myths, Technology, and Cosmic Intelligence

X. Zheng

INSTITUTING 12: Subjectification II

Chair: Conor Spence / Location: Rhythm A

p. 150

Deimosology

O. Ahlberg, Dr. J. Hietanen

Machinic Ecology: Guattari on subjectivation between system theory and ecosophy

R. Gisinger

posing ?interior in institutional care

S. Attiwill

PANEL 7: Disindividuation in Deleuze

Chair: Alina Cherry / Location: Theatre Hall

p. 153

The Neutrality of Style : Deleuze with Blanchot and Barthes

A. Cherry

Counter-Intelligence in Subjectivation: Aesthesis and Becoming in D&G (with Bakhtin and Whitehead)

R. c. Hoogland

Inner, Intra and Inter: Deleuze, Lacan and the Complexities of Desire

J. Roof

Ontological politics of imagination

Eeva Mäkinen

University of Lapland, Finland

Eeva Mäkinen is a doctoral researcher at the University of Lapland, Finland. Her research interests are political thought and relations of global north and south, political freedom and imagination.

Abstract

This PhD research studies political thought of imagination. The objective of the research is to study political imagination as an ontological processual concept. The specific focus on imagination in this research takes its cue from a common critique of reason and epistemologies in development and postcolonial studies as foundational components of homogenization entrenched since the beginning of modernity of the Enlightenment. However, imagination has received less attention even though it was considered a creative faculty already in ancient Greek philosophy before its golden age of romanticism and Enlightenment. A study on imagination and its relation to the production of political thought aims to move beyond a deconstructive analysis of decolonization from the western episteme towards an investigation of affirmative political freedom through an ontological space of imagination. This delineates the investigation on political thought beyond its limitations to representational reason towards a study of productive political gesture of imagination in the work of Deleuze and Guattari.

Becoming with non-formal learning: Insights from a Rhizomatic Post-Qualitative Study

Justina Garbauskaitė-Jakimovska

Vilnius University, Lithuania

Justina Garbauskaitė-Jakimovska is an assistant professor at Vilnius University in Lithuania. In 2023 Justina has defended her thesis on non-formal education in Lithuania in which she conducted a post-structuralist analysis, thinking with Deleuzean and Guattarian theory.

Abstract

This presentation unfolds my nomadic journey between being a learner, practitioner, and researcher, exploring youth non-formal learning. Between 2016 and 2022, I conducted a study that involved thinking non-formal education with theory. The study encompassed educational documents, practical manuals, interviews with educators, focus groups with learners, encounters with practitioners and experts in the field. The abducted or co-created data was thought through Deleuzean and Guattarian concepts.

The findings of this journey shed light on the nature of non-formal education practices, challenging the pursuit of a universal theory. Drawing connections with the conference's central focus on the three socio-techno-environmental regimes, the study introduces Deleuzean and Guattarian concepts to interpret the rhizomatic nature of non-formal learning:

- Intelligence surfaces as practitioners continue becoming, responding to unpredictable developmental directions within the rhizomatic structure.
- Instituting is revealed in the creation of non-hierarchical learning activities and structures, emphasizing a decentralized field.
- Archiving could involve preserving the diverse beginnings, motives, and trajectories of individuals engaging in non-formal education activities.

The institutionalized fragmentation of the non-formal education field, evident in its division among ministries and international organizations, is interpreted as a manifestation of the rhizomatic structure. Conversations with educators and learners underscore the rhizomatic movement, particularly during initiation into non-formal education activities marked by secrecy. Participants' distinct beginnings, motives, and trajectories emphasize the ongoing creation of new practices and the revisiting of old ones.

In conclusion, this presentation contributes to the conference's exploration of Deleuze and Guattari's philosophy by providing insights from a rhizomatic post-qualitative study on youth non-formal learning. The rhizomatic interpretation challenges territorializing strategies, emphasizing the fluid and dynamic nature of the non-formal education field, and opens avenues for further discussions on the potential within this complex landscape.

Lifelong Learning in the Age of AI: Technology, Control and Resistance

Krzysztof Skonieczny

University of Warsaw, Poland

Funded by National Science Centre, Poland under the OPUS call in the Weave programme, „Education at the Frontiers of the Human: The Challenge of New Technologies”, grant no. 2021/43/1/HS6/00848.

Krzysztof Skonieczny is Assistant Professor at the Faculty of “Artes Liberales”, University of Warsaw, where he is a member of the Techno-Humanities Lab and teaches a number of courses in animal studies and contemporary “continental” philosophy. He is the author of *Immanence and the Animal. A Conceptual Inquiry* (Routledge 2020) and co-editor (with Szymon Wróbel) of *Atheism Revisited. Rethinking Modernity and Inventing New Modes of Life* (Palgrave Macmillan 2020), *Living and Thinking in the Post-Digital World. Theories, Experiences, Expectations* (Universitas 2021), and *Regimes of Capital in the Post-Digital Age* (Routledge 2023). His next book, *Deleuze and Slowness. Idiots, Cows and Catatonics* is hopefully forthcoming.

Abstract

The arrival of advanced tools based on large language models, such as OpenAI’s ChatGPT, has complicated the educational landscape, which had already been rapidly changing with the popularisation of online lessons, as well as various other digital communication and assessment tools. Nothing suggests that such technological upheavals will not happen many more times in our lifetimes as researchers and teachers. The existence of such a quickly changing technological landscape means we need not only to redefine the current methods of teaching, but also understand how to prepare students for the new technological challenges they will face in the course of learning outside institutional confines — what is usually referred to as “lifelong learning”.

Deleuze identified lifelong learning as one of the aspects of the “control society,” in which disciplinary institutions such as schools, which served as spaces of confinement, are replaced by a free-floating institutional model. This institutional shift has repercussions in the subjective domain, where “individuals” (produced by disciplinary societies) are replaced by “dividuals” (produced by control societies), better suited to serve the ever-shifting nature of late capitalism.

In my talk, I will address the possibilities and perils of lifelong learning in the age of AI, seen both as a ruse of capitalist reason and as a necessity for meaningful life in a world characterised and increasingly co-created by the technological. I will especially focus on strategies that can be used to promote a lifelong “resistance to the present” with regards to the algorithmic challenge.

The potential of failure and the paradox of the false

Tina Mariane Krogh Madsen

Aalto University School of Arts, Design and Architecture, Finland

Tina Mariane Krogh Madsen is an artist and researcher who works between performance art, sound, open technology, and matter, in a mode of practicing and collaborating with philosophy and nonhuman agency. Madsen is a doctoral candidate at Aalto University School of Arts, Design and Architecture, Department of Art and Media (FI), researching in environmental, ethico-aesthetic performance art and affective relations in the context of climate change. Madsen has studied art education at the College of Art, Crafts, and Design (DK), and holds a Master of Arts in Art History from Aarhus University (DK). Madsen is the founder and curator of performance protocols, a nomadic platform for instruction-based art and collaborative processes, and is a member of the Finnish Bioart Society and the Eco and Bioart Lab, Linköping University (SE). Madsen is further a certified Deep Listening facilitator from the Center for Deep Listening, Rensselaer Polytech Institute (US).

Abstract

Are ideas of failure and the false indicating subjective movements towards black hole effects? In which way can we take those uncertainties and stay slippery, on the surface? Departing in these questions, this paper wants to consider the potentials of failure, the false, and uncertainty in creative practices, as a way of facilitating other modes of subjectification and desire flowing at the surface of sense, as explored by Deleuze (1969/1990), and Deleuze and Guattari (1972/2011). Additionally, to activate those concrete machinisms which deterritorialize into abstract ones so that they no longer rely on universal systems (Guattari 1979/2011; Deleuze and Guattari 1972/2000). Guattari here unfolds how the refrain is an affirming territory, and this paper wishes to follow these a/tonal, a/signifying paths, and their rhythms into chaos (Guattari 1979/2011).

As chance-encounters of difference, they shake our understanding of time, which Deleuze describes as a non-chronological time which produces movements that are inherently abnormal and false (Deleuze 1985/1989). This idea of the false, and of the phantasm (Deleuze 1985/1989; 1969/1990), can thus be considered as a place of creative force which questions how we engage with the spatio-temporal as a paradoxical state. An example of such an artistic practice is sound improvisation via live coding, as a slippery and counter-archival approach to sonic repetition. This is an ethico-aesthetic practice which connects the layers of potential (and its failure of typing live), in modes of enunciation which renders away signifiers towards new encounters, and molecular alternative practices (Guattari 1990/1996).

Performing Molecular Nijinsky: (An)archiving Dance History

Wojciech Klimczyk

Jagiellonian University, Poland

With a background in sociology and cultural studies I am working as a dance historian with strong theoretical interest in continental philosophy, especially D&G. I have published extensively on the history of the body. My first book was called "Postmodern Eroticism" (2008), followed by "Visionaries of the Body. Panorama of Contemporary Dance Theatre" (2010) and "The Virus of Mobilisation. Dance and the Shaping of Modernity, 1455-1795) (Vol. 1-2, 2015). The last book was translated into English and is available in Open Access from Jagiellonian University Press. For 10 years I was co-running Harakiri Farmers artistic collective creating dozen performances and touring locally and abroad. Recently I have worked as dramaturg, director and performer on "Guppy 13", a quasi-musical based on the life and work of Bas Jan Ader and on a re-enactment of Vaslav Nijinsky's infamous last public recital.

Abstract

Ever since ten years ago I first read the dancer's notebooks I have been fascinated both with the myth of Vaslav Nijinsky and the reality behind it. Understanding what Nijinsky went through in his infamous final dance in public, just before he was institutionalized, is a challenge that more often than any other has kept haunting me as dance historian and dance artist. I decided to face it by reenacting the dance. It is a challenge both exciting and discomfoting because to work on the dance requires not only dealing with scarcity of archival material but also facing the ethical problem of how to respectfully address mental and physical suffering of another human being. In my paper I will describe how I dealt with this challenge by adopting a Deleuzian approach to dance history and my performance to (an)archive a very enigmatic yet vital act of deterritorialization that Nijinsky's dance in my mind was.

Link

https://youtu.be/2uUCtrvcxf4?si=y3yOSJda_tKTQhIrl

Towards a Poetics of Biomineralization

Ruth Alison Clemens

Leiden University, Netherlands

Ruth Alison Clemens is a lecturer at the Leiden University Centre for the Arts in Society. Her PhD, awarded by the University of Leeds in 2020, develops a nomadic and neomaterialist reading of multilingualism in transnational modernist literature. Ruth's work on linguistic impossibility has been published in *Comparative Critical Studies*, *More Posthuman Glossary*, and *Flann O'Brien and the Nonhuman*, and her essay on soy, masculinity, and memes cowritten with Becket Flannery is published in *Deleuze and Guattari and Fascism*. From 2019 to 2023, she was tutor of the Posthuman Summer School at Utrecht University. In the coming months, Ruth will begin a NWO-funded postdoctoral research project on modernism, politics, and technology.

Abstract

In his essay 'Literature and Life,' Deleuze presents literature as the process-based passage of life through language. Here, Deleuze proposes a mode of literary criticism interested in the points of convergence, relations, and material and conceptual movements within, of, and around a text rather than in the hermeneutics, semiotics, or representations in a text. In this paper, I read Deleuze's philosophy of literature as a process that moves towards indiscernibility alongside literatures of biomineralization: that is, writing about shells, bones, teeth, and ossification. Using the concept of the impossible as a way of considering a world made up of multiple co-existing yet contradictory relations, I map what I call the linguistic impossibility of the poetics of biominerals in literary modernism and beyond.

Montage After Navigation

Dr. Andy Broadey

University of Central Lancashire, UK

Andy Broadey is an artist whose installations develop a dynamic between photography and architecture to examine the histories of the Capitalocene and destabilise ideologies of globalisation. He has recently exhibited at Open Eye Gallery in Liverpool and The Portico Library in Manchester and The Manchester Contemporary 2023. He is Senior Lecturer in Contemporary Art, History and Theory, and co-curator of the art space Hanover Project at University of Central Lancashire.

Abstract

The concept of navigation, introduced by Harun Farocki in his lecture *Computer Animation Rules*, explains the digital/algorithmic choreography of consumer behaviour through media platforms. This paper contends navigational connectivity is a cybernetic operating structure for capital, which mediates the techno-geographic milieu of the capitalocene and is a key factor in the present destabilization of earth systems. There is, therefore, an urgent need to develop ways of disarticulating navigational processes to fragment global capitalism and re-establish a diversification of local cultures, framed by Yuk Hui's as the project of cosmotechnics. To address this need, I examine how models of montage developed by Jacques Rancière, Harun Farocki and Gilles Deleuze can function as machines of navigational disarticulation, cultural pluralization and machinic intelligence. I test this claim, through analysis of Danh Võ's 2020 exhibition *Chicxulub* at White Cube Bermondsey in London. This work extends montage into installation by laying out elements of the capitalocene to connect the themes of community and neo-colonialism and invite their re-negotiation through audience responses. This example demonstrates Hui's cosmotechnics as a call for machines of dis/assembly, or modes of intelligence appropriate to the dismantling of the capitalocene.

These investigations have been developed in tandem with the project *Maestra* commissioned by Open Eye Gallery in 2022. The project comprised collages of geographic areas of Northwest England made from fragments of images drawn from regional archives - a visual archaeology of the capitalocene, connecting sedimented interactions of social, ecological, and geological activity.

Link

<https://andybroadey.com/>

Body without Organs: Taiwanese Indigenous Artists Dondon Hounwn and Civas Tahos, and the Decolonized Body

Dr. Ching-yeh Hsu

University of Taipei, Taiwan

Hsu, Ching-yeh is an art historian and a critic of visual cultures. She first encountered the Indigenous contemporary artists of Taiwan's Taitung and Hualiang provinces in 2003 and started to write about the aesthetics, mythology, and human condition of Taiwanese Indigenous art in 2006. She regards their art not only as a function of rituals but also as the bridge between art and life. The characteristics of Indigenous art--such as its "primary", rather than "primitive" spirit in Levi-Strauss's words, and its intuitive and affective qualities—have enabled inner strength in her life and helped her rediscover what Gilles Deleuze calls the "immanence" of nature and art. Currently, Hsu is a professor in the Visual Arts Department at the University of Taipei in Taiwan. In 2023, she was the guest editor of the e-Journal UNESCO Observatory Multi-Disciplinary Research in the Arts.

Abstract

In Gilles Deleuze and Felix Guattari's *Anti-Oedipus*, they developed the concept of the Body without Organs (BwO), which was originally derived from Antonio Artaud. The BwO echos "the schizophrenic process of desire." (*Anti-Oedipus*.xvii). However, the process of schizophrenia is not like mental illness but alternative arts, such as improvisational jazz. The BwO is the opposite of Lacan's "Object petite a," which is related to the Oedipus complex. Furthermore, "The body without organs is the ultimate residuum of a deterritorialized socius" (*Anti-Oedipus*.33). Thus, the BwO could deterritorialize colonial alienation.

Both the Taiwanese Indigenous artists Hounwn and Tahos inherited the culture of facial tattoos that was forbidden by the Japanese colonial government (1895-1945). Now Hounwn is also a wizard with facial tattoos and takes care of several tribes to comfort their souls. In his performance art and theater, Hounwn was inspired by the nonbinary Hagay who are mythical figures in the forest. Hounwn recalled his early experience of being bullied by his father because of his sexual orientation. However, as an artist, he happily plays the role of Hagay in the theater production *Hagay Dreaming* (2023). Likewise, Tahos adopted the oral myth of the women's nation in her performance and video art *Perhaps, She Comes from/to ___ Alang* (2022). The women's nation was protected from hunters' sexual harassment by wild bees in the forest. Tahos believes *Becoming--wild bees* reflects the immanence of nature. Thus, Her work is a resistance to colonial alienation.

The liberation of the decolonized body demonstrated the BwO and its deterritorialization. Therefore, Hounwn and Tahos's art did not emphasize the body's sexual organs, but the aesthetics of BwO.

The Shamanic Cine-flight: Myths, Technology, and Cosmic Intelligence

Xinyi Zheng

University of Amsterdam, Netherlands

Xinyi Zheng is a film researcher and art practitioner based in Amsterdam. She holds an MA in Film Studies from the University of Amsterdam. Her research focuses on the cinematic and artistic rendering of spirits, sorcery, alchemy, rituals, and alternative cosmologies.

Abstract

The sky is often associated with supreme gods, heaven or metaphysically with the transcendence of the Ideal which reflects the harmony of the higher sphere. In contrast, a shamanic upperworld is swept up by intensive cosmic forces, to the extent that everything is radically molecularized as “an unfindable article in infinite mediation on the infinite” (Deleuze and Guattari 1987, 279). While the earth is still haunted by memories and history —however non-chronological and layered— the shamanic upperworld is liberated from ghosts, tapping into “the vaporous region of the unhistorical” (Nietzsche 1983, 84). This paper endeavors a dynamic dialogue between Deleuze and Guattari’s “sorcery” writings, Deleuze’s film philosophies, and Central Asia visual artist Saodat Ismailova’s techno-mystical work *Two Horizons* (Saodat Ismailova, 2017). Through the deployment of specific audiovisual techniques of ecstasy, the artist as sorcerer induces a shamanic flight by approximating a limit experience. In Ismailova’s shamanic cinema, the cosmic intelligence summons a new sensibility that renders the invisible visible and the inaudible audible: a cosmic sensibility that emerges at the limits of perceptible and imperceptible through a nonhuman “eye in matter” (Deleuze 1986, 81); and a cosmic refrain that uproots its territoriality and unleashes the force of deterritorialization of music.

Deimosology

Oscar Ahlberg, Dr. Joel Hietanen

Aalto University, Finland

Dr. Joel Hietanen is a Professor of socio-technical change in consumer society at the Centre for Consumer Research, University of Helsinki, Helsinki, Finland. His recent work has been focusing on sacrifice, the intensification of capitalist desire in semicapitalism and the seductive realm of consumption.

Oscar Ahlberg is a doctoral researcher at Aalto University. His interests include theorizing desire, affect and the enjoyment of repression in semicapitalism.

Abstract

Persistent social crisis seems the sign of our time, marked by the sprawling institution of neoliberal inequality, division, and precarity. Yet, while our planet verges in existential limits, a dearth of imagination that envisions social alternatives remains. Despite a century of social criticism 'raising awareness' about the ills of capitalism, we remain at a loss to explain the incredible longevity of the system and its desiring tendencies. These issues have been approached by 'dark' Deleuzian propositions heralded by Mark Fisher, Laurent Berlant, Bifo Berardi, and Andrew Culp, who all note how liberatory futures are readily subsumed beneath feelings of anxiety, depression, and a constant low-level distress. Still, a celebratory 'grind culture', hedonistic 'revenge consumption', and psychosis-reaching self-medication remain for the masses. Where are the shocks to thought of difference that might make a difference? What is the force that so persistently keeps us locked in place, tinkering with our little machines?

Following Lyotard's maxim of how one can 'enjoy swallowing the shit of capital', we propose deimosology as a research program to theorise the dualism of misery and catatonic repression and simultaneous teeming excitements in our technologically intensified late capitalist era. It invokes Deleuze's inconvenient notion of our lack of 'resistance to the present' and gauges the affective juxtaposition of capitalist misery and uncanny optimism marked by a thrilling thanatropic ride. It works to reveal the 'dark' enjoyments that have always been there as microfascist desiring. Without recognizing these attractions in consumption, we are destined to tinker with calls for liberating desire, which may be therapeutic but as such guarantee their failure, as their affinity with capital is great, as Deleuze and Guattari note in *Anti-Oedipus*. Perhaps it is too great. Deimosology is the taboo that interrogates our love of status quo.

Machinic Ecology: Guattari on subjectivation between system theory and ecosophy

Ralf Gisinger

University of Vienna, Austria

Ralf Gisinger is a DOC-scholar of the Austrian Academy of Sciences (ÖAW) since 2021 and research fellow at the Department of Philosophy at the University of Vienna, working on a research project about the philosophy of nature and philosophy of ecology in Deleuze and Guattari. 2022-2023 Research Fellow in Paris (École Nationale Supérieure d'Architecture, Manola Antonioli), Caen (IMEC) and Montreal (3Ecologies-project, Brian Massumi/Erin Manning) through a Marietta-Blau-Scholarship.

Abstract

In his book on the three ecologies (1989), Félix Guattari uses a subordinate clause to make an equation that at the same time allows the status of the ecologies to be specified, thereby reaching far beyond them. Guattari writes that environmental ecology (the third beside mental and social ecology) could also be described as “machinic ecology, because Cosmic and human praxis has only ever been a question of machines [...]” (The Three Ecologies, 66).

The machine is the concept that can be placed at the heart of Guattari's thinking and theoretical work and remains (alongside schizoanalysis) the most consistent topos over the decades of his philosophical and therapeutic work. Interestingly enough, the expression “machinic ecology” appears in Guattari's writings once before and even before his intense engagement with ecology. In the 1979 published essay collection “The machinic unconscious: essays in schizoanalysis”, Guattari identifies the machinic unconscious with an “machinic ecology of assemblages”. The machinic functions mainly as a type of relationality that can only be understood through the development of the concept of assemblages [agencement] by both Deleuze&Guattari.

While Guattari resumes the concept of the machine in his late work that has been described as his ecosophical project, there happens a shift that is especially connected to his reading of the system theory by Varela/Maturana. The expansion of the machinic through autopoiesis provides a renewed impetus that takes up but also expands a cybernetic paradigm towards a landscape of heterogeneous subjectivation that is already part of the new era of information (and control).

By following these remarks on machinic ecology, I will try to retrace such an outlook on subjectivation that combines Guattari's work on the machinic unconscious of the late 1970s with the ecosophical turn of the late 1980s.

Posing? Interior in institutional care

Suzie Attiwill

RMIT University, Australia

Dr Suzie Attiwill is Professor of Interior Design, School of Architecture and Urban Design, and Chair, Human Research Ethics Committee at RMIT University, Melbourne, Australia. She leads the Interior Design PhD stream as part of RMIT Practice Research Symposium in Melbourne, Barcelona and Saigon. Prior to becoming an academic, Suzie was artistic director of Craft Victoria and a freelance exhibition designer/"spatial curator". She is a member of various editorial/advisory boards.

Suzie has degrees in Interior Design, Art History, Indian Studies and Weaving; a PhD by project titled: 'Interior, practices of interiorization, interior designs. Research happens through a practice of designing with a curatorial inflection that arranges and re-arranges spatial, temporal and material relations to intervene in contemporary conditions and experiment in the production of interior and interiority. She is a co-author of Practising with Deleuze. Design, Dance, Art, Writing, Philosophy (EUP, 2017).

Abstract

A presentation of a design project titled 'developing spatial design know-how for and with young people living in residential care'. In Australia, residential care is one of five forms of out-of-home care (i.e. overnight care for children under 18 who are unable to live with their families due to child safety concerns and are placed into the care of the government). Residential care is group accommodation with paid staff in a residential building. The young people living in these houses describe them as prison-like. Internalised through lenses of psychology and data, a sense of a 'caved-in' interiority is pervasive. The project has engaged young people with lived experience as co-researchers.

My research is situated in interior design and addresses processes of subjectification through spatial, temporal and material relations. The interior design profession defines the identity of the interior designer as 'someone who determines the relationship between people and space in terms of physical and psychological parameters to improve the quality of life'. This definition implicates techniques of representation. Working with the philosophies of Deleuze, Foucault and Guattari – in particular, Deleuze's Foucault and the concept of the inside as a fold of the outside (forces of the outside); the problematic of interior/exterior as 'interior (borrowing from/stealing Deleuze's ?-being); and Guattari's experiments with instituting in the institution – the project experiments with the potential for interior design to interrupt the systemic form of disempowerment in residential care; and to make immediate change through inflecting and rearranging to enable agency and becoming.

A mapping of current flows, codes and interiorizations, and potential interruptions, in relation to processes of subjectification will be presented for further discussion and thinking-with in this event as the project moves to making propositions back into the sector.

Disindividuation in Deleuze along the lines of Style, Aesthetics, and Desire

Panel Abstract

This panel addresses subjectivation along axes of organization that are not analogous to yet align with the socio-techno-environmental regimes of intelligence, institution, and archives: style, aesthetics, and desire. While the former can be approached as systems of identification and stultification, the latter are by definition in misalignment with systemic modes of reification, operating in opposition to or in subversion of the ecologies of subjectivation as delineated by Guattari, and with systems of symbolization and enchainment within an increasingly technologically defined order of being as countervailed by modes of becoming proposed by Deleuze and Guattari.

The first paper engages with the topic of subjectivation through the concept of style as a rejection of individuation. Its focus is the impersonal 3rd person pronoun in French (“on”) which Deleuze, following Blanchot, calls *le neutre*. Deleuze is placed in dialogue with Blanchot and Barthes, who develop concepts of *le neutre*, seeking to unveil to what extent *le neutre* operates a shift from a type of individuation centered on subjectivity to a “collective assemblage of enunciation.”

The second paper takes the Deleuzian “sense-event” as a starting point for an exploration of the operation of aesthetics as a mode of counter-intelligence to subjectivation. The argument runs from Deleuze through Alfred North Whitehead to Michael Bakhtin to suggest that aesthetic activity is an essential process with both individual and sociopolitical implications for the becoming of dis/individuated subjects.

The third paper addresses subjectivation by teasing out the complexities of Lacanian and Deleuze-Guattarian theories of desire. While for Lacan desire is a process of infinite psychic displacement linked to subjective lack, Deleuze and Guattari extend desire’s dynamic beyond the subject into the realm of the collective and view it, rather, as a productive process that enacts its dynamics within the subject itself.

The Neutrality of Style : Deleuze with Blanchot and Barthes

Alina Cherry

Alina Cherry is Associate Professor of French at Wayne State University in Detroit, where she teaches contemporary French and Francophone literatures and cultures. She is the author of *Claude Simon: Fashioning the Past by Writing the Present* (Fairleigh Dickinson UP, 2016), as well as articles on Jean-Philippe Toussaint, Marguerite Duras, Claude Simon, Jean Echenoz, Dany Laferrière and Ryoko Sekiguchi. Her current book project discusses perceptions of disaster by focusing on the 2010 Haiti earthquake and the 2011 triple disaster – earthquake, tsunami, nuclear meltdown – in Japan.

Abstract

Discussed in many of Deleuze's own works, as well as in those he coauthored with Félix Guattari, Claire Parnet, and Carmelo Bene, the concept of style is one of remarkable breadth and complexity. Throughout Deleuze's work, style is frequently defined by way of another concept, deterritorialization, as it pertains to two foundational elements, language, and the self. In this paper, I focus on the latter aspect, style as a deterritorialization of the self, as a seeming rejection of individuation that undermines the "institution" of the author and of a particular signature. I ask whether by proposing that style is impersonal and that it constitutes a "collective assemblage of enunciation," Deleuze excludes or rather repositions the idea of individuation. In "Deleuze and the Cartographies of Style," Anne Sauvagnargue seems to suggest the latter by maintaining that Deleuze shifts the focus from a type of individuation centered on a personal subjectivity (the narrator's "I" through which the subject is expressed as a molar entity) to a mode of individuation that is not defined as a person, a subject, a thing, or a substance, but as an event. I aim to tackle this issue by focusing on Deleuze's recourse to a "third person" (the French pronoun "on") as a tool of deindividuation. While Deleuze borrows this notion ("le neutre") from Blanchot, he doesn't discuss Blanchot's understanding of it. I thus seek to develop a clearer picture of "le neutre," first, by placing Deleuze and Blanchot in dialogue, and second, by bringing in this dialogue Roland Barthes who advances his own concept of "le neutre" in a series of lectures he delivered in 1978 at the Collège de France.

Counter-Intelligence in Subjectivation: Aesthesis and Becoming in D&G (with Bakhtin and Whitehead)

Renée c. Hoogland

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 third book, *A Violent Embrace: Art and Aesthetics after Representation* came out in 2014 with the University Press of New England. hoogland is the editor of *Criticism: A Quarterly for Literature and the Arts* as well as Senior Editor in Chief of *MacMillan Interdisciplinary Handbooks: Gender*. She is currently working on a book project entitled **The Other Side of Nowhere: Contemporary Photography as Practice of Life** and editing a collection of essays called **The Analog Revisited, Again** for Vernon Press.

Abstract

The event, in a Deleuzian sense, is “unlimited becoming.” This idea is the principal target of Alain Badiou’s (in)famous critique of Deleuze. Badiou accuses Deleuze of an “aestheticisation of everything” by forging a “chimera, an inconsistent neologism: the ‘sense-event.’” While Badiou’s critique should not be offhandedly dismissed, I propose that it is precisely Deleuze’s notion of the “sense-event” that renders his ontology of crucial importance for an aesthetics of becoming, and therewith, for a theoretically informed approach to the arts as counter-intelligence in subjectivation.

What I wish to do in this paper, then, is use Badiou’s accusation as a starting point for exploring the subjectivizing potential of affect, especially in its specific, even privileged interconnection with art. In doing so, I will turn to both Deleuze’s and Alfred North Whitehead’s writings on the event, while taking additional recourse to Mikhail Bakhtin’s ideas on aesthetic activity and Félix Guattari’s ethico-aesthetics. My overall claim will be that aesthetics and aesthetic engagement are not marginal but essential processes with both singular and collective, both individual and sociopolitical implications for the becoming of dis/individuated subjects.

Inner, Intra and Inter: Deleuze, Lacan and the Complexities of Desire

Judith Roof

Judith Roof is the author of eight monographs and six edited/co-edited collections on topics ranging from narrative theory, sexuality and gender, Hollywood cinema, genetics, comedy, tone, psychoanalysis and posthumanism, and modern drama. Now retired, she was a tenured full professor at Indiana University, Michigan State University, and Rice University.

Abstract

What is the impulse—the desire—that motivates the production of increasingly complex psychoanalytic theories of desire? In the end, in the theories of both Jacques Lacan and Gilles Deleuze, desire may well represent the desire for mastery over desire, a paradoxical formation that spurs the constant augmentation of conceptions of desire's dynamic. Despite what may appear to be a significant difference between theories of desire as formulated by the Freudian Lacan and those developed by Deleuze, the formulations both manifest increasing complexity. Lacan sees desire as a process of infinite psychical displacement linked to the operations of subjective lack. While Lacan's conceptions of desire seem to require an endless series of substitutions (i.e., "desire is the desire of the Other"), the dynamic of desire seems to remain within a binary sphere (child/mother) interrupted by a third term—the father—which constitutes desire as simultaneously a longing that can never be satisfied, a yearning to return to the past mother/child state, and an unconscious desire to be desired by the Other. For Lacan, desire depends on an assumption that desire in itself is unfulfillable and that its failure to achieve its object is precisely what produces and defines desire in the first place. For Deleuze and Guattari, desire enables productive formations beyond the subjective—the creative, the social, the political, the industrial. Extending desire's energetic dynamic beyond the realm of the subject, Deleuze's expansion of desire's models, contexts, and possibilities make desire a productive process both within and beyond psychoanalysis and subjective existence. Desire is collective and no longer imaginary, but a "real" productive—even machinic force that enacts its dynamics within the subject itself.

