Deleuze & Aesthetics

Annual National Deleuze Scholarship Conference #4
Radboud University Nijmegen, The Netherlands, June 05, 2015

Contents

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Deleuze and Aesthetics is the fourth installment of the Annual National Deleuze Scholarship Conference, a conference intended to bring together scholars, students, activists, artists, and others working on the philosophy of Gilles Deleuze. Each year, the conference is hosted at a different university, and in 2015 we are happy to receive you at the Radboud University Nijmegen.

The conference program features eighteen speakers in parallel sessions on a variety of subjects, a set of poster presentations on Deleuze and games, a keynote lecture on Deleuze and Peirce by prof. Mark Hansen, and a lecture-recital by Alfia Nakipbekova. We would like to extend our gratitude to all speakers and attendees for contributing to what we are certain will be a highly interesting conference.

We also thank the Radboud University's Institute for Historical, Literary, and Cultural Studies and the Faculty of Philosophy, Theology, and Religious Studies for financially supporting the conference. Finally, we would like to thank the session chairpersons, student assistants, and the members of the scientific committee for their support and advice.

Anneke Smelik

Arjen Kleinherenbrink

Programme

09:00-09:30	Registration *Gymnasion 3*
09:30-09:50	Anneke Smelik: Welcome and opening Arjen Kleinherenbrink: Deleuze & Aesthetics *Gymnasion 3*

10:00-11:15	**I - Decentering subject matter** [room GN 1] Chair: Edwin Wenink *Jasmin Duecker* Surface, series, sense: immanence and style in Deleuze and Dickinson *Mike Ardoline* Radical experience in Deleuze and Lovecraft, or Cthuhlu and the superior empiricist *Maria Anna Zazzarino* North-American nomads: the novels of Jack Kerouac, Thomas Pynchon, and Paul Auster	**II - Images found in films** [room GN 2] Chair: Teun van Laake *Oleg Lebedev* Images against clichés: conflation and provocation in Jean-Luc Godard *Alessio Tommasoli* Hannah Arendt by Margarethe von Trotta *Carlos Candela* Time in the dialectic between still image and moving image
11:15-11:30	Coffee *Foyer Gymnasion*	
11:30-12:45	**III - Deep into the work of art** [room GN 1] Chair: Sjoerd van Tuinen *Agnieszka Anna Wolodźko* To have done with the judgment of aesthetics! Deleuze's ethology actualized in bioart *David Benjamin Johnson* Deleuze and Bridget Riley on painting: color, space, intensity *William R. Morgan* Weaponizing and weapon handling the work of art: ballistics and propulsion in Joel-Peter Witkin, Joseph Beuys, and Dieter Roth	**IV - What we draw from music** [room GN 2] Chair: Rick Dolphijn *Oliver Chandler* Symphonic battlegrounds: the Deleuze / Badiou conflict in Elgar's Second Symphony *Juan-Jose Guerra-Valiente* Drawing the forces of musical time and space: the smooth and the striated *Zeina Al Azmeh* Musical multiplicities and sonic intensities: population and intensive thinking in Deleuzian music
12:45-13:45	Lunch *Foyer Gymnasion* Poster presentations: **Deleuze and Games** *Rick Dolphijn, Joleen Blom, Zowi Vermeire, Samuel A. Bom,* *Ruben Endendijk, Arash Ghajarjazi, Tessa de Zeeuw*	

13:45-15:00	Keynote **Mark Hansen** **From Transcendental Sensibility to Firstness: Reading Deleuze with Peirce** *Gymnasion 3* Chair: Rosi Braidotti
15:00-15:15	Coffee *Foyer Gymnasion*
15:30-16:45	**V - Exceptions caught on camera** [room GN1] Chair: Anneke Smelik *Irina Schulzki* The aesthetics of a crack-up: Kira Muratova's cinema *Joseph Krakoff* Toxicity and Contagion – David Cronenberg and Gilles Deleuze	**VI - Fascinating figures of fiction** [room GN 2] Chair: Simon Gusman *Kevin Potter* Michael K.'s nomad existence: errantry in South African space *Catarina Pombo Nabais* Beckett and the exhaustion of the possible *Carla Schriever* Considering Deleuze's alterity structures in popular music fandom
16:45-17:00	Book launch: R. Braidotti & R. Dolphijn (eds), *The Deleuzian Century: Art, Activism, Society*, Amsterdam: Brill Rodopi *Foyer Gymnasion*
17:00-18:00	**Lecture and recital** *Gymnasion 3* Alfia Nakipbekova "Xenakis: *Nomos Alpha* for solo cello" **Followed by: drinks** *Foyer Gymnasion*

Abstracts

I – Decentering subject matter (10:00-11:15 GN1)

Surface, series, sense: immanence and style in Deleuze and Dickinson

Jasmin Duecker

Drawing on tentative findings of my dissertational research project, my paper aims to re-evaluate the poetry of the American poet Emily Dickinson (1830-1886) on the basis of Deleuzian philosophy. In contrast to the majority of Dickinson criticism, which traditionally classifies her work in terms of its supposed negativity, solipsism and its closeness to transcendental philosophy, my work argues that her focus on immanence rather than transcendence presents the distinctive feature of her poetry.

This argument is established via a comparison of Dickinson's and Deleuze's literary aesthetics. The investigation of the mode of production of their work, in the case of Deleuze, brings to light a fundamental transgression of the parameters of traditional philosophical discourse and a tendency towards more artistic modes of signification. Reading Deleuze's 1980 collaboration with Félix Guattari, *Mille Plateaux*, through the lens of the literary scholar, unearths a dense literary composition that finds its match only in the experimental practices of the *noveau romanciers*: The text metonymically decenters its subject matter, and transgresses text - 'internal' as well as 'external' (onto-)logical boundaries by paradoxically negotiating its own production. The same is true for Dickinson's poetry where themes are often established metonymically, not metaphorically, presenting contingent situations rather than generalizable presentations. Like *Mille Plateaux*, Dickinson's poems work to explode the classical frame of typically metaphorical lyrical signification and in its place create a multi-dimensional plane of reference.

My paper argues that for both, Deleuze and Dickinson, the idea of immanence, especially as developed in Deleuze's work on Spinoza and Nietzsche, which propagates an affective, serial type of writing, "a method of dramatization" which favors the specific over the general, can help to explain these phenomena. It is in adherence to the inherent pragmatics of this thought that immanence lies at the heart of Dickinson's as well as Deleuze's literary aesthetics.

Radical experience in Deleuze and Lovecraft, or Walter Gilman, Superior Empiricist

Mike Ardoline

Gilles Deleuze follows closely in the footsteps of Kant by tying the aesthetic as such to the mind's capacity for sensibility. For Kant, the starting point for the project of transcendental criticism is the transcendental aesthetic in the *Critique of Pure Reason*, which underlies the examination of the sublime as that which can be apprehended but not comprehended. Deleuze, in his transcendental or 'superior' empiricism, generalizes this account of the sublime into an overall discordant relationship between the faculties. In other words, any faculty can reach its superior exercise by being forced to process what is only available to it (e.g. the sublime is that which can only be sensed). The interesting moment in Deleuzian epistemology is that point at which a faculty is taken to its limit, where common sense and good sense fail and one must venture upon true thought.

In this paper, I will undertake a Deleuzian reading of the moment of the traumatic epistemological moment brought on by radical experience which is common to Lovecraft's weird fiction. This is not an exercise in literary analysis, but rather a limit case of a faculty, or capacity of the mind, taken to its superior exercise. Lovecraft's protagonists are regularly given over to an experience which can only shatter their everyday operations in the world. If they survive, they are pushed to radical, dangerous thought, that which was literally unthinkable previous to the traumatic experience. Ultimately, this will provide an ideal description of the unique operation of transcendental empiricism at its critical point, the point at which a faculty must go beyond itself and become something novel, something else.

North-American nomads: the novels of Jack Kerouac, Thomas Pynchon, and Paul Auster

Maria Anna Zazzarino

The application of Deleuze's concept of nomadism provides a theoretical ground with which to formulate the gesture of three by now classic US novels: Kerouac's *On the Road*, Pynchon's *Gravity's Rainbow* and Auster's *Moon Palace*. Through a Deleuzian lens, these novels present an ethical stance that self-consciously decentralizes the Man of Modernity as intrinsically rational, white, stable and unified. Through their proposal of connective and processual becomings, these novels chart out alternative subjectivities. *On the Road* presents an initial attempt to destabilize the white central subject by means of a constant zigzagging movement across the American territory, which results in Sal Paradise turning into a ghost or a stranger. In *Gravity's Rainbow*, most of the subjectivities that are presented seem to be wandering in a constant state of homelessness throughout the space of the Zone. Its main character is imbued in a constant becoming through which he finally achieves what Deleuze calls the aim of all becomings: an imperceptibility that enables the 'scattering' of the subject. *Moon Palace*'s M.S. engages in a contentious process of divesting himself from his privileged position, resulting in a 'wobbling' subjectivity that moves away from its historical and literary legacy. Reading these novels through Deleuze reveals a creative stance that opens up the way for new modes of thinking, interacting and being in the world.

II – Images found in films (10:00-11:15 GN2)

Images against clichés: conflation and provocation in Jean-Luc Godard

Oleg Lebedev

It is well known since Eisenstein that montage is defined as being the soul of cinema, the whole of the film, or, like Deleuze put it, the Idea. The aim of the paper is to question the specific editing techniques of Jean-Luc Godard, who became the emblem of some crucial aspects of cinematic modernity: after the break of the sensory-motor scheme, his punctuation of pure visual and sound images had nothing to do with their assemblage anymore. When Godard says that one image connected to another creates a third one, so that an image can never exist alone, it is not merely a matter of adding images to one another but of classifying types of images and of circulating in these types. Henceforth, the renewed question Godard asks is not "how to assemble differentiated parts, relative dimensions, or convergent actions?", but rather "what does an image show?". And indeed, the basic principle at the root of Deleuze's film aesthetics stems from this Godardian problem: if images have become clichés, internally as well as externally, how can an image, "just an image", be extracted from all these clichés? With what politics and what consequences?

Yet, on the basis of his last films (*Histoire(s) du cinema, Notre musique, Film socialisme, Adieu au langage*), we would like to question Godard's hesitation between, (1) the revelatory power of montage arising out of a constant hesitation, so that any image can criticize any other image within the film and, (2) the ability of montage to astonish and stupefy the viewer, giving him an order, and hence putting a final point to the circulation of images (as shown by his famous insert: "*No comment*"). But there is a price for this hesitation. While analyzing the evolution of Godard's style and its ethical implications, we also ask, using Deleuzian conceptual tools, whether the circulation within the type of images in his latest films didn't end up creating clichés even stronger than before.

Hannah Arendt by Margarethe von Trotta

Alessio Tommasoli

Hannah Arendt is the new film by the German director Margarethe Von Trotta. Even if it is about a philosopher, it doesn't seem just like another try to represent philosophy through the classic cinematic storytelling. It builds indeed a perfect dialogue between these two practices, cinema and philosophy, that never encroach each other: there isn't any doctrine that prevents cinema's freedom to create images and any philosophy claim that forces cinema to find in images an alternative way of expression. Von Trotta leaves any biopic form and stages a harmonic building where cinema fulfills philosophy and philosophy fulfills cinema. In this way she gets an outright practical exhibition of a theory, the 'banality of Evil'. We want to comprehend the reasons of this perfect building analyzing this film, its characters with their acts, all the images, their montage and editing, everything that supports the Arendt's philosophical notion. We work on the film with the philosophical categories created by Gilles Deleuze to study the history of cinema: we analyze it through the movement-image and time-image concepts, we look for their aspects and try to understand which kind of image belongs to this film. In this way we can unfold how Hannah Arendt builds a theoretical construct through a practical activity and how Margarethe Von Trotta represents her theory through images, without any word as intermediary.

Time in the dialectic between still image and moving image

Carlos Candela

Cinema and photography are forms of figurative expression based on time. Cinema's root is the register of movement and duration, and the capture of an instant and its continuity in time is the founding principle of photography. When the constituent elements of cinema and photography are placed in contact, the capacity of film image is revealed as a form that shows us time in its foundation. We want to display, through Gilles Deleuze's philosophy, how the collision between moving and still image, inside the cinematic form, suggest non-chronological dimensions of time, which assist us to go deep in the experience of its perception. There are several ways through which bring us closer to the photography and cinema experience of time: the snapshot of a

moment that is part of a development, the register of a duration throughout the performance of a movement, the inscription of memory and recollection inside the discourse, the time of reading and the time of the act of realization.

All of them, throughout its mechanical capture or through its reminding of or its perception in subjective terms, are forms of aesthetic delight. Gilles Deleuze's philosophy of cinema and his conceptual tools are useful to understand how this capacity of images is developed. The key terms of this analysis are *image-time, pure optical situations* and specially *crystal-image*. Still and moving images show us time in its foundation and place us in the inside of it denying: cinema as a form that is always developed in present; chronological time in cinema and time as a spatial deployment. We will try to make an epistemological and phenomenological approach, that come from the collision of still and moving image. For this purpose we will refer to two films, which show this dialectic: *Les plages d'Agnès,* Agnès Varda, 2008 and *Tren de sombras*, José Luis Guerín, 1997.

III – Deep into the work of art (11:30-12:45 GN1)

To have done with the judgment of aesthetics! Deleuze's ethology actualized in bioart

Agnieszka Anna Wolodżko

In this paper I will discuss how bioart's practice with death as a degree of life reshapes the urgency of Deleuze's material and relational aesthetics as ethology. Aesthetics for Deleuze functions within the dimension of the sensible, which is before signifying cognition and categorisation. Kant's psychological branch of aesthetics (with beauty and sublime as its main categories) is thus transversed by Deleuze who concentrate rather on Kant's transcendental notion of aesthetics, largely forgotten in favour of the previous one. Deleuze focuses thus on the dissensus between imagination and understanding. Generated within the disagreement between these faculties, the mode of sensible produces new, characteristic to it signs, which he calls affects. This pure sensation generated within the encounter involves risk and intimacy, infinitive porosity between bodies. As such, dissensus reveals how aesthetics as such a violent encounter is an ethology – a processual dynamic relationality that produces meanings of bodies.

Today, as never before, in view of the novel relations between bodies and technologies enabled by the life science and biotechnology this material, ethological understanding of meaning gets a new intensity and actuality through art practice. Bioart functions on the level of aesthetics which lies between biosemiotics and pansemiotics. This means that it experiments with the dissensus as a genesis of novelty and creativity through dealing with widely understood living matter. In such bioart works as *The Infinity Burial Project* by Jae Rhim Lee and works with bacteria of Sonja Bäumel, bioartists blur fixed distinctions between artistic and biological media, living and dead, human and non-human body, exercising relational, ethological understanding of the processual character of life and living bodies. On the example of selected bioart works but also my own encounter with bioart practice in the laboratorial environment, I will discuss this material ethological production of meaning, as an urgent actualization of Deleuze's thought for the new material semiotics within the humanities.

Deleuze and Bridget Riley on painting: color, space, intensity

David Benjamin Johnson

In a 1990 interview, the great British painter Bridget Riley says of her handling of space: "I think of space as another plastic agent grounded in colour organization. As you know, colours can adopt different planes, similar ones or approximately the same, according to the context in which they are placed." She goes on to assert that the space thus realized "has to be an *abstract* space."[1] Riley's comments seem to echo—and, remarkably, to bring together—two distinct concepts within Deleuze's oeuvre: his concept in *Difference and Repetition* of the "intensive *spatium*," and his concept in *Francis Bacon* of the technique of color modulation. To understand the perceptual effects of her painting, Riley seems to suggest, we must grasp these Deleuzian concepts in their intersection.

In this paper I pursue Riley's suggestion, developing an account of the relation between space conceived as *spatium* and the painterly handling of color. I do this through and alongside an analysis of the painting and thought—the thought-in-painting—of Bridget Riley. I begin with a reconstruction of Deleuze's concept of *spatium*, tracing it from its Leibnizian sources. The *spatium*, I show, is the intensive (i.e., implicated and implicating) organization of potentials in depth. This organization constitutes the condition according to which ideal relations give birth to sensible phenomena. I then argue that the basic project Deleuze discovers in Bacon's painting— the construction of a "clear and durable sensation" through the modulation of color— consists precisely in the sensuous revelation of this intensive condition of sensibility. Finally, I argue that Riley's great achievement as a painter has been to succeed in this Baconian discovery of the intensive *spatium* in and through the sensation of color, but to do so through abstraction rather than figuration.

Weaponizing and weapon handling the work of art: ballistics and propulsion in Joel-Peter Witkin, Joseph Beuys, and Dieter Roth

William R. Morgan

This article re-asks the force of Spinoza's question, "What can a body do?" with the work of art explicitly in mind: "What can a body of art do?" In "Nietzsche and Philosophy," Deleuze suggests the relationship between any two unequal forces constitutes a body, a chemical collision, a social upheaval, or a political formation, for example (NP, 41-42). The capacities of any given body are given not by its extensive coordinates in space, but by its intensive affects, its power to introduce vertigo and cause upheaval in even the most molar formations (D2, 60).

This article applies Deleuze's work on bodily affect to Fluxus Artists, Joseph Beuys and Dieter Roth, and the photography of Joel-Peter Witkin, arguing for a Deleuzian strategy of encountering these artists' work as conceptual weapons. A weapon, in Deleuze and Guattari, projects and propels affect; it has ballistics and as such is concerned with forces and movement (ATP 395, 397). If the work of art is a Deleuzian weapon, it is because the sensations and affects it emits are ones that interrupt the normal state of affairs, the everyday syntheses of the Subject. The disarticulation of the Subject is the work of art as weapon's univocal Difference; every weapon wounds. This article investigates individual artists in order to establish the differences in kind between their works. How does Witkin's weapon fire? Of what affects are Beuys and Roth capable?

This article argues for an understanding of Beuys, Roth and Witkin's art as weaponry. By asking what quality movements their individual works inspire, this article establishes the singularity of each artist's use of weapons. The article unites the artists again at its conclusion, arguing for a political understanding of woundedness as a means of making an event in one's life, as a way to abandon spectatorship for active participation and as a gesture beyond the confines of individual life, towards the impersonal life of immanence (PI, 27, 29). This article ends by asking the political implications of intersections between art-as-weapon and theory-as-weapon-handling, wondering what armaments a body of nonscience, nonphilosophy, and nonart may be capable of (WIP, 218).

IV – What we draw from music (11:30-12:45 GN2)

Symphonic battlegrounds: the Deleuze / Badiou conflict in Elgar's Second Symphony

Oliver Chandler

Music cannot be autonomous; it bears the indelible mark of the world around it. Since the Classical Era (Mozart, Haydn, Beethoven), music has lived in the shadow of the Enlightenment and Dialectics: Sonata Form, the basis of so much music, from Mozart to Schoenberg, presents Primary and Secondary themes - thesis and antithesis (Exposition), followed by their subsequent conflict (Development) and then their eventual synthesis (Recapitulation). Negative Dialectics becomes the order of the day in the music of the 20th Century, but even in today's dialectical materialist musical model (the resonances of which one can observe in Boulez and Stockhausen), we are still left with a choice between two: a numeric distinction that forces us to think 'other' to that which is around us, breeding indolence: the hopeless wait for emancipation triggered by something outside the Real. A Deleuzian reinvigoration of music's history and processes can change this. Elgar is a conservative composer; the performance of his *Land of Hope and Glory* at the BBC Proms is one of conservatism's most famous spectacles, but what if this presentation can be complicated? In Elgar's Second Symphony, a notion of the *event* sits prominent in the narrative. Certain musicologists have attempted to portray the prominence of its two internecine thematic threads as an homage to negative dialectics, but what happens if the music is not truly dialectical? Luciano Berio is a post-serial composer. He wrote a set of Sequenzas for solo instruments, which challenge notions of what a soloist can do. Rather than a dialectical method of pitch structure, he utilizes 'zones,' which perpetually blur: every moment a contraction of a whole that can never be wholly present. What if Elgar can be analysed in these post-serial, Deleuzian terms? It would have profound consequences for his reception, as well as the way in which we imagine reality through art.

Drawing the forces of musical time and space: the smooth and the striated

Juan-Jose Guerra-Valiente

French composer Pierre Boulez first introduced the concepts of the Smooth and Striated space and time in his musical oeuvre. Later on, Deleuze and Guattari further developed these musical concepts in a wide range of applications, throughout their work, particularly, in the homonymous chapter included in *A Thousand Plateaus. Capitalism and Schizophrenia*. Following these contributions, this paper seeks to explore these same concepts within the visual arts through my personal artistic practice. Accordingly, the methodology involves the creation of a series of hybrid drawings, using analogical techniques (graphite on paper), combined with computer-aided design (CAD) based on Boulez's music and Deleuzian Smooth and Striated space-time. Furthermore, combining these two drawing techniques has resulted in a series of landmarks or *graphic buoys* and itineraries that function as traces in the process of *becoming* involved in the relation between the Smooth and the Striated.

In addition, the paper points out that the communication, and possible process of transference between music and drawing, might be reached by descending to a level in which both disciplines are described as forces, visual or sonorous. Consequently, I would argue the possibility to materialise the musical Smooth and the Striated by identifying the shape of the forces involved in each category of musical space and time.

Thus, in his article 'Boulez, Proust and Time: "Occupying without Counting"' Deleuze refers to Boulez's music as an attempt to 'capture the forces of time and render it *sonorous*'. Similar in principle, through my personal artistic practice, I intend to capture the forces of time and render it *visible*.

Musical multiplicities and sonic intensities: population and intensive thinking in Deleuzian music

Zeina Al Azmeh

In "Deleuze and the Use of the Genetic Algorithm in Architecture" (2002), Manuel De Landa identifies 'population thinking' and 'intensive thinking' as cognitive styles which Gilles Deleuze borrows from science for his philosophical work. This paper elucidates the connections between specific Deleuzian concepts and these two types of thinking, while rhizomatically drawing further lines linking them with trends in contemporary art music. It is argued through this paper that Deleuze, in typically population-thinking style, radically replaces essence with morphogenetic process. And as is the case with intensive thinking, this morphogenetic process is shown to be a product of difference. The study shows how this applies to contemporary music, whether at the macro level -- how musical evolution has intensified through an increased level of morphogenetic mutations instigated by an injunction to experiment with difference, or at the micro level -- how tonal multiplicity and the focus on molecular musical units has resulted in musical phenomena as diverse as serialism and minimalism. Additionally, connections between the Body without Organs (BwO) and music are observed through the transcendental musical experience, as well as the connection between the BwO as morphogenetic process through difference, and between specific musical works. Likewise, connections between the rhizome and aleatory music, improvisation and intuitive music were made.

In conclusion, it is suggested that re-thinking music in Deuleuzoguattarian terms enables not only (a) a better understanding of the place of contemporary music in its historical cultural and philosophical context, but also (b) an understanding of key Deleuzian concepts through music, and more interestingly (c) an exploration of 'lines-of-flight' that overcome current musical impasses.

The first line of flight is suggested by how in both types of thinking explored, transcendent factors directing the development of music are replaced by morphogenetic resources which are immanent to music in its material form; that is, to the pliability of sound as it is reconstructed into the infinite range of auditory (or conceptual) experiences known to us as music. This view enables a perspective of perpetual evolution and limitless possibilities; a perspective which music today is in the utmost need of. Such a direction could be facilitated by technological advances, many of which are already being put into the service of innovation in music. Another line of flight is offered by applying Deleuze's *affirmative philosophy* to music. Modernism posits desire as lack; the lost, unrecoverable bliss of the pre-Oedipal state. But an affirmative philosophy sees music as a Body without Organs which can actively access desire/the sublime and positively produce it. Examples of this are taken from La Monte Young's minimalist music of becoming.

A third line of flight can be drawn to help evade contemporary music's isolation and esotericism. By setting out to continuously invent new concepts in order to overcome the condition of a life determined by stagnant and inadequate ideas, Deleuze instigates a practical philosophy of music which breathes *purpose* into it. Music thus escapes its position as the luxury of an isolated elite and becomes part of a larger 'machinic assemblage'.

V – Exceptions caught on camera (15:30-16:45 GN1)

The aesthetics of a crack-up: Kira Muratova's cinema

Irina Schulzki

In The Logic of Sense Deleuze posits sense as a surface effect which is always at risk to "become incarnated in the depth of the body" and thus "to topple over into nonsense", in particular if the order of the surface reveals fissures. Deleuze's certain bathophobia, which determines his topology (depth – surface – metaphysical surface) and his eventual privileging the surface, is at the same token intertwined with his fascination for abyss that a crack can reveal. This becomes obvious in his reading of Fitzgerald's The Crack Up in the 22d series of The Logic of Sense. By means of a crack an event can be actualized ("inscribed in the flesh"), but also be liberated from its incarnation by a counter-actualization. The latter is, according to Deleuze, the ultimate goal of any aesthetic project. Drawing on this Deleuzian study I approach the films of Kira Muratova, one of the most notable and idiosyncratic filmmakers in the Soviet and post-Soviet cinema. My paper focuses on one particular image and/or motif in her oeuvre: a crack. Thus in her first post-Soviet film, The Sentimental Policeman (1992), the camera lingers on a grey concrete wall and a crack running through it. In the next shot, the same crack turns into its representational counterpart – a painting in a frame. This plain image of a crack goes beyond evident analogies concerning the political and ideological collapse of the immediate past.

I would argue that it also implies more than mere aestheticizing of the trivial, if not of the marginal and the defective. Rather we are forced to think of the mechanisms of in- and exclusion typical for Muratova's cinema on a whole, her strategies of representation of what is beyond the scope of representation in art, and, therefore, of the specific production of sense. Standing out in the film narrative due to its seeming inutility and extreme minimalism, this bizarre image undermines our ideas of the beautiful and the ugly, the fictional and the real, the inside and the outside, presence and absence. It is the quintessence of Muratova's exploration of broken surfaces and injured bodies, but also of narrative gaps and figures of transition between different narrative levels. Deleuze's reflections on a crack-up (fêlure) ground my argumentation regarding Muratova's cinematic image of a crack, which thus takes a significance of a formal meta-filmic device of her film poetic.

The emergence of the new: Terry Adkin's audiovisual rhetoric in *Flumen Orationis* (2012)

Masaki Kondo => [CANCELLED] <=

Terry Adkins, whose creative endeavors ranged from music to sculpture to multimedia installations, considered himself as one of the "precious few," a group of black American artists who were "born into a segregated America between the years of 1953 and 1955" and "spared the horror and genocide that was the war in Viet Nam." These artists (have) attempted to "reflect the tenor of the times, to be instruments of change" by "exploring the multivalent, abstract complexities of Black consciousness with a vertical depth that we felt image and narrative alone were unable to properly address." In his stereoscopic video work, *Flumen Orationis* (2012) from his *Principalities* installation, Adkins engages with topological clusters of Jimi Hendrix's *Maching Gun*, Martin Luther King's *Why I Am Opposed to the War in Vietnam* speech, and found footage or archival photographs of barrage balloons, possibly dating from the First World War. What was Adkins confronting, challenging, and trying to change through his sensibility of the precious few?

In this paper, I will elicit a potential message of this work through the lens of Gilles Deleuze's interpretation of Friedrich Nietzsche's notion of eternal return. The title of this work means the river of speech in Latin to describe rhetoric eloquence and it is an expression used by Roman philosopher and eventually Italian poet Dante, in which Adkins had a particular interest. In this sense, we can consider this video's stereoscopic effect and structure that reverses backward at the half point as part of his rhetoric to bring change to the world. By taking the notion of Deleuze's interpretation of eternal return as the passage of the emergence of the new, I will explore the magnitude of the multilayered context of this work achieved by Adkins's audiovisual rhetoric.

Toxicity and contagion – David Cronenberg and Gilles Deleuze

Joseph Krakoff

In a 2014 interview, horror director David Cronenberg expressed grim pleasure in being dubbed "the king of *venereal horror*." Cronenberg's early works – *Scanners* (1981) and *Videodrome* (1983), in particular – concern the ripping apart of the Man of modernity through technological interventions operating on the molecular composition of flesh. These are more than mere "gross-out" films. Cronenberg foreshadows Beatriz Preciado's notion of "pharmacopornism," the mirror of production through which commodity images circulate with pharmaceutical regulation of bodily molecularity to ensure normativity. The young Cronenberg performs an incision into the molecularity of embodied existence. He treats the screen as a chemical agent whose very phenomenon testifies to the immanence of biopolitics to chemicality. In the famous exploding head scene in *Scanners*, the spectator is mutilated – filleted even – through Cronenberg's injection of uncanny shock and disarticulation of the human. In response to the Spinozist question Deleuze invokes, we can imagine Cronenberg saying wryly as he pushes the envelope of the horror genre into our own bodies, "Is not a screen one such body?"

Videodrome is a metacritique of film: embroiled in a bizarre, BDSM porn market, a TV executive plunges into what Deleuze and Guattari might call an "incorporeal transformation," the body changes radically due to encounter with the screen is cast in a dangerous state of becoming-venereal, becoming-toxic, even becoming-imperceptible. Critic John McCarty infamously espoused, "Mutilation is the message." Cronenberg treats the screen as a plane of composition: he is a radical empiricist, using the camera with the exactitude of a scientific blade to probe the limits of the false prison that is post-Fordist subjectivity. *Venereal* is precisely the right term: it invokes notions of toxicity, contagion, and the materiality of desire. Cronenberg's screen hails a counterpublic, the counterpublic of those out of joint, a community without identity (*bios*) that Jacques Derrida calls the people to come (*zoe*). Better: it proves that one ought not look for the Body without Organs as one already has "one or several." Perhaps this is what Rosi Braidotti means when she says ethical life is "lived as virtual suicide" or what Guattari meant to signal by "molecular revolution."

VI – Fascinating figures of fiction (15:30-16:45 GN2)

Michael K.'s nomad existence: errantry in South African space

Kevin Potter

This paper will explore J.M. Coetzee's *The Life and Times of Michael K.,* paying particular attention to the concept of 'nomadism,' as theorized by Deleuze and Guattari. The critical literature on this novel is rife with references to Michael K., the protagonist, and his unique position in this novel, as well as his enigmatic identity. Critics have suggested that the vagueness of Michael K.'s race and the incredulity that other characters maintain toward his existence suggest an inadequacy of recognition in a system of disproportionate and consolidated power, particularly under apartheid South Africa.

In Deleuze and Guattari's *A Thousand Plateuas,* and their chapter on "The War Machine," the 'nomad' exists with no aim, *telos,* or principle; rather, the nomad navigates a "smooth space," and operates in between "striated spaces" (namely, State territory or organs of power), and moves "from point to point only as a consequence and factual necessity". The trajectory of Michael K throughout the novel dramatizes a nomadic existence, with a struggle for survival throughout war-torn landscapes. Yet, what seems to be implied in this novel that Michael's identity within a system of oppression necessitates a rejection of state power, and totalizing control. Moreover, the non-unitary, "rhizomatic" semblance of his identity enacts the conjunctions of existence that de-stabilize the authority of history. Through a close reading of this novel, therefore, this paper demonstrates the nomadic concept illustrated through Coetzee's narrative and the journey of Michael K. His closeness with land, the ambiguity of his race, and his "opacity" (to use Edouard Glissant's term) by state communication designate his nomadic existence, and enacts the concept that Deleuze and Guattari theorize.

Beckett and the exhaustion of the possible

Catarina Pombo Nabais

Since Aristotle's *Poetics*, theatre is a question of possible and possibility. The dramaturgical poet describes, not what once was, or what happens more often, but an event that could have happened. The same occurs with the actor's art. Actors do theater because they merely do a combinatory of situations, because they are not concerned with the goals or the meanings of what they do; in one word, because they play nothing but the possible. Beckett sought a scenic coincidence between the essence of the actor's work and the construction of characters; between the achievement of pre-defined possibilities and characters that live with neutral situations and pure possibilities. The most unique expression featured in works such as *Waiting for Godot, Oh les Beaux Jours* or *Endgame* is the presence of characters as actors who exist in a room lacking an author or a stage director. For Deleuze, the exhaustion of Beckett's characters is the essence of the actor's art, and the most rigorous place where theater inhabits is the ontology of the possible.

Deleuze distinguishes two relations with the possible: the realization, which characterizes the tired, and the achievement, which belongs to the exhausted. The possible is realized when a set of objects or of situations is integrated within a project, or absorbed by movements or gestures, according to a principle of preference. The possible is exhausted when these objects or situations are acted out randomly either by combinatory or by repetitive series. It is upon the figure of the exhausted, which Deleuze considers to be the main character of Beckett's four pieces for television, that Deleuze analyzes the process of exhaustion, showing four phases: words, voice, space and image. The genius of *The Exhausted* is the analysis of several levels of the ontology of the possible. But, as we shall try to show, Deleuze's ultimate goal is a new understanding of the role of image in Beckett's theater

Considering Deleuze's alterity structures in popular music fandom

Carla Schriever

Deleuzes perspective on the other is rarely portrayed in the discourse around his work copra. Focusing on aesthetics, alterity becomes apparent in the relation between the artist, his work and the consumers/admirers/fans. The art form itself transforms the recipient's ideas of reality. Deleuze takes two different stances on the importance the other has for his work. In the first quote he claims that the other-structure ensures individuation within the perceptual world, and secondly that the other expresses a possible world. For Deleuze, the other is simply another self. The other represents possibilities the self could have never imagined nor perceived otherwise.

In my example the individual (fan) faces the other as an idealized figure, from whom experiences separation. Claiming that, it is only through our encounter with the others clear expressions of the ongoing, that the self is able to change his attitude of living and evaluating the world it's forced to exist in. This encounter with the other challenges the subject in taking actions, which are taken in learning. The other offers a matter of self-creation to the subject. The artist uses his depiction of reality within his art to meet the experiences of the subject. Many fans experience the music and lyrics as representations of their own emotional and psychological states. Thus the other remains as inaccessible, the mediation through the art form, leads to the creation of different fan identities, which embodies a learning process. Here learning occurs not by consciously imitating the actions of another, but by the way the others world is represented, as they express it virtually, we are forced to change our own. Questioning Deleuze's approach to the other, we need to consider the aspects of imitation, comparison and virtual elements. From this topic, spaces like commercialization of the artist and his work, fan creativity, engagement in the creation of fannish identities and matters of emancipation through art reception will be part of this presentation.

Poster presentations (during lunch)

Though it does not appear to be a major theme throughout his oeuvre, "the game" is conceptualised several times in the work of Gilles Deleuze. Most famously, in *A Thousand Plateaus*, written with Félix Guattari, there are two instances where the game is an important part of his conceptual apparatus. First there is the opposition between chess and go, by means of which two very different types of warfare/ two different types of space (*polis* (chess) against *nomos* (go)) are being reveilled. Second there is the *Ritournelle*, the core of Deleuze and Guattari's theory of music which is loosely based on Freud's *Fort-Da*: the idea that especially children learn to accept the presence and absence of the mother by simple games of repetition. There are however many more instances in which the game, and authors that have written about the game (think of Lewis Carroll and Mallarmé, Nietzsche, Pascal and Leibniz), play a crucial role in Deleuze's thinking.

Every time the game pops up, Deleuze confronts us with conceptualization of this term which is very different from how the dominant ideas of gaming (gamification, the ludic turn) are still very much based on the dualism that marks the work of scholars like Huizinga (in which the game is considered to be "opposed to reality"). Even when Deleuze comes to talk of "the Ideal game", in the tenth series of *Logic of Sense*, when he states that the game *seems* to have no reality, Deleuze shows us that it is precisely in being nonsensical that the Ideal game is real: it is what *happens* in thought and what *produces* the work of art. Through thought and art (philosophy and aesthetics) the Ideal game is real and able to disturb "reality, morality and the economy of the world", as he concludes his argument.

In this session we discuss Deleuze's ideas on the game, its relation to contemporary theories of games and examples from contemporary gaming culture, to map in what way Deleuze's *wholly other* idea of the game is able to produce and/or disturb a different reality today

~ Rick Dolphijn

1 Movement in Shin Megami Tensei IV

Joleen Blom

In the Japanese video game *Shin Megami Tensei IV*, the player is forced to move along a certain path, by choosing various options, speaking to multiple characters in-game and more, that will decide the ending of the narrative of the game, yet, the game play makes it difficult for the player to know what might influence his or her moving along a certain path. The video game promises multiple endings through these multiple paths, yet the player can only reach one ending per game play. If he or she desires a different ending, the same process of moving on a path in order to reach a different ending, which might not even be attained, must be taken. This insinuates a never-ending cycle of moving along a path, while never obtaining a "true ending", a "true goal". The emphasis of the video game seems to be on the movement on the paths, on the process of becoming a hero or an anti-hero, rather than actually being one.

Through a close reading of the video game *Shin Megami Tensei IV*, this article constructs the concept of the, at this moment, so-called Deleuzian movement as a process of moving towards a goal without actually reaching it as a new perspective on games and video games. This perspective is derived from Gilles Deleuze's concept of becoming a Body without Organs as a movement in which the emphasis is on the process of becoming a Body without Organs, without actually reaching the state of being of it. From this perspective, this article re-appropriates the meaning of movement in video games by excluding it as only a means to an end of reaching the goal of the video game, in order for to break open the field of game theory.

2 The cheater as war machine: the strife towards becoming a Body without Organs through cheating in gameplay

Zowi Vermeire

A player cheats when she is playing a game and accepting the basics of the game, but bends the (social) rules to such an extent in order to win that others will call her a cheat. When a player is considered to be cheating, depends on which game is played, who the other players are (if there are any) and what the established norms

are. As a case study this paper will explore cheating within online multiplayer shooters to not only limit the scope of this research, but also to discuss the impact of social aspects of gaming on cheating. Examples of behaviour that could be considered cheating in multiplayer online shooters are camping (staying in one tactical position from which the player eliminates enemy players) or using a sniper as a shot gun. However, tactics that are considered to be cheating could become accepted gameplay when many players accept the 'cheating' tactic as a good tactic. As such the cheater is involved in a process of deterritorializing - bending the rules - and territorializing - accepting the practices of the cheater as fitting within the rules. Gilles Deleuze's and Félix Guattari's war machine is described in A Thousand Plateaus as being involved in a similar movement, of territorializing and deterritorializing, as the cheater. Furthermore, the resistance of the cheater to established social norms and game rules (her deterritorializing practices) could be interpreted as a strife towards becoming Deleuze's and Guattari's concept of a Body without Organs (BwO): to get rid of organisation whether it is through cheats or by ignoring social rules. This essay will further explore cheating as an attempt at becoming a BwO and the cheater as a war machine by drawing extensively on these theories by Deleuze and Guattari.

3 Games of Space and Time: Digital Games Between Aion and Chronos

Samuel A. Bom

In "Tenth Series of the Ideal Game," (The Logic of Sense, 1969) Deleuze contrasts the "normal game" with a conceptual "ideal game," which does away with set rules and judgment calls, and endlessly ramifies chance. This leads to two different concepts of time: Chronos, the circular time of action and reaction, the time of bodies, and Aion, the eternal line in which the present is endlessly divided between past and future, the time of thought and chance.

The entrance of games into the digital format has granted them medium-specific affordances, such as the ability to mark distinct moments in time and revisit them: the reload. What does this mean in terms of time and chance? On one level, the temporal structure of such digital games cannot function exclusively as Chronos or Aion. Simultaneously, on an experiential level, they cannot escape them either. The option to explore not only space but time and chance as well brings about a temporal structure that is neither circle nor line, but a system of nodes: an intermediary between Aion and Chronos that I refer to as "node-time."

If, according to Deleuze, the temporal structure determines the meaning of the throw and the event —and recognizing that in digital games, each event is a throw and each throw an event— what does this mean concerning the interpretation of events and signs found in digital games? Deleuze states that in Aion —and, I will argue, in node-time as well— "the events are signs." Asking how the temporal construct of digital games affects their signs, I will argue that node-time can configure the signs within these games with a double signification: the multiple potential outcomes of events derive their meaning from each other as the player explores them.

4 Deleuze, Masoch and Sade: a game of bodies

Ruben Endendijk

In the monograph Masochism: Coldness and Cruelty Deleuze critiques the sadomasochistic unity as conceived by Kraft-Ebbing and, later, Freud. This critique, however, does not only focus on the psychoanalytical dimension of the two perversions. Deleuze makes an interesting distinction between Masoch's "culturism" and Sade's "naturalism" (Deleuze, 76), which imply Masoch's affinity with the arts and the plastic within the masochist act and Sade's anti-aesthetics within the sadistic act. Following this fundamental difference we can say that both writers construct their own compositions of bodies in a mechanistic system or in an artistic tableaux. Following from this I would like to argue that both the sadist and masochist play games within this system or tableaux. Or, in other words, they orchestrate a system of bodies with rules, procedures, rituals, contracts, etc. However, these games differ qualitatively. The sadist is a player that follows a strict geometrical and patriarchal scheme which is mechanical, mathematical, repetitive and accumulative (Deleuze, 20). The masochist, on the contrary, follows a completely different scheme which is a matriarchal scheme of the dream, the fetish, the fantasy, the aesthetic. The forthcoming paper will be an exploration of how the sadistic and masochist act could relate to various concepts of game/play formulated by Deleuze in The Logic of Sense. I will focus on how the concepts of (e.g. the ideal game, Chronos, Aion) manifest themselves in the interplay of respectively sadistic and masochistic

bodies. I furthermore intend to trace Deleuze's reading of Sade and Masoch in the light of his wider philosophical project. Through a reading of A Thousand Plateaus I hope to show that the sadist operates in molar space (e.g. the state, striated space, movement, etc.) and the masochist in molecular space (e.g. the nomad, smooth space, speed, etc.). Or, in other words, how the sadist and masochist play their games in different spatial and temporal situations.

5 The unbeatable games, the unbeatable algorithms: Deleuze's Nomadology in games

Arash Ghajarjazi

Gilles Deleuze and Félix Guattari in A Thousand Plateaus distinguish between two trends in science. One is inherent in the practice and style of nomadic "war machine", while the other is characteristic of the state's behaviour, "nomad" and "royal" science respectively. One of the differences between the two trends is their attitudes towards and treatment of problems. One unceasingly gives rise to ever newer problems, whereas the other constantly seeks to capture them, delineate them to a logical structure and ultimately solve them. One is "problematic", the other "theorematic". A problem solved is a problem territorialised, which is usually carried out by means of algorithms. Algorithms are one of the state's fortifying strategies against the problematic archery of the nomad.

This essay explores the territory of algorithms in games. Due to their application in problem solving, they are used in games in order to model an artificial intelligence (AI) to play for and as a human player. Not all games, however, can be modelled in this way. While the designed AI for chess has been improved to such an unbeatable extent, the modelled AI for games like Go and Backgammon has become ever more moronic since the advent of computer modelling. Reading Deleuze and Guattari's thoughts on nomadology and nomad science, this essay investigates the structure of these games and their conflict with algorithmisation.

6 TBA

Tessa de Zeeuw

Keynote

From Transcendental Sensibility to Firstness: Reading Deleuze with Peirce

Mark Hansen

What would have resulted if Charles Sanders Peirce and not Bergson had been Deleuze's philosophical inspiration for his conceptualization of sensibility and the image?

Lecture-recital

Xenakis: *Nomos Alpha* for solo cello

Alfia Nakipbekova

My lecture-recital will involve a presentation and performance of *Nomos Alpha* by Xenakis, one of the most radical composition of the 20th century – a "symbolic music for solo cello, possessing an extra-temporal architecture based on the theory of groups of transformations." Composed in 1965 and still considered a pinnacle of new cello virtuosity, the work is a powerful expression of Xenakis' stance on the function of music – he rejects the notion of music as a medium for expressing emotion and "any form of musical anthropomorphism - the cello as an imitation of the vox humana...".

Matossian depicts the structure of *Nomos Alpha* as "an arduous procession of 192 micro-events" that "fracture and splinter the temporal course of the music into innumerable fragments and speeds." These "events" present recurrent instrumental dilemmas and challenges to the interpreter who must find solutions, at times unconventional, for negotiating the "unplayable" passages, fragmented rhythmical motifs and "noises".

My presentation will examine the changing nature of the role and interpretative choices of the performer negotiating the score, which aims to "objectivize" the sound of cello, in the light of Deleuzian concepts of "becoming", "the territory", "the ritornello", "freedom" and Bergsonian "durée réelle". I will focus on the following questions: To what extent can a performer express his/her individual artistic approach and subjective reading of the score that demands almost non-human precision in utilizing all instrumental and extended technique resources? How and to what extent does a live performance of *Nomos Alpha*, in real time, activate "the senses and intelligence of the listener"?

Locations

To get to the conference venue, take **bus 10** in front of **Nijmegen Central Station**, and exit at 'Erasmusgebouw' (Erasmus Building).

The conference takes place at the ground floor of the Gymnasion building of the Radboud University Nijmegen, located at Heyendaalseweg 141, indicated with the right, red arrow on the map.

Plenary sessions take place in *Gymnasion 3,* and its adjacent foyer will be used for coffee and lunch breaks.

Panel sessions take place in *Gymnasion 1* (GN1) and *Gymnasion 2* (GN2), both located in the same hallway as the plenary room.

To get to the conference area, take the main hallway to the left, directly after entering the Gymnasion building.

There is an ATM machine in front of the Erasmus building, indicated with the left, blue arrow on the map.
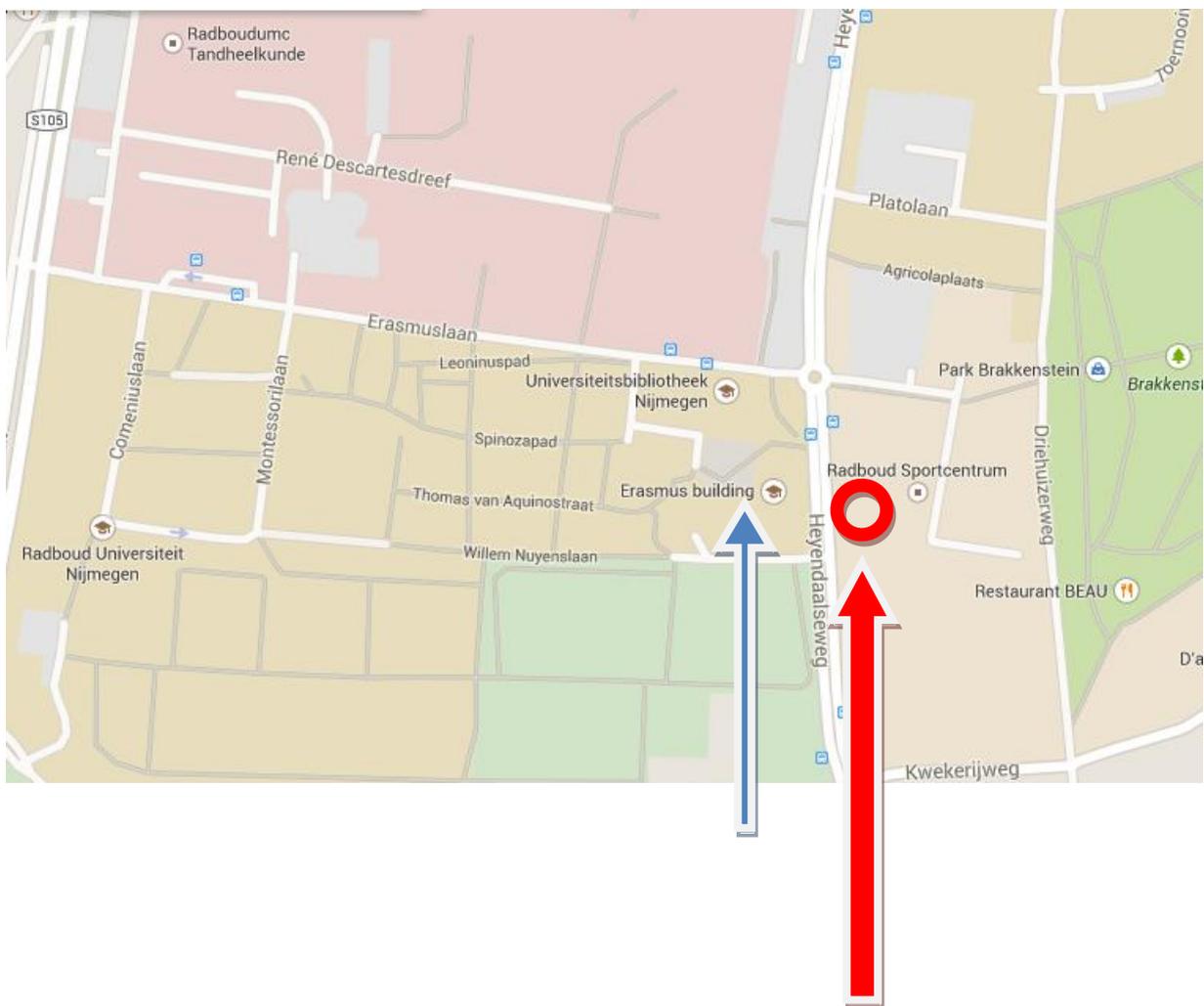
Restaurant tips

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Easy Wok & Go: pick your own fresh ingredients | Augustijnenstraat 29
Eten & Drinken: cozy and colorful – vegetarian options | Groesbeeksedwarsweg 305
Funkenstein: pub food | Lange Hezelstraat 80
Notting Hill: modern classics – good vegetarian options - art | Kelfkensbos 28
De Plak: sustainable food – good vegetarian options | Bloemerstraat 90
Popolare: fast fresh Italian | Plein 1944 128
Vuurens: delicious & retro fries | Smetiusstraat 16

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Appels & Peren: classic dishes - casual atmosphere | Kelfkenbos 29
BRUUT: French orientated with Asian influences | Daalseweg 15-17
De Firma: local & trendy food – good vegetarian options | Lage Markt 47
In Credible: hip pub classics | Hertogstraat 1
Lux: dinner in the cinema café – good vegetarian options | Mariënburg 38
Manna: international food in a stylish ambiance | Oranjesingel 2c
Vlaams Arsenaal: Flemish cuisine | Arsenaalpoort 1-4
Wally's: quality, local and sustainable burgers | Hertogstraat 47

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Beau: dining on 17th century estate 'Brakkesteyn' - French cuisine | Driehuizerweg 285
De Nieuwe Winkel: four course dining – vegetarian menu possible | Hertogstraat 71
Pasta e Fagioli: elaborate Italian dining | van Welderenstraat 105
Het Savarijn: classy dining – vegetarian options | Van Brugghenstraat 14
De Schat: Belgian and Dutch food with a twist | Lage Markt 79
Vesters: offers a single menu up to seven courses | Groesbeeksedwarsweg 307a

Hotels, B&B's, hostels

AnnA Bed & Breakfast Deluxe: http://sintanna.nl/

Deliciousstay: http://www.deliciousstay.nl/

Hostellerie Rozenhof: http://www.rozenhof.nl/

Hotel Courage: http://www.hotelcourage.nl/

Huize Nijmegen: http://www.huizenijmegen.nl/

Juul's Bed & Breakfast: http://www.juulsbenb.nl/

De Kleine Prins Bed & Breakfast: http://www.bbdekleineprins.nl/

Logeerhuis De Munte: http://www.demunte.edicypages.com/nl

De Prince Bed & Breakfast: http://deprince.nl/pages/nl/home.php

WestZijde Bed & Breakfast: http://www.westzijde.com/

See the conference website for more hotel tips.