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BOOK OF ABSTRACTS

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# KEYNOTE LECTURE ABSTRACTS

**Name:** Ian Buchanan

**Lecture title:** What is Affect?

It is generally thought that Deleuze and Guattari's use of the term affect derives solely from Deleuze's account of Spinoza, but this is simply a mistake that hides in plain sight. Not only that, insofar as we persist in thinking that Deleuze and Guattari's use of the term affect derives solely from Deleuze's account of Spinoza we fail to see both the originality of their conception of affect and its structural importance to their development of schizoanalysis as a critical methodology. To which I would add, it is only in the light of the latter – the development of schizoanalysis as a critical methodology – that one can actually grasp what they mean by affect. Spinoza is important to their project, to be sure, but so are a range of other philosophical and nonphilosophical authors, so we need to be careful not to make it seem schizoanalysis is in some way derived from Spinoza when at most it merely incorporates elements of his work. As I have argued elsewhere, there are no standalone concepts in Deleuze and Guattari's work, and affect is no exception to this rule. Indeed, I would say one of the reasons it has been so poorly understood (by myself, as much as anyone else) is precisely because it has been treated as a concept that Deleuze and Guattari merely apply, as though it came to them from Spinoza as a ready-made, rather than as a concept they actually invented, or reinvented, for themselves.

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**Name:** Claire Colebrook

**Lecture title:** Ready-made and the Readymade: The Politics of Monuments

2020, especially in the USA, saw the widespread demand for the destruction of statues that commemorated colonialism, slavery, racism and imperialism. The debates surrounding the removal of statues deployed seemingly opposed versions of history and memory: do we keep the images of the past for the sake of knowing who we have been, or de we remake the present terrain for the sake of a just future? Deleuze and Guattari not only offer a more cogent account of

history and monuments, their conception of the art object provides an ethics of collective destruction.

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**Name:** Igor Krtolica

**Lecture title:** The Rhizome, between philosophy, science, history and anthropology

In 1976, Deleuze and Guattari published a small book entitled *Rhizome*. This book is a point of passage between the two volumes of *Capitalism and Schizophrenia*: on the one hand, it records the two-person writing of *Anti-Oedipus*, published in 1972, and on the other hand, it announces the program of *A Thousand Plateaus*, to which it will serve as an introduction in 1980. A decisive moment in their collaboration, Deleuze and Guattari theorized for the first time the new image of thought they were mobilizing— a nomadic image of thought (nomadology)—and the new practice of philosophy they were implementing—a philosophy of multiplicities. However, why has it fallen to the rhizome to embody this renewal? Why did Deleuze and Guattari choose to express this philosophical renewal through a plant system that had previously been deprived of any conceptual dignity? What relationship can there be between the rhizome—the yam, the cassava, the sweet potato, etc.—and nomadology?

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**Name:** Patricia MacCormack

**Lecture title:** From (immoral) Anthropos to ethical Geo-stratum

The creative aesthetic machine which forms the impetus to nourish and care for this Earth at this time is similarly beyond prediction. Each human organism cannot exhaust the answers to 'what can I/we do?' Rather than see the ambition to becoming-geological as a diminishment of the human, the ecosophical aesthetic task of becoming-machinic with the Earth attentive to each of our individual and collective capacities is an example of our becoming-ubermensch,

the Nietzschean organism beyond the designation and subjectification of being Anthropos. We no longer seek to fulfil the template of Anthropos who seeks to emulate god because he still obeys the judgement of god, even while telling himself he is more than he thinks he is. That enslavement to love for power is reserved for increments of the known and knowable, and is currently limited to increments of war, money: abstract concepts where others die in service of the ascendence of Anthropos to his own ideal. Aesthetic becomings involve thought, not yet known or even thinkable within anthropocentrism, and certainly not limited by human exceptionalism. They involve the strange connectivities that defy species, forming machines of filiation between unlike families, of practice, of thought, of materiality, of bodies. They involve a cosmic view of the possible and the impossible transformed into what can happen as potential, unpredictable but hopeful ethical relations to produce new relations which allow the Earth and its nonhuman occupants to form their own expressions of the world without subjugation, colonisation, enslavement and murder. And finally, from a cosmic view, the human's adventure in becoming-geological will be part of the veins and threads of shining and dull connective strata that will allow us to leave the Earth behind, not in a phallic spaceship, but within the soil and the stomachs of the other plateaux we have hitherto so violently exploited.

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**Name:** Janae Sholtz

**Lecture title:** Deleuze, The Future of Thinking; The Thinking of Immanence

Theorizing the implications of quantum physics has become something of the new hot ticket in many enclaves of philosophy. Innovations in physics from the turn of the century give us a cosmological picture that upsets substantialist views and requires the rethinking of traditional concepts of form, time, nature, and maybe even philosophy itself. New materialists have taken up quantum theory to provide ballast to claims about the vibrancy or agency of matter primarily through the work of philosophy and quantum physicist, Karen Barad. Some assume that this is the same project as Deleuze – this is certainly how Manuel Delanda understands Deleuze's project, firmly claiming Deleuze as a neo-materialist, who reconceptualizes 'matter' as active and self-organizing. And it does seem that Deleuze's distinction between molar and molecular, and royal and minor/nomad science could be applied to the distinction between classical physics and quantum physics. But if this is so, the question might be raised then, what does philosophy do that is different than science?
Even within physics, there is a horizon at which reference ends and imagination begins. Philosophy that looks towards the future (as this conference seeks to do

by virtue of its theme of resistance) has a place at this juncture – rather than being a matter of philosophical concepts needing to refer better to a more refined concept of materiality or catch up with the view of the material world so verily transformed by quantum physics, it is a matter of what thinking means in face of such a world and how we can think that which is so very far beyond our rational and perceptual capacities. This is the imaginative project for which Deleuze's philosophy is so well equipped. This presentation explores what is unique to Deleuze's concept of immanence (as a matter of both the corporeal and incorporeal) and project of transforming thought (as a form of resistance and rejection of control) and how these become important touchstones for future thinking about our cosmological existence.

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**Name:** Chris L. Smith

**Lecture title:** The Nonhuman Sex of Architecture

In the final chapter of *Anti-Oedipus* (1972), Gilles Deleuze and Félix Guattari describe a voyage to 'the world of transverse communications, where the finally conquered nonhuman sex mingles with the flowers'. This voyage is not necessarily extensive, and the philosopher and psychoanalyst suggest such it may be undertaken 'in a room'. This image of an intensity tightly configured, indeed architecturally configured, that nevertheless is intimately bound to the forces and fluxes of the otherwise and elsewhere is alluring. It is an image that unsettles the idea that architecture—its rooms, buildings, and cities—might be merely backdrops to human endeavours. It also resists the more hegemonic and anthropocentric affirmations concerning architecture's complicity with the city-state. Guattari extends this image in subsequent work, and in this talk I wish to trace a rather poised line of thought that runs from Anti-Oedipus through Guattari's *The Machinic Unconscious* (1979), and then into his more direct engagements with the techno-fetishism and machinic eros of Japan. Here, the nonhuman sex of architecture thoroughly blossoms.

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**Name:** Nicholas Thoburn

**Lecture title:** Deleuze's *Grandeur de Marx*: A Midnight Book of Communism

Deleuze's announced but unwritten last book, *Grandeur de Marx*, has become something of a myth. In part, the attendant mystery is misguided. Deleuze's published work, especially his collaboration with Guattari, is steeped in Marx and Marxist problems. Whereas in 1993, when Deleuze claimed to be writing this book, he was weakened by his respiratory illness and reported 'no longer [having] the desire to write', projecting a future instead spent painting. Clearly, these were not opportune conditions for a new and significant study of Marx; it is in Deleuze's published texts that we should seek his Marxism. And yet, whether kidding himself or fully cognisant he wouldn't write this book, Deleuze announced it. He had something new to say, at the end of his life, on the matter of Marx's grandeur, which his announcement seeded in our imaginations. He set off *Grandeur de Marx* as a myth, a *fabulation*. Fabulations live in conditions of crisis, they take us up in themselves with an impersonal force of volition, all-the-more-so when their centre is missing. And it is in this spirit of fabulation that this talk is taken up in Deleuze's unwritten last book. My aim is not to survey the Marx that inheres in Deleuze's published texts, but rather to approach *Grandeur de Marx* through Deleuze's preoccupations in the period of the book's announcement. The talk will concentrate on two interrelated themes: the book form of *Grandeur de Marx*, in the manner of the 'midnight book' evoked in *What Is Philosophy?*; and the grandeur of its *communism*, which zigzags through the late Marx, the late Deleuze, and us.

# PAPER ABSTRACTS

**Name:** Adam Bregnsbo Fastholm

**Paper title:** Modulating Movement, Segmenting Speed: Encampment and the Politics of Mobility

The camp is often imagined as an isolated and isolating space enclosure that captures and contains displaced populations through temporal suspension and spatial strandedness. Often drawing on the seminal work of Giorgio Agamben, such accounts frame encampment in terms of immobilization, exceptionality, and the separation of inside and outside.

This static and sovereign-centric understanding of the camp has, however, received criticism for obscuring its materiality, relationality, networks, and differential exposure of bodies to control and exceptionality. Michael Hardt and Brad Evans have even suggested that the Agambenian nomos of the camp is giving way to the nomos of circulation as the defining logic of contemporary security and governmentality.

I do not wish to write off the concept of the camp as merely a vestigial configuration of power. Rather, I argue that we should reappraise Hardt and Evans' proposition and instead explore the *imbrication* of encampment and circulation; how the camp functions as a key spatial assemblage *in* and *through* which the modulation of movement is actualized, calibrating its speed, rhythm, and direction.

Drawing on Deleuzo-Guattarian insights, Fred Moten and Stefano Harney's work on logistics and logistically as well as recent developments within camp and border studies, I argue that the camp – somewhat paradoxically given its capacity to restrict and contain – is also an open modality, one that actively generates connections and circulations. Focusing on these relational and infrastructural dimensions of encampment does not mean overlooking the importance of containment, obstruction, and exhaustion. Rather, a Deleuzo-Guattarian perspective entails situating the seemingly enclosed space of the camp in a broader politics of mobility that strives to decompose, recompose, and transform movement; to convert molecular flows of bodies into stable molar concentrations. By interposing the camp in this context, I supply a prism for reappraising the control, turbulence and resistance pertaining to it.

**Bio:** Adam Bregnsbo Fastholm (he/him) is a doctoral researcher in political theory at the Humboldt University of Berlin and the Free University of Berlin. He is a member of the Cluster of Excellence "SCRIPTS – Contestations of the Liberal Script" and holds an M.A. in Political Science from the University of Copenhagen.

**Names:** Ahreum Lim & Aliki Nicolaides

**Paper title:** Creative becoming(s) of adult education

The bifurcated view of learning in adult education—learning either becoming a strata serving the labor market or being desired for personal soul-searching—are challenged in adult education scholarship and marked with the Deleuzian concept of rhizome (Kapplinger, 2015; Usher, 2010) that conjoins different characterizations of learning. The rhizomatic articulation of adult education scholarship, however, is a daunting task given the conflicting cultural visions of adult education–be it the social visions or economic assimilation (Fenwick, 2009). We problematize the underexplored and taken for granted assumptions of adult education scholarship's conceptualization of learning as either skills acquisition or whole-person development which inadvertently saturates the field with a binary system of thought enforcing the desire cycle for becoming competent, productive and capable. In our problematization we map any molecular lines of flight that "thwart and break through the great worldwide organization" (Deleuze & Guattari, 1980/1987, p. 216) in adult education scholarship. We argue and think with Deleuze and Guattari, that creative becoming(s) are possible through molecular movements that escape the easily perceptible machine of education culture produced by the desire to become competent, efficient and productive with noetic engagements in adult learning scholarship to create a difference in the sediments. This attempt is particularly significant considering the dominance of technocratic culture in the workplace and its incorporeal transformation in the social field, with the expansion of artificial intelligence. We ask, in what ways does adult education scholarship dominated by pragmatic and humanistic orientations contribute to making different worlds and generating creative becoming(s) in the dominant education culture? What may become non-conformist ways to practice education in response to the rising prevalence of technocratic culture that is endemic in the future of work?  What is adult education as spaces of becoming- resistant? (291 words)

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Usher, R. (2010). Riding the lines of flight. *European journal for Research on the Education and Learning of Adults*, 1(1-2), 67-78. DOI: 10.25656/01:4155

**Bios:** Ahreum Lim, Ph.D., works as a postdoc researcher/community engagement specialist at the MODE2L (Manufacturing Optimization, Design, and Engineering Education Lab) Group in the School of Environmental, Civil, Agricultural, and Mechanical Engineering at University of Georgia. She recently received a Ph.D. in Learning, Leadership, and Organization Development at University of Georgia. Her dissertation was a pedagogy experiment that phenomenologically explored how different ways of knowing facilitated young adult learners' inquiry into the experience of human-Artificial Intelligence interaction. In her dissertation, she also attempted to think with Deleuze and Guattari on her experience of conducting a transdisciplinary inquiry with researchers from different disciplines using autoethnography. She holds a M.Ed. in Vocational Education and Workforce Development and B.A. in English Education from Seoul National University in South Korea.

Aliki Nicolaides Ed.D, is Associate Professor of Adult Learning and Leadership at the University of Georgia in the program of Learning, Leadership & Organization Development. She seeks to optimize vital developmental conditions for self and society to learn and evolve. Her research and scholarship over the past decade reflect her commitment to evolving philosophies and theory of adult learning by engaging in deep inquiry on the effects of uncertainty and ambiguity on processes of learning across personal and societal divides. Dr. Nicolaides is a founding steward and current Director of the International Transformative Learning Association. More recently, she is co-chairing the Generative Learning and Complexity Lab at the Learning, Leadership, &amp; Organization Development program at the University of Georgia.

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**Name:** Aidan Tynan

**Paper title:** The Passion of Abolition: Fascism's Affective Politics and Deleuze's Destructivism

It is well known that Deleuze and Guattari's conceptualisation of fascism emerges out of the problem of affect, in particular what Spinoza called the 'sad passions'—fear, anger, envy, etc. Without doubt, the sad passions drive the fascisms of contemporary politics. But Spinoza's alignment of sadness with

political tyranny and his ethical prescription that sad passions be transmuted by reason into joyful affects is complicated in a number of crucial ways across Deleuze and Guattari's solo and collaborative works. In particular, passion (or pathos) appears to be fundamental to subjectivity and even to thought itself. The genesis (or 'genitality') of thought requires the subject 'thinking its own passion, and even its own death' (*Difference and Repetition*, p. 266). This in turn can be related to what I will call Deleuze's 'destructivism' and what he and Guattari call 'the passion of abolition'. Contrary to what is generally argued, destruction is not simply the great danger that the creative line of flight must confront and avoid but is *fundamental* to Deleuze's conception of philosophical critique itself. This is made clear in complex arguments from *Nietzsche and Philosophy, Masochism: Coldness and Cruelty*, and *Difference and Repetition*. In *A Thousand Plateaus*, fascism is identified with the line of flight turning against itself and becoming a destructive passion, but this is distinguished from the emancipatory destructions of the nomadic war machine, 'which invents the abolitionist dream and reality' (*A Thousand Plateaus*, p. 385). This paper challenges the image of Deleuze as a philosopher of creation and of Deleuze and Guattari's political theory as a pure constructivism.

**Bio:** 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 is currently working on a book on destruction and destructivism in Deleuze's philosophy.

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**Name:** Aidan W. Syiem

**Paper title:** Of the Natal Refrain: Sonic Agency on the Margins of the Postcolony

Ideas of agency and resistance are closely conjoined under the rule of the principles of association no less than under the influence of the principles of the passions. On both fronts, with relations of interest as with impressions of affectivity, the one often introduces the other. Brandon LaBelle's notion of sonic agency, for instance, encompasses both senses of the two and renders conceivable the possibility of an 'unlikely publics' that could potentially transcend the limits of a traditionally ocularcentric conception of the public sphere. It could be further extended, however, to a more careful consideration of the now very seeming likelihood that even agentive actions may, under maladaptive and reactionary circumstances, undergo a complete volte-face and turn in against

the concept of agency itself. Revisiting the oft-echoed Spinozist question that still troubles political philosophy even today may perhaps more adequately elaborate the problem at hand: how and why is it so that people cannot help but lend their ears to the clamor of their own deafening, as though it were the very voice of emancipation? This paper repeats the motivation of this inquiry as it addresses two figures of musical obsession - global earworms and natal refrains - as the twin malodies of the modern condition, constitutive of the two poles of the sonorous thread of late capitalism as defined by Deleuze and Guattari. Thus taking the (global) hit song and the (subnational) anthem respectively, not so much in opposition to one another than as mutually implicated terms coextensive to one and the same movement, I shall try to underscore the relations of transcoding or transduction that occur between the two within the context of the global South.

**Bio:** Aidan W. Syiem is a research scholar from the Centre for English Studies at Jawaharlal Nehru University, New Delhi, having completed an M.A. and an M.Phil. from the same. Alongside a more protracted commitment to Deleuzian scholarship, Aidan's interests are in theory at the intersection of literature, sound, and philosophy, and from the perspective of affect, comparative media, comparative modernisms/modernities, avant-gardes, popular culture, critical and de/postcolonial theory. While his M.Phil. dissertation was a critique of ocularcentrism in the cartographic production of Shillong, he is now working towards a project that involves a study of sonic nationalism(s) in contested geographies.

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**Name:** Alba Knijff

**Paper title:** The Passion of Difference: Feminist Mappings of Deleuze's Ontology of the *Caesura*

The new millennium has witnessed an increasing engagement within feminist Deleuzian scholarship tackling the allegedly recessive legacy of Deleuze's postulation of a "pure, neutral" *difference*. It has become almost a hegemonic standpoint to accuse Deleuzian philosophy of difference of re-instating a "unique horizon of transcendence" indifferent to specific cultural and social contents, and thus of being inadequate for the analysis of actual political issues concerning the feminist agenda. A reductive reception of Deleuze's work puts forth a supposed binary in which identity and difference are understood in a close dialectic, mutually excluding each other in subjectivation processes. So much so that a great deal of the literature belonging to the 'cultural affective turn' could have overlooked the ontological and epistemological consequences of Deleuze's

incorporation of paradox, heterogeneity, and uncertainty at the core of philosophical thought (Grosz 2010; Sholtz 2020). In dialogue with Françoise Collin's notion of "inhuman freedom" (2006: 176) and Luce Irigaray's "sensible transcendence" (1984: 32) this paper will try to articulate a *passionate* understanding of difference which enables generative encounters from our exposure to the abyssal ground of the unknown. I will argue that an unmasterable conception of difference (Deleuze, 1998 [1993]: 117) and a consideration of the "ontogenetic power [*puissance*]" (Sholtz 2020) of its paradoxical dynamics can contribute to a reconfiguration of what we understand by freedom, broadening the possibilities of creative resistances to molar structures of subjectification. Altogether, this paper aims at contributing to the conference's theme of 'resistance' by offering a feminist rereading of difference's affectological dimension and a succinct exposition of both its disrupting and enabling political potentialities.

**Bio:** Alba Knijff holds a BA in Modern Languages and Literatures (English and German) from the University of Barcelona (2019) and a Master by Research in Critical Theory with Distinction from the University of Edinburgh (2020). Her academic work has been published in the national leading journal Estudis Escènics and presented in national and international symposiums, at the University of Barcelona and the University of Padua. She is currently a predoctoral researcher at the University of Barcelona with a PhD on feminist ontologies in contemporary British theatre. Her research focuses on the intersections between Gilles Deleuze's philosophy of difference, feminism, and contemporary theatre studies.

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**Name:** Aleksandar Ostojić

**Paper title:** Unfolding the interior: codes of baroque vs. codes of control society

In this paper, we intend to confront the writings about "control society", that we find in Deleuze text "Postscript of Control Societies" with Deleuze ideas expressed in his book The Fold, Leibniz and Baroque, in which Deleuze makes analogy between the baroque style and the structure of monad. Clearly following what Deleuze wrote in the first of two mentioned writings, this year conference call states that "control societies operates with passwords that regulate space through access/rejection to various types of flows." Language of control societies is digital, and it operates through modulations, changing and braking interiors, placing algorithms everywhere. But, on the other hand, the monad should be understood as an infinite cell „a room with neither doors nor windows, where all activity takes place on the inside." However, because the world consist only of

monads, this infinite activity of interior also constitutes the whole exterior. The inside walls of monads are also covered with written codes, but how do these codes correspond with codes of control society? How Baroque arrangement of space, that is inflexions, folds, and modulations can be confronted with mechanisms of "control society"? These are main points the paper will focus on, showing how folds of baroque can open new possibilities, changing the relation between possible and real, and thus the changing the condition of real experience – providing a different concept of resistance.

**Keywords:** Deleuze, baroque, monad, control, codes, fold

**Bio:** Aleksandar Ostojic is assistant professor at the Faculty of Economy in Novi Sad, and PhD student at Faculty of Philosophy in Novi Sad, where He defended his master's thesis in 2019 with the paper "Clavis universalis as a evoking of meaning: Bruno and Leibniz on infinite possibilities toward knowledge", for which he received the award "Dr Zoran Djindjic" for the best master's thesis in philosophical and sociological sciences, in the same year. His areas of interest are philosophy of the Renaissance and Modern philosophy, philosophy of science, philosophy of education, but also postmodern approaches, especially the philosophies of Michel Serres and Gilles Deleuze. He is also and affiliated researcher at Institute for Philosophy and Social Theory in Belgrade.

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**Name:** Aleksandra Panić

**Paper title:** Corporeal Writing Center and their Lateral Revolution in Teaching Creative Writing

Corporeal Writing Center in Portland, Oregon, is a non-binary space for alternative methods of facilitating workshops, giving feedback, and teaching artmaking founded by Lidia Yuknavitch, the bestselling American writer and teacher. Yuknavitch employed her body-centered artmaking philosophy on teaching creative writing to create emancipatory avenues of resistance for writers of all types at all levels. The space allows writers to take different storytelling routes, which coincides with the teaching philosophy of the Vietnamese American poet and teacher Ocean Vuong, known for abandoning heteronormativity in storytelling and resisting the hierarchical approach to how we value art and language in western culture. Vuong symbolically compares rules of the craft in creative writing to GPS. When we follow such rules, we can only take the known pathways that are enclosed and surveilled.

Engaging with the philosophy of Deleuze and Guattari, this paper aims to clarify the concept Yuknavitch calls a *lateral revolution* in both writing and

teaching creative writing. Featuring interviews with the Corporeal Writing teachers and members, the paper will explore the *other routes* writers can take to abandon the glorified models in storytelling built upon the Aristotelian unity of time, place, and action and/or on the disciplined aesthetic of masculinity inherited from Hemingway and Carver.

If we are to imagine different narrative possibilities, we must go off the grid. Furthermore, we must expand rhizomatically, pushing beyond the bounds of one's body and identity, all to reclaim control over our idiosyncratic differences and create and hold space for new, hybrid narratives in which neither author nor characters absorb the predetermined controlled path of the "hero's journey."

**Keywords:** Corporeal Writing, storytelling, lateral revolution, Lidia Yuknavitch, Ocean Vuong, teaching creative writing, new narrative possibilities, hero's journey

**Bio:** Aleksandra Panić is a doctoral student at FMK (the Faculty of Media and Communication) in Belgrade, Serbia. She is a Serbian American writer and creative writing teacher engaged in the holistic, body-centered, and trauma-informed methods of teaching creative writing. Her training in teaching yoga and meditation inspires and informs her body-centered approach to 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. She explores how the dichotomy of exile/home shapes the narratives of post-Yugoslavian storytellers in the diaspora and how the creolization of language enriches and hybridizes works of exophonic writers. She currently lives in Belgrade, Serbia, with her family.

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**Name:** Aleksandra Zlatković

**Paper title:** Belgrade Waterfront: Dark Rhizomatic Control

Rhizomatic perspective in new capital flows, Belgrade Waterfront, will bring a new dimension in re-engaging the possibility of deconstructing the space of the capital city. The newest part of the town acts as a body without organs, moves the capital from the city centre to its core and reinvents the space, making the centre disappear and reject the peripheries, making itself the main domain of capital fluidity and city conceptualization. New subjectivity is reinvented by the new part of town and it is being part of new rhizomatic surveillance regimes. Spacious control is not becoming and being materialized just through cameras, infrastructural design and space- controlled motion but also by the State, and it

is the procurement of new control regimes that are reinventing the subject, making the self-organizing system, not in need of any help, regulated by humans, gods, machines but becoming the deterritorialized part of new state regime. The paper will bring in the exploration of how this part of the town is reshaping the space control, and what it brings to the new State control, making dark rhizoma quite inevitable to be deconstructed. The power of this new rhizomatic architectural State project is becoming the new Body without organs, simulated schizoanalysis of the social problems of the society, in real-time.

**Bio:** Aleksandra Zlatković, born in Belgrade, Serbia, 15.01.1996. Finished Anthropology and Ethnology studies at the Faculty of Philosophy. Finished MA in Migration Studies, at the Faculty of Political Sciences, Multidisciplinary studies at the Faculty of Belgrade. Currently finishing MA in Political studies at the Faculty of Media and Communications. Published a book review in Philosophy and Society Journal, by the title Zlatković, A. (2021) "Andrew Culp, Dark Deleuze, University of Minnesota Press, Minneapolis, 2016". Interested in Deleuze and control society, and how can Deleuze help us reinvent the new subjectivity in the age of power connectivity.

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**Name:** Alexandru-Vasile Sava

**Paper title:** Endlessly gazing through the screen: on the temporal structure of digital narcissism

This paper will attempt to trace how processes of self-representation, self-production and social identification of *dividuals* within digital networks are influenced by the algorithmic infrastructure of these networks, in order to generate a type subjectivity exhibiting traits grouped by psychoanalysis under the symptomatic of secondary narcissism. This parallel is intended to point out how the particular internal dynamic of this subjectivity shapes its relationship to itself and its outside in a manner that both diminishes its capacities for action and undermines and exhausts its material substratum. This internal dynamic is characterized on the one hand by operations to congeal lived time under a curated and abstracted identity presented as a digital object, and on the other hand by algorithmic procedures of recognizing this identity, of breaking it apart, and of distributing its access to both digital and physical spaces. These mutually reinforcing operations and procedures trap the subjects within a type of spatiality in which they endlessly seek out their own self-representation in the elements of their environment, as well as endlessly seeking out to reproduce their arrested present into the future.

This analysis will lead us to a diagram of digital narcissism which can be used to understand how the spaces of control are constituted and maintained as a consequence of the temporal dynamics that constitute narcissic subjectivity. The wager behind this shift in focus from space to time is two-fold: firstly, that it will better explain why attempts to resist networks of control which focus on space are easily recaptured due to their overlooking of the temporal dimension of the processes which produce subjectivity and its environs; secondly, that it could expose potential vulnerabilities in the structure of this type of subjectivity and in the ways in which it reinforces what Deleuze calls the control society. Thus, the task put forward by this perspective is to conceive of resistance to networks of control through temporal formations alien to the narcissic subject and to *make time* for these formations.

**Bio:** Alexandru-Vasile Sava is a Romanian researcher, who has completed a PhD in Philosophy, on the relationship between the ontology of time and the constitution of subjectivity in Gilles Deleuze's philosophy, at Babeș-Bolyai University in Cluj, in 2021. He currently works as a researcher in the history of ideas at the University of Bucharest, studying the history of alternative models of European integration. Beyond this, his current research interests include modern and contemporary political subjectivity, new forms of class politics, the ontology of time, and the political ontology of the environment.

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**Name:** Alina Achenbach

**Paper title:** Border as Assemblage & Somatechnics in the Borderscape

Worldwide, heavily militarized borderscapes continue to violently exert selections, immobilizations, and exclusions of people on the move. The omnipotence of the border has therefore been central to the task of demonstrating the structural interwovenness of border violence with racial and carceral capitalism, neoliberalism, and the climate catastrophe. Theorized variously as apparatus (Scheel 2018), method (Mezzadra and Neilson 2013), and assemblage (Sohn 2015), it is especially in bio/necropolitical accounts that the border *penetrates and insists* on people on the move, and marks the constitutive violence of sovereignty-based hospitality/hostility.

The subversive, riskful activity of people on the move themselves, insisting on the border by outsmarting, resisting and transgressing it, but also building alternative infrastructures (Mora-Gaméz 2020), however continues to be neglected. New materialist and Deleuzoguattarian critical extensions of biopolitics focusing on the debilitating (Puar 2017) aspects of state violence

conceptualize the border beyond clean binaries such as (non-)citizenship or (il-)legality, thereby recentering people on the move as actors (Hallward 2022).

This paper seeks to (re-)formulate border-as-assemblage by offering a somatechnical reading of border transgression, departing from *the body that carries the border* (Khosravi 2010). The body on the move forms part of this assemblage by both challenging and reproducing the border when encountering it across different (military, bureaucratic, medical) technoscapes. Within a modern- colonial order of the racialized and gendered scarred/maimed body as *proof*¸ refusing this exposure, exemplified by the self-mutilation of fingertips, constitutes an embodied claim to the right to opacity (Glissant 1997). Refusing immobilization embodies a resistance that displaces modern-colonial-capitalist categories of subjectivity and agency and questions binaries of compliance/disobedience. By imbricating techniques of both domination and resistance, the goal of the paper then is precisely not to 'expose' migratory practices but to consider how people on the move evade their exposure, in order to, in turn, expose power (Abu-Lughod 1990).

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**Bio:** Alina Achenbach is a PhD candidate in International Relations at the University of Groningen. She works at the intersection of philosophy of technology, critical border & migration studies, and the biopolitics of mobility/immobilization. She is especially interested in the nexus between knowledge production and violence and is now working on a dissertation on migration as embodied form of knowledge and resistance. She is looking at (especially Arabophone) forms of migrant activism in the context of the Mediterranean borderscape, where both the socio-cultural entanglement of the

'Europe' and its outside as well as violent materialities of bordering are taking place. She has previously been published in *Philosophy Today, Kohl: a Journal for Body and Gender Research, and Ricoeur Studies.*

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**Name:** Alistair Macaulay

**Paper title:** The Genesis of an Improvisational Space: Cleaning the Canvas and the Thread of a Tune

Improvised music challenges the notion of control that underpins standard explanations of action and agency. While the success conditions of an intention help an agent adapt their behaviour to some end, the spontaneity that separates improvisation from other music-making practices means an intention cannot be specified in advance of its execution. Further, its openness to unexpected interjections force the improvisor to respond to the demands of the action, moment to moment, warping and extending the improvisor's habits. What an improvisor controls is indeterminate. Yet, improvising is not an accident, as evidenced by our capacity to distinguish different improvisatory styles.

Working through the difference between pianists and piano technicians (and why only the pianist is listed), I propose a notion of improvisational space, a loosely demarcated field of musical opportunities, to determine the sense in which an improvisor "authors" an improvisation. Drawing on Deleuze's monograph on Francis Bacon and his lectures on painting, this paper re-interprets Deleuze and Guattari's oft quoted picture of improvisation from *A Thousand Plateaus* of launching forth, embarking on a line of flight. Rather than the familiar likening of improvisation to deterritorialization, I argue that it is a territorialization, tying disparate milieux together. Illustrating the parallel between notions of chaos germ, diagram, and territorialization, we perceive what kind of control an improvisor has, how this impacts an improvisation, and how it is outstripped. Like Deleuze's painter, an improvisor cleans a canvas, following up on the matters of fact and points of disorder that emerge from their brushstrokes from which a signature, a unique style, is discerned. This exhibits the relationship between control and chaos, indicating how improvisation is subversive, establishes a link between spontaneity and style, and demonstrates what it means to intend something unforeseen.

Bio: Alistair Macaulay is a PhD candidate and sessional academic at Deakin University and a piano tuner. His research focuses on improvisation and Deleuze, but is concerned with the intersection of music and philosophy and aesthetics more generally. He is convenor of Deakin University's Artistic Agency workshops,

and his publications appear in the Polish Journal of Aesthetics (2022) and Scenari (forthcoming 2023).

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**Name:** Allen Chiu

**Paper title:** On Deleuze, Nāgārjuna, and Religion/Mythology: *A Possible Path to a Buddhist Deleuze*

Much has been made about the potential closeness between Deleuze and Buddhism, from Slavoj Žižek's recent article mentioning Deleuze and Nāgārjuna to the "Deleuze and Buddhism" book edited by Tony See and Joff Bradley. In light of this established closeness, what this piece seeks to do is to examine one potential point of incompatibility between Deleuze and Nāgārjuna, that being their respective positions with regards to religion and mythology. The aim here is to show that the differences between Deleuze and Nāgārjuna's positions on religion and mythology do not necessarily preclude the similarity and closeness that might be established between the two, but rather that said difference may simply serve as an additional lens or spotlight which might highlight the potential closeness between Deleuze and Nāgārjuna and Deleuze and Buddhism.

Furthermore, in order to set up a potential line of flight from Deleuze to Nāgārjuna, an examination of the impact that Deleuze's atheism had on his metaphysics is required. This will be done by heavily drawing upon what Marie Chabbert translates as 'Tranquil Atheism' in her article "On Becoming Secular: Gilles Deleuze and the Death of God". Said examination becomes the basis for a reading of Deleuze and Guttari's notion of conceptual personae from *What is Philosophy?*, which serves to emphasize the underlying boundaries and direction of Deleuze's metaphysical project. While an actual comparative analysis between Deleuze and Nāgārjuna is beyond the scope of this piece, given the lack of an incompatibility between Deleuze's metaphysical project and Nāgārjuna's relationship with religion and mythology it leaves open and invites the consideration of such an effort. For if Deleuze's atheism unnecessarily closed him off from Buddhism, then in Nāgārjuna might not we find a Deleuze taken far enough?

**Bio:** I recently received my PhD in Philosophy from the University of Dundee. While at Dundee my research focus was primarily on establishing a comparative analysis between the metaphysics (or what might be called metaphysics) of Gilles Deleuze and Nāgārjuna based upon their shared oppositions. I am interested in expanding this comparative analysis in the future as the similarities between the metaphysics of Deleuze and Nāgārjuna offer the possibility of

revealing that which Deleuze and Guattari might call "…Interesting, Remarkable, or Important…"

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**Name:** Anastasia Golubeva

**Paper title:** Resistance to the present: Deleuzian approach to theory of multitemporality

Studies of philosophy of history and time (Hartog, Assmann, Gumbrecht) speak of such a distinctive feature of modern historical time as *presentism* - that is, subjection of the sense of time, of contemporary epoch and content of its temporal boundaries to certain political tasks and norms of the present. Presentism is the unifying approach to time that subdues the past; controls and weeds out notions of the future; and immerses everything into the swamp of present that does not allow the appearance of anything different other than what can be imaginable in that present. But it shows that historical time itself and especially instruments of time-synchronizing are of the political nature.

The theory of multitemporality is somewhat new approach to dealing with the 'control of time' – politically imposed idea of unifying and homogeneous 'regime of historicity', tied to a ruler, a political regime or a global event. Multitemporal approach sees time as not linear, but as constitution of simultaneity of non-simultaneous: different territories, cultures, social groups, resistance movements, they all have their own temporalities, histories, relations to the past and the future - different concepts of time.

Deleuze and Guattari approach to unity and multitude, unification and difference (in 'Thousand Plateaus' and 'Bergsonism') can enrich, radicalize and bring another political dimension to existing theory of multitemporality. Through the Deleuzian optics the concept of a linear, absorbing and synchronizing presentism becomes another instrument of the state power – the time is now captured, controlled, and imposed. And the multitemporal approach itself can be realised as the resistance: it recognizes and glorifies the de-synchronization of times, proclaims that power and resistance have different time-regimes and different relations to history and, what's most important, allows the future to be contingent and not determined by presentism. Present here is the time of the state, while the future acquires its discarded nomadic features.

**Bio:** Anastasia Golubeva, MA in Political Science, joint MSSES and University of Manchester I am an independent researcher, an alumni of Moscow School of Social and Economic Sciences (also known as Shaninka after its founder Theodor Shanin). In 2023 I received my Master's degree studying political philosophy. The main focus of my research is the relations between power and resistance

through post-structural approach. I wrote on how history is described as the resistance instrument in works of Deleuze and Guattari and Foucault; how Bataille's philosophy of sacrifice can be a critique to Hobbes's theory of social contract; and how Deleuzian nomadism critiques theories of territory in international relations. My master thesis took Deleuzian approach to unity and multitude to formulate a political critique to presentism and to evoke notions of the future as the resistance to it. For my thesis I received a diploma with distinction.

Currently, I'm a displaced academic, based in Riga, Latvia. After Russian invasion to Ukraine I had to leave Moscow to continue my current job as a journalist. I also had to postpone my plans to continue my studies and get a PhD degree. So I'll be very happy to take part in the conference, that will allow me to pursue my passion for Deleuzian philosophy and to get one step closer to my degree.

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**Name:** Andrea Colombo

**Paper title:** On the Road and in the Ocean: Deterritorialized American Literature through a Deleuzian Lens of Becoming

Ample scholarship exists on the relationship between Deleuze's thought and literature, with most focused on a select few authors, such as Proust or Kafka. This talk, however, aims to investigate the presence and value of Anglo-American literature in Deleuzian thought, with a focus on Henry James, Herman Melville, Virginia Woolf, and Jack Kerouac. In a passage from *Dialogues*, titled "On the Superiority of Anglo-American Literature," Deleuze speaks of late 19th century and early 20th century English-language literature as an embodied empiricism, that is, an experimentation of thought in which matter, becoming, and experience come together and form a whole. In particular, the power of Anglo-American literature is explained by Deleuze through its ability to occupy, create and invent *new spaces*. The America of Melville, James, and Kerouac becomes, in Deleuze's words, the metaphysical Continent for the general deterritorialization of the entire West, and Woolf's novels the place where the anthropological categories typical of Europe are reversed: the masculine, for example, becomes feminine, and vice versa.

Important references to be investigated in this essay include Jean Wahl, (crucial for the transmission of William James and Whitehead's thought in France) William James himself, Spinoza and Bergson. Their congruency together, for Deleuze, suggests a framework for discovering a philosophy of experience already extant in these Anglo-American works of literature. The talk, therefore, would intend to explore the relationship between literature and empiricism in

order to offer, on the one hand, a comprehensive analysis of Deleuze's hermeneutic proposal regarding some of the masterpieces of Anglo-American literature, and, on the other hand, to be able to grasp more deeply the very meaning of the concept of experience for Deleuze, in connection with those of space and revolution.

**Bio:** I'm an Adjunct Professor at the University of Padua in the Department of Philosophy, Sociology, Pedagogy and Applied Psychology (FISPPA), where I teach History of Contemporary Philosophy and History of Philosophy. My area of research is the relationship between the philosophy of Gilles Deleuze and mathematics. My first book *Immanenza e molteplicità. Gilles Deleuze e le matematiche del Novecento* (Mimesis, Milano) was published in January 2023. I graduated with a PhD in philosophy in 2020 from the University of Padua.

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**Name:** Andrea Perunović

**Paper title:** The Spaces of the Unconscious: Freud and Lacan VS Deleuze & Guattari

From Plato onwards, the human psyche has often been represented in terms of space and spatial configurations. With the upcoming of psychoanalysis, the idea of unconscious has been also tightly intertwined with the category of space. The most famous examples of this theoretical practice in psychoanalysis are Freud's two topographical models of human psyche – the first consisting in mental systems of unconscious, preconscious and conscious, and the second in the categories of id, ego and super-ego. Furthermore, Jacques Lacan was greatly interested in different topological figures, such as torus, Borromean knot, Möbius strip and others, which he considered to be coinciding with the structure of different aspects of human psyche. On the other hand, Deleuze and Guattari, in their (ambiguous) opposition to Freud (and Lacan), will propose their own spatial schizoanalytic models of psycho-social phenomena, that include machines, fluxes, territories, assemblages etc. – with the goal of transforming and expanding the ancient theater-like space allotted by psychoanalysis to the unconscious to the factory-like space of the machinic unconscious. In *Anti-Oedipus*, we read from the very beginning that "A schizophrenic out for a walk is a better model than a neurotic lying on the analyst's couch" and that psychoanalysis is in need of "A breath of fresh air, a relationship with the outside world." But is really the psychoanalytic subject confined to the couch? Is it strictly restrained to the Oedipal triangle and the familial space? How Freud's and Lacan's conceptions of the unconscious nevertheless exceed those restraints? This presentation will aim to present some arguments in favor of psychoanalytic unconscious, showing how it should be regarded as inherently

connected to the social domain, and thus shedding a new light on the critique formulated by Deleuze and Guattari and mapping new possible connection between the two theoretical edifices.

**Bio:** Andrea Perunović is a research fellow at the Institute for Philosophy and Social Theory, University of Belgrade. He started his PhD studies in the Philosophy, Art and Critical Thought division of the European Graduate School (Saas-Fee, Switzerland) and obtained his doctoral degree in Philosophy from the University Paris 8 (Saint-Denis, France). His current research focuses on intersectional spaces between philosophy, psychoanalytic theory and contemporary francophone thought.

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**Name:** Andreas Hudelist

**Paper title:** From Sleepers to Guests to Dreamers. On Theatre and Affect

We know from various research that affects have very different effects on our capabilities (see Seigworth/Gregg 2010). First, we differ to affect and to be affected. Second, an affect can empower us through widen our agency, or it can bring our agency to a standstill (see O'Sullivan 2010: 198). This paper is guided by the question of what qualities affects can have and what this means to be involved. The distinction between interactivity, participation, and being in-between is not unimportant for this. With consideration of the here and now of the situation, I do not want to get trapped in any generalizing assumptions affects might have on us (see Grossberg 1991). This qualitative study uses observation and interviews to engage with individuals who help us get close to affects or affective assemblages. Within this assemblage there is the audience, artists, directors, musicians, sound engineers, and all kinds of helper, but also the place and buildings around the public performances, which influence the process of being affected constantly.

Assemblages of theatre focus neither on only the production, nor solely the reception of art. The history of this theory is discussed by laying out former theories leading to a complex understanding of art. At the forefront of the artistic genesis there are several elements which are indispensable for processes of becoming. Drawing on concepts and theories of Umberto Eco, Jacques Rancière, Gilles Deleuze and Felix Guattari, the affective and performative dimension of participation is under discussion. Therefore, qualitative interviews have been made with directors, actors, and visitors to make the creatice act of experience transparent and visible. In those interviews typologies have shown

that there is a very distinguishable quality of participation, that reveals a magical becoming.

**Bio:** Andreas Hudelist is Senior Scientist at the Institute of German Studies in Graz (AUT). He studied German Philology and Media and Communications and holds a PhD in Media and Communications. His research focus is on cultural studies, performance studies, literature as well as media studies.

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**Name:** Andrej Jovićević

**Paper title:** From the Question to the Question-Problem Complex: Deleuze and Derrida, Readers of Heidegger

In his eulogy to Deleuze, Derrida speaks of "a nearly total affinity" between his and Deleuze's work, one subsisting despite "very obvious distances" in style (Derrida 2001: 192). What is to be made of such a claim? This presentation seeks to approach this question through the difference between Deleuze's and Derrida's reception of the Heideggerian renaissance of the *question* of being. More specifically, we maintain that the crucial difference between their projects is seen in the status of *questioning*, i.e., through Derrida's notion of 'question' (cf. Derrida 2013, 1987) and Deleuze's 'question-problem complex' (cf. Deleuze 1968).

Within the space opened by Heidegger's path of thinking being in its non-presencial, non-representative sense — i.e., through the ontological difference between being and beings— both Deleuze and Derrida take up the trope of questioning. In his essential early confrontation with Heidegger's thinking, Derrida renders the project of the de(con)struction of (the history of) ontology with the help of the endlessly deferred instance of questioning; as such, Derrida employs the 'question' in order to thematise the indissociable link between thinking the closure of metaphysics and the impossibility of escaping it, between the simultaneous uncovering and dissimulation of being. It is the thematisation of this necessity — which is a necessity of thematisation as the core of his thinking — that at once leads to an interminable explication (cf. Janicaud 2001: 105) and the inability to explicate the 'question' itself (cf. Derrida 2013: 326). In his sparse mentions of Heidegger in *Difference and Repetition*, Deleuze also positions Heidegger's contribution along the axis of the question-concept (cf. Deleuze 1968: 259-60, 397) and attributes the "renaissance of ontology" to a renewed interest in the "question-problem complex" (Deleuze 1968: 252). However, whereas the imperative of questioning is attributed to Heidegger, the 'problem' (i.e., the problematic Idea) itself plays a crucial role in the development of Deleuze's virtual ontology.

In so far as Deleuze explores the question of being through the virtual/problematic- Idea, the following inconsistency imposes itself: whereas Derrida uses the 'question' to thematise the impossibility of thinking being in complete dissociation from metaphysical categories, Deleuze uses the 'question' as the aleatory instance of thinking, a 'shock to thought' that suspends the hold of the principles of representation and allows a *positive* elaboration of the sub-representative realm which "cannot but be thought" (*ne peut être que pensée*; Deleuze 1968: 183). Deleuze signals this elaboration as following the suspending instance of questioning by adding the 'problem' to the 'question-problem complex' —the "adventurous character of Ideas" (Deleuze 1968: 235) lies within this addition. Such an addition, when understood properly against the backdrop of Deleuze's reception of Heidegger, clarifies Deleuze's position with regard to the end of metaphysics and his famous self-characterisation as a 'pure metaphysician.' In addition, it further explores the nature of Deleuze's philosophical innocence (cf. Derrida 2001: 193-4) and gives the occasion for developing a notion of naïveté proper to Deleuze: one that believes, in a word, in the possibility of *knowing* the sub-representative within and beyond the closure of metaphysical categories.

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Janicaud, Dominique. 2001. *Heidegger En France. Entretiens*. Paris: Albin Michel.

**Bio:** Andrej Jovićević studies Philosophy at KU Leuven. His areas of interest are metaphysics, philosophy of science, and history of philosophy. He is currently studying the works of Gilles Deleuze with an aim of understanding the overarching systematicity of his metaphysics. Previously, he published an article on Gilbert Simondon's use of quantum mechanics in *Philosophy and Society* 33(3), and wrote on Heidegger's understanding of truth and its possible intersections with paraconsistent logic. A book review he wrote is forthcoming in *Deleuze and Guattari Studies*, 17(3).

**Name:** Andrija Filipović

**Paper title:** The plasticness machine: Synthetic polymers and the becoming of necroecological assemblages

Plastic is mentioned only once in *A Thousand Plateaus*, in the conclusion as an example of "materials" that constitute "unformed matters" of an abstract machine by their intensive qualities. Plastic is not thought of in terms of substance, but in terms of its qualities. Such a quality could be "stretching", as mentioned by Deleuze and Guattari. The quality of "stretching" (content) is expressed as plastic (substance). Plastic is also thought of as a constitutive part of a "technological plane". But how did the problem of "stretching" appear? And what does this problem entail? The diagrammatic function of the abstract machine can point toward a response. The abstract machine relates qualities and formations of power. There is a certain technical social machine that needs qualities such as stretching and other ones appropriate to plastics such as non-conductivity, resistance and, depending on the type of plastics, non-flammability and durability. Also, these qualities need a certain formation of power to be expressed. They are mutually conditioned. I will call the abstract machine that connects these particular unformed matters and diagrammatic functions *the plasticness machine* because of the qualities of synthetic polymers that are produced through the extraction and exploitation of fossil fuels. The plasticness machine as an abstract machine makes apparent continuities between various processes and planes, and this is where its effectuation becomes important for the understanding of the current environmental state of affairs: *necroecological assemblages* appear in the process of the plasticness machine consolidating the qualities of plastics (phylum) and particular technical social machine (diagram). The abstract machine of plasticness maps the extraction-mechanization-synthetization diagram onto the social machine. How and where the lines of flight are produced in these circumstances remains an open and urgent question.

**Bio:** Andrija Filipović is Associate Professor of Philosophy and Art & Media Theory at the Faculty of Media and Communications in Belgrade, Serbia. They are the author of (in Serbian) *Ars ahumana: Anthropocene ontographies in 21st century art and culture* (2022), *Conditio ahumana: Immanence and the ahuman in the Anthropocene* (2019), and monographs on Brian Massumi (2016) and Gilles Deleuze (2015). Their articles appeared in *Sexualities, European Journal of Cultural Studies, Journal of Homosexuality, Contemporary Social Science, NORMA,* and a number of edited volumes most recently in *Plastics, Environment, Culture and the Politics of Waste* (Edinburgh University Press, 2023), Sound Affects: A User's Guide (Bloomsbury, 2023), and *The Routledge Companion to Gender and Affect* (Routledge, 2022). Their research interests include environmental humanities, queer studies and philosophy. They are Executive Editor of *AM: Journal of Art and Media Studies.*

**Names:** Anna Wilson, Hannah Hamilton and Greg Singh

**Paper title:** Waste Stories: resistance through fiction

The Anthropocene is saturated with waste and fiction.

Current modalities, routines and practices of production, distribution, consumption – and the wash-up technologies that deal with the waste that all of this creates and maintains – shape our geographies and topologies. Our society gobbles up energy and resources and excretes what we cannot use, no longer want or choose not to value back into the environment. Collecting, transporting and hiding our waste from ourselves consumes even more energy. We try to keep waste controlled and moving through straited spaces, but it often escapes along lines of flight, grabbed by winds and currents, or diverted into the underworld of waste crime. Waste's migrations and territorializations shape the spaces we inhabit. All around us, land- and seascapes are littered with the debris of our daily lives.

At the same time, we are surrounded by fictions: stories that divide us, telling us that the welfare of one must come at the cost of another; stories that control us, telling us that there is danger in the alien or the untried; stories that render us as inadequate, telling us that consuming or owning something will make us the happier, healthier, better people that we are *not yet*. Most of our species is controlled by the new monster that is a present we have unintentionally created: an ever-present narrative of desire-as-lack and becoming-as- Insufficiency.

This paper describes *Waste Stories,* a project that sets out to create a space where we can resist this controlling narrative and reclaim our ownership of both waste and stories. We start by using found objects – remnants, discards, metaphorical and literal flotsam and jetsam – to explore and map migrations and territorializations of waste. These objects, and images of them in their current habitats, confront us with a reality: in turn, we confront them with fictions. The stories that emerge, of alternative pasts, presents and futures, are acts of resistance.

**Bios:** Anna Wilson is Reader in Interdisciplinary Research in the School of Education at the University of Glasgow. Her teaching and research both aim to find ways to grapple with the complex interdependencies of humans and non-humans in the Anthropocene context.

Hannah Hamilton is a postdoctoral researcher working on the Waste Stories project. She is based in the School of Education at the University of Glasgow and funded by the Leverhulme Trust.

Greg Singh is Associate Professor in Media and Communications, and Deputy Associate Dean for Interdisciplinary Research, in the Faculty of Arts and Humanities, University of Stirling. His research engages the ethics of connected media, as well as forms of speculative fiction.

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**Names:** Anna-Maria Papagiannakou and Christos Montsenigos

**Paper title:** The University as a potentially emancipatory space

In his 1992 text that briefly maps the transition from disciplinary societies to societies of control, and in a framework that relates to Foucault's intricate genealogies of disciplinary spaces, Deleuze notices the transformation of social and spatial structures that function as "vast spaces of enclosure". The family, the educational institutions, the factory, the hospital, and the prison, are all positioned as nodes in an ever-evolving network of repression, that becomes stronger and harder to exceed by using all available technological or non-technological means. Through the dexterous use of the 'postscript' format, Deleuze suggests that a definitive answer to such oppressive strategies of control is yet to be given as there is always space for seeking means of resistance, however difficult it may seem at first glance.

Following this direction, the present research chooses to focus on one of the nodes of the aforementioned network, namely the university. The university is a peculiar case of the educational system, which has historically been proven to be particularly challenging for the ruling power. This is exemplified by the phenomenon of student movements, such as those of May '68 in Paris or the '73 Athens Polytechnic uprising that was instrumental in overthrowing the military junta of 1967-1974. While considerable work has been done on educational institutions' plans and layouts, there is a notable gap in how they are embedded into the city's fabric, and even less with regard to their locations' emancipatory potential. This research will address those questions by examining the case of the National Technical University of Athens, both historically and in terms of its spatial significance, within the Athenian urban and political context, through two parallel lines of genealogical thinking: a genealogy of authoritarian violence, and a genealogy of resistance. This parallel examination aims to not only highlight the importance of urban arrangements as technologies of repression but also to reflect on their often overlooked emancipatory potential, as Deleuze once suggested.

**Bios:** Anna-Maria Papagiannakou is a first-year Ph.D. Candidate at Panteion University for Social and Political Sciences (GR), based in Athens, Greece. They are a researcher in philosophy, art and architectural history and theory, an artist,

and curator. She holds a B.A. in Art History and Theory from the Athens School of Fine Arts (A.S.F.A) and an M.Sc. degree in "Research in Architecture: Design - Space - Culture" from the School of Architecture of the National Technical University of Athens (N.T.U.A). Their master thesis "Simulacra and 'any-spaces-whatever': A potential (r)evolution of simulacra" focuses on the contemporary philosophical approaches on the interrelated concepts of individuality and spatiality. They have worked as a Teaching Assistant in the undergraduate courses of Department III "Architectural Language: Communication and Design Visual and Plastic arts (Painting, Media and Sculpture)" at the N.T.U.A. She has participated in various art projects, exhibitions, and conferences.

Christos Montsenigos is an architect and researcher with a Diploma in Architecture from the National Technical University of Athens and an MSc degree from the "Research in Architecture: Architectural Design - Space - Culture" program from the NTUA as well. Now a practicing architect, he has worked in architectural practices in Athens and Dublin, and as a teaching assistant in design studios in the NTUA School of Architecture. Focusing on the history and theory of landscape, his current research proposes a genealogy of reflective practice in designed landscapes and institutional environments in the long 19 th century. His past research includes work on diverse topics from architectural historiography to conservation discourse, ecology, visual cultures, and anthropological accounts of landscapes. He has participated in numerous conferences and exhibitions.

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**Name:** Antonis Sarris

**Paper title: Reading literature as a line of flight:** a Deleuzian reading of Olga's Tokarczuk's Novel *Flights*

Can literature today be an act of resistance? Deleuze would answer in the affirmative. But which literature and in which way? Although he never wrote a book about literature in general, in his book about Kafka, Deleuze makes explicit his view on Literature. According to him, the writing of Kafka, is a dominant example of a minor literature which opposes itself to a major literature. In place of a representational, symbolic writing, minor literature juxtaposes an expressive, intensive writing which constantly deterritorializes itself in its attempt to capture movement.

Deleuze's literary interest was mainly limited to great modernist authors such as Proust, Kafka and Joyce. But what about contemporary literature? The aim of this presentation is to try to show how the novel *Flights* of polish author Olga

Tokarczuk, exhibits all the necessary characteristics of what a minor literature can be today, a novel about travelling, written in a fragmentary style. What is impressive is that Tokarczuk succeeds in constructing a nomadic novel both thematically and formally. Stable characters and linear narration are here replaced by a logic of assemblages, both of content and of enunciation. All the stories in the book, however disjointed they may be, form a collective assemblage that expresses mobility. According to Deleuze, only minor literature can be inherently political, not by expressing a particular political vision, but by exposing each reterritorializing attempt to stabilize meaning.

Lastly, there is also something else. Tokarczuk, in her Nobel Banquet speech, argues that literature is being steadily replaced in terms of importance by visual culture. If this is the case, then reading literature today has lost its former status as sense making. Consequently, to read a novel today is an act of resistance, a becoming minoritarian which reintroduces us to a temporality of duration, to immanence.

**Bio:** Antonis Sarris was born in Athens in 1989. He is a PhD candidate in the communications department in the National and Kapodistrian University of Athens. His field of study is Cultural Studies, and his thesis research concerns the relationship between literature and philosophy, with a focus on subjectivity and its representations in modern and postmodern novels of 20th century. He is also interested in the relationship between posthumanism and postmodernism, (post)phenomenology, the political implications of arts and the recent debates about the philosophical notion of immanence.

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**Name:** Aragorn Eloff

**Paper title:** Resisting the present: psychedelics and *somaterapia* as contemporary schizoanalytic practices

The growing popularity of far-right sentiment around the globe calls on us to develop new strategies to challenge fascism in all its forms, both molar and molecular. In this regard, the schizoanalytic project set out in *Anti-Oedipus* is in perhaps even more relevant today than it was half a century ago. As we witness the emergence of destructive new social forms driven by, among other things, digital media, ecological collapse, inter-imperial rivalry and global economic crisis, a renewed critical focus on social formations and the complex relations between the individual and collective subjectivation processes that emerge from and sustain them is a necessary pretext for any meaningful project of resistance and prefiguration. Guattari encourages us to distinguish in this regard between subjugated groups and subject groups, observing how a 'subject group endeavours to control its own behaviour' and can thus 'produce its own tools of

elucidation' or collective assemblages of enunciation to become 'open to a world beyond its own immediate interests' whereas subjugated groups tend to hierarchize structures and cultivate reactive relations to otherness. To the extent that desire *is* liberated in subject groups and the participants can form a heterogeneous collection of singularities with transversal relations, the group can become highly adaptive and creative, eradicating internal micro-fascisms and enacting a potentially revolutionary processual creativity. Developing what *Anti-Oedipus* describes as the negative and positive tasks of the schizoanalytic project, I discuss the use of psychedelics as a radical practice of ontogenesis and fabulation, drawing this together with the lesser-known Brazilian practice of *somaterapia* – a form of embodied therapy that is aimed at disalienation and grounded in the conviction that the body chronicles and materializes the myriad fascisms and authoritarianisms we are surrounded by in our everyday lives.

**Bio:** Aragorn Eloff is a PhD student at North-West University in South Africa. He is one of the conveners of the South African Deleuze & Guattari Studies Conference and his recent work has appeared in *Deleuze and Guattari Studies*, *La Deleuziana*, and the edited collection *Deleuze and Anarchism*. Aragorn's current research explores what he has termed 'psychedelic ontogenesis' - a model of psychedelic experience that incorporates 4EA cognition, active inference and Simondon, Deleuze and Guattari's philosophies of ontogenesis, individuation and becoming. Other recent work has explored the application of Deleuze and Guattari's thought to questions around radical politics, animal liberation, exploratory music and contemporary forms of algorithmic governance and reason.

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**Name:** Arthur C. Wolf

**Paper title:** Curricular Assemblages: Thinking Resistance in Education

In this presentation we will look at what resistance could mean when bringing philosophy into education and, especially, what a Deleuzian pedagogy could look like.

Since the 1960s there has been a movement to introduce 'good' or critical thinking in education whose underlying assumptions relied on an analytical kind of logic. From the 1970s and 80s philosophy for children (P4C) programs began to emerge. Most famously, Matthew Lipman's P4C approach has led to an international following. What we see in such programs is a similar problem that Deleuze (1994) highlighted in a certain approach to the history of philosophy: a

commitment to representationalism. Such programs adhere to a limited set of affects that privileges certain modes of being over others and, therefore certain relations of power over others. As Murris and Haynes (2021) explain: "How resources […] are adopted in P4C matters in terms of who and what has authority and agency" (p. 18). Problematically, such a pedagogical approach, in the words of philosopher and P4C practitioner Darren Chetty (2018), may invoke "explicitly or implicitly, normative notions of reasonableness" (p. 47) that relate, amongst others, to a "racialised common sense" (p. 46). The main questions guiding us are: How can we think resistance in education? What forms of power are children exposed to and what would, from that perspective, an emancipatory project look like?

After an initial conceptualization of space and control in education and thinking, we will look at what kind of concept of resistance might emerge and how a P4C program relates to this. In response to these, we conceptualize a Deleuzian approach with *curricular assemblages or plateaus of intensity* and draw on an empirical study. We will suggest, drawing on examples from a philosophy summer camp in Canada, that it is possible to expand and transform P4C by moving from such a common sense rooted in an ontology of representationalism to what Deleuze (1994) calls a *para-sense* (p. 194). As such, it allows for a thinking that welcomes new modes of existence.


**Bio:** Arthur just finished a Ph.D. at the University of British Columbia with a dissertation called 'Intensive Resonances: A Deleuzian Pedagogy of Difference in Philosophizing with Children.' He is the education director at The Thinking Playground (www.thinkingplayground.org) and assistant director at the Vancouver Institute of Philosophy for Children. He has published on the topic of affect, emotions, thinking and pedagogy. Most recently, he has two articles that have been accepted for publication. First, a book chapter entitled 'Existential Urgency: Towards a Provocation to Thinking Different,' which combines a reading of Heidegger's provocation to think and Merleau- Ponty's concept of embodiment to reconceptualize thinking as embodied practice. Second, an essay entitled 'Affect and Philosophical Inquiry with Children' for which he was awarded the 2022 essay prize by the International Council of Philosophical Inquiry with Children (ICPIC) and which will be published in the journal Childhood & Philosophy. His research focuses on Affect Theory, Gilles Deleuze, phenomenology and Engaged Philosophical Inquiry. Furthermore, Arthur previously worked on philosophy-related projects for UNESCO's social & human sciences department in South-East Asia.

**Name:** Audronė Žukauskaitė

**Paper title:** The Transindividual in Simondon and Deleuze

In my paper I want to examine the notion of the transindividual in the philosophies of Gilbert Simondon and Gilles Deleuze. In his theory Simondon examines not individuals but individuations, e. g., becomings and processes which later might be stabilized as individuals. Simondon argues that human individuals can be conceived as a system of three successive phases: the pre-individual phase, the individuated phase, and the transindividual phase, all of which correspond to what is designated by the concepts of nature, the individual, and the social. The transindividual relation passes through every individual in such a way that they form a system that "contains potentials and metastability, expectation and tension" (Simondon 2020: 339). Deleuze also stresses the potentiality and metastability of transindividual relations, although, as Jason Read observes, he does not cite the concept of the transindividual (Read 2016: 121). However, we can argue that Deleuze and Guattari's political thought is based on the interrelation between the pre-individual and the transindividual. The political significance of the notion of the transindividual was recently discussed by Etienne Balibar (2020), who examines the notion of the transindividual in Spinoza, Marx and Freud. And yet, what gets lost in his interpretation is the relationship with pre-individual potential which is the necessary condition for individuation to occur. In my paper I will argue that it is Deleuze and Guattari who introduce the pre-individual as the necessary condition of transindividual relations. It is precisely this pre-individual condition which enables the interpretation of the transindividual in political terms.

**Bio:** Audronė Žukauskaitė is Chief Researcher at the 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* (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* is forthcoming from Edinburgh University Press. Her research interests include contemporary philosophy, Deleuze and Guattari's philosophy, biopolitics, biophilosophy, and posthumanism.

**Name:** Blaz Skerjanec

**Paper title:** Forceful Powerlessness: The Unspoken Commonalities of Deleuze's and Derrida's Minor Intervention into Foucault's Historicism

Critical theory has become increasingly obsessed with detailed analyses of the violently constitutive powers of hegemonic structures of domination and epistemological epochs to which it ascribes an almost unprecedented formative power to determine human meaning. This emphasis posits humanity as a domain that transcends the rest of being and, almost unilaterally, imprints it with its powerful meanings. Critical culturalist accounts agree that the human subject is an effect of one or several external social structural forces (language, power relations, modes of production, settler-colonialism, patriarchy, racism, etc.). These social structures are accorded the all-powerful capacity to determine the epistemological conditions of possibility from within which everything becomes thinkable, experienceable, possible. Critical culturalisms thus retain the old metaphysical model of thinking based on exclusion and separation even as they shift from the individual subject to social structures that enable and delimit all imaginable Possibilities.

To disrupt the habit to always start thinking of all problems of life from within historically specific constellation of epistemological conditions of possibility, this paper invents the concept of 'forceful powerlessness' through a synergetic reading of Deleuze's and Derrida's interventions into the work of Michel Foucault. What crystalizes in Derrida's confrontation with Foucault's epistemological historicism, is a deconstructive affirmation of a set of untimely forces that at once exceed and are the condition of realization of the (historical, textual, circumstantial, environmental) context, much like Deleuze's BwO, which simultaneously inaugurates and threatens the stability of specific historical formalizations. Forceful powerlessness presents itself as an opening to the formative touches of Derrida's 'impossible' and Deleuze's 'potential' that move sideways from Foucault's notions of 'power' and 'resistance'. Deleuze and Derrida help us acknowledge that alongside the admittedly formative powers of our current epistemological perceptual orientations and discursive predispositions, there lies a field of forceful impersonal (not only human) forces that is a fecund source of creativity and novelty, on the one hand, as well as violence and destruction, on the other.

**Bio**: 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').

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**Name:** Bojan Blagojević

**Paper title:** "Give me a body, then!" Reading Kierkegaard with Deleuze

The topic of this paper/presentation will be the reassessment of Deleuze's both open and covert references to Kierkegaard's concepts of repetition, becoming and immanence. I will argue that, despite their differences concerning theological questions, Deleuze and Kierkegaard bear more similarities than it is often thought. As Deleuze, Kierkegaard argues against traditional substantialist metaphysics, based on a rationalist, noumenal self. I will argue that Deleuzian forms of repetition presented in *Repetition and Difference* can serve as a framework for re-envisaging Kierkegaard's theory of existential spheres. Kierkegaard's aesthetic self is presented as a flux of ever-changing phenomenal conditions and moods that are beyond control of the self. The persona of Don Juan corresponds to Deleuzian "momentary mind" and the subsequent aesthetic personae are constituted through the process of the first mode of repetition, constituting a "dissolved self". The transcendental capacities of recollection, memory and time are common topics both for Kierkegaard's ethical temporally continuous self as the one actively appropriating and "editing" its own past and Deleuze's second form of repetition. It is the third form of repetition that I will focus on and argue the Deleuze's critique of Kierkegaard's concept of repetition does not do it justice. The self-overcoming involved in the process of this form of repetition is analogous to Kierkegaard's final existential sphere in which the self is faced with a reality that is "too great" for it. By presenting the inevitable failure of the rationalist ethics' project to establish a coherent self, Kierkegaard argues that the self needs to "inwardly" accept the arbitrariness of its embodiment and the objective uncertainty of all its pretensions to transcendence. Thus, it is this third form of repetition that for Kierkegaard serves as a mechanism for becoming an authentic, non-substantial self and gives back value to its immanence.

**Keywords:** Deleuze, Kierkegaard, repetition, becoming, immanence

**Bio:** Bojan Blagojević is an assistant professor at the Faculty of Philosophy, University of Niš. His main areas of interests are History of Ethics, Existentialism and Metaphilosophy. His works include "Kierkegaard on the Individual and Community", "Aestheticism and Decontextualization", "Crisis, Identity and the

end of Modernity: when Critical Theory met Existentialism", "Marx on the Need for Art: Art between Political Economy and Self-determination", "We have no future: Teaching Philosophy to Narratosceptic Students" etc.

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**Name:** Brent Adkins

**Paper title:** The Serpent and the Mole: Deleuze, Serres, and the Evolution of Capitalism

Deleuze's work is filled with references to animals and animal behavior: rats and birds,  territorial markings and becomings of all kinds. The figures of the serpent and the mole from "Postscript on the Societies of Control" loom large in this bestiary as totems of disciplinary and control societies. The importance of these figures is solidified by Deleuze's enigmatic closing line "The coils of the serpent are even more complex than the burrows of a molehill." One can almost imagine that Deleuze is referring to a once well-known fable involving a snake and a mole that has since been lost to the mists of time.

The thrust of Deleuze's opposition between serpent and mole is that the disciplinary society so aptly described by Foucault in *Discipline and Punish* is being replaced by a control society, and that these two societies differ in both means and ends. The disciplinary society molds individuals by enclosing them in institutions, and Foucault articulates the analogical relation among these institutions. A control society, on the other hand, arises as the locus of power shifts away from institutions toward continuous *modulation*. Here, the object of control is no longer the individual but the dividual. Whereas the mole can only produce enclosures that mold, the coils of a serpent are infinitely variable.

Within the context of distinguishing discipline and control societies Deleuze turns to the relation between technology and capitalism. "This technological evolution must be even more profoundly a mutation of capitalism…" (Control, 6). The shift from the logic of institutions to the logic of markets characterizes the shift to neoliberalism. Within the context of Deleuze's work, particularly his work with Guattari, this paper explores whether the serpent remains an apt totem for contemporary mutations of capitalism.

**Bio:** 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. His books include *Death and Desire in Hegel, Heidegger and Deleuze* (2007) and *True Freedom: Spinoza's Practical Philosophy* (2009), and with Paul Hinlicky *Rethinking Philosophy & Theology with Deleuze: A New Cartography* (2013). He is also the author of *Deleuze and*

*Guattari's A Thousand Plateaus: A Reader's Guide and Critical Introduction* (2015) and *A Guide to Ethics and Moral Philosophy* (2017).

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**Name:** Bryan Noonan

**Paper title:** Politics of the Paradox: A Sketch

In this paper I seek to do two things—

1. First and foremost, I would like to carve out an exegesis of Deleuze's notion of the 'paradoxical element', dark precursor, 'empty square', or any of the other seemingly equivalent terms Deleuze uses to refer to this most important and mysterious of elements in his overall metaphysical system.

2. Secondly, I would like to theorize not just the implications of this concept for everyday political action, but also attempt to examine the possibility of political programs constructed around the notion of the paradox.

I will interrogate the notion of political paradox, and, more crucially, the role of paradox in Deleuze's 'empty form of time', and therein the temporal possibility of political 'involution'. This paper will base itself mostly in the more structuralist writings of Deleuze prior to writing with Guattari, but I will also seek to connect my reading to the broader, more political trajectory of the works of Deleuze and Guattari.

**Bio:** My name is Bryan Noonan, and I am a PhD student at Purdue university who focuses on the works of Deleuze under the direction of Daniel W. Smith. Beyond my interest in Deleuze (and Guattari—both working with Deleuze and in his own right), I have also done research on the topics of post-structuralism, political anarchism, and environmental philosophy.

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**Name:** Carlos Segovia

**Paper title:** Neither Smooth Nor Striated But a Third Kind Deleuze, Guattari, and the Extra-Modern Politics of Space

There is a meta-conceptual infinitesimal correlation (hence, neither identity nor incommensurability) between (A) Ancient-Greek *isonomia and isokratia* and (B) Pierre Clastres's notion of "society against the State" – a correlation to which Clastres's political ethnography is the key and that is asymmetrically translatable

into strict spatial terms: (A') unbounded space (as in the *agora* and its Spartan equivalent, the *apella*) whose possession nobody can claim (which the Persians dismissed on behalf of their assimilation of the political to the reproduction of a despotic State whose spatial figures are the palace and the bazar) and (B') the chiastic partition of space (as physically studied by Lévi-Strauss among the Bororo and as conceptually studied by Bateson among the Balinese) based on the reciprocal subordination of each half (which do not add to form a unity). Led by Rienmann in their contraposition of the "smooth" and the "striated" (i.e., of the "nomadic" space and its hierarchic abolition) Deleuze and Guattari seem to overlook the former of such spatial configurations and to tacitly identify the latter one with a variant form of what they call binary *qua* dichotomous (and this despite their interest in Bateson, whose notion of "plateau" they assume and re-conceptualize). Is it not, though, that such configurations express (in the Deleuzian sense) a single meta-model (in Guattari's wording) which exceeds the categories of the "smooth" and the "striated" and which opens onto the Otherwise – the twofold Otherwise that Montaigne hints at in his essay on the Tupinamba (whose subtext is no other than La Boétie's *Discourse on Voluntary Servitude*)? And, if so, how might this help us to think afresh – in dialogue with Guattari's later philosophy, which I am willing to label as post-poststructuralist – the relation between space, control, freedom, and resistance?

**Bio:** I am a British-born Spanish philosopher working on post-nihilism and meta-conceptuality at the crossroads of ontology, epistemology, modal philosophy, and the philosophy of mythology against the backdrop of contemporary discussions on determinacy, indeterminacy, compossibility, and worlding. I teach philosophy at St Louis University Missouri, Madrid Campus (Spain) and have been visiting professor at the University of Aarhus (Denmark), the Free University of Brussels (Belgium), the European Research Council in Ghent (Belgium), the European University of St Petersburg (Russia), and the University of Lilongwe (Malawi). Among my recent: *Dionysus and Apollo after Nihilism: Rethinking the Earth–World Divide* (Brill, 2023), *Nietzsche's Pre-Dionysian Apollo and the Limits of Contemporary Thought* (De Gruyter, forthcoming in 2024), Guattari\Heidegger: On Quaternities, Deterritorialisation, and Worlding." *Deleuze and Guattari Studies* 16.4 (2022), and (coedited with Gary Genosko) Félix Guattari, Parménide / Parmenides / Parménides / パルメニデス / Парменид (currently under consideration at Bloomsbury).

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**Name:** Cecilia Rose Inkol

**Paper title:** Culture as Domain of Revolutionary Praxis

In a time when the political institutions obstruct the possibility for meaningful structural change, I assert that the terrain that is ripe for revolutionary praxis is the domain of culture. Culture is an unacknowledged political judiciary deciding the ways the web of consciousness is spun, but there are no democratic bodies that to govern it. The cultural realm operates through a laissez-faire economy, in the neoliberal sense, where much of most viewed cultural producers are manufacturing firms who produce no genuinely novel content. Yet such an economy also renders the domain of culture open to infiltration from a foreign body. The veritable work of the theorist, I argue, is to perform an act of translation, rendering theory into practical cultural form, no separation between theory and praxis, with the end goal of changing the patterns at work n the recidivism of habit in the unconscious. Habit is a central theme in Deleuze, who draws on Bergson; habit the second synthesis of time in *Difference and Repetition*; it is memory which filters the way the past appears to the present but is embedded in a broader network. The kind of cultural products that the theorist is tasked to render are such that they scramble the extant codes, invoking new formulations of sense (the event), new subjectivities-in-flux, signs and sensations. All things share a common plane in Deleuze's thought, conceived through the diagram and machinic imagery, all things fundamentally intertwined in the realm of the unconscious. The task of the theorist then, is to embed alternate dimensions of time, continually evolving rhythms, in music, art, poetry, film, and so on.

**Bio:** Cecilia Rose Inkol is a multi-media artist-academic, her creative work spanning experimental film and animation, music, fashion design, sculpture, and poetry. In a practical sense, she endeavors to embody this practical ethos she propounds in her academic work, endeavoring to translate theory into cultural praxis. She is PhD student in the humanities at York University, Canada, studying esotericism and the western philosophical tradition.

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**Name:** Charles Drozynski

**Paper title:** The desire in design

Sexuality often relies on representations which, although, often embracive are always finite and falling into one of only several definitions. These definitions imply that sexuality or a use of space based on desirous impulses (in the

conventional sense) must be necessarily linked with a specific archetype of practice and is incompatible with other archetypes of non-sexual behaviour. This is reinforced by apps used to find a partner such as tinder or grinder or political voices that discuss sexualities as a means to gain supporters and polarise their imagery.

These representations are incomplete and inflexible, as are the ideas or means to propagate them. Their relationship with spatial problematics is equally convoluted as it ignores architectural features alltogether. The act of resistance that this paper will focus on is an actual architectural design which resists normative definitions of spatial features in a sexual context. It showcases ways in which a number of given programs can be reconfigured and shows the complexity of their composition that escapes textual or oratory narration. This paper presents a case of the Pleasuredome in London, the interior of which was designed and discussed by Michael Westthorp. The interior links the typology of a maze, a domestic room, a bar and a spa to achieve a sexual and embracive environment – free of the prejudices and expectations of orthodox political affect which at times may prohibit from connecting with other people in a counter-conductive and therefore directional but for its purposes comfortable way almost falling into place passively much like desirous relations discussed by Gilles Deleuze in his philosophy. In doing so the establishment showcases the capacity of actual events in architectural recompositions to assist with exploring the meaning and fragmentation of ideas about space and society that it serves, in this case, arguably, gaining in coherence at an urban scale and feelings of safety in escapism as well as acceptance and losing meaning at a detail level offering an aesthetic of industrial or unpolished style. In doing so the space showcases the individual elements of such spaces and allows for a further elaboration of their archetype and a challenge to their stability.

This paper will draw specifically from Deleuze's work and in particular his writing on Francis Bacon's art and his understanding of fragmentation.

**Bio:** Charles Drozynski is a doctor of architecture and senior lecturer at the University of the West of England. His research interests include the intersections of architecture and post-linguistic schools of thought; in particular, these put forward by Gilles Deleuze and Félix Guattari with focus on the significance of subversion as well as new or unconventional ideas in spatial design. His recent publications include *Generosity of Architecture* (Routledge, 2022) which he co-edited and where he explored intersections of Deleuze's ideas of lack (manque) and architectural configurations.

**Name:** Chelsea Welker

**Paper title:** Becoming-Queer: A Political and Spatial Analysis of Gender, Sexuality, and Bodily Experimentation in Deleuze and Guattari

In Anti-Oedipus, Deleuze and Guattari argue that "the revolutionary investment of desire" can produce a "strangely polyvocal moment when everything is possible." Occupying physical space via one's collective singularization constitutes a potential avenue for political praxis away from capitalist deterritorializations and reterritorializations of selfhood, gender, and sexuality. In *Lines of Flight,* Guattari also calls for the production of selves and political practices which "cease to be assimilable" to power formations, a meaningful starting point for understanding practices and existential refrains which might flee from capitalist enclosure. The concept of "unassimilable" bodies and becomings taking up physical space produces this creative potential for lines of flight. In *A Thousand Plateaus*, Deleuze and Guattari argue that "Sexuality is the production of a thousand sexes, which are so many uncontrollable becomings." Similarly, in *Anti-Oedipus*, they argue that "Schizoanalysis is the variable analysis of the n sexes in a subject, beyond the anthropomorphic representation society imposes on this subject, and with which it represents its own sexuality. The schizoanalytic slogan of the desiring-revolution will be first of all: to each its own sexes." Capitalism, however, has also penetrated gender and sexual orientation in various ways in an attempt to extract surplus value from individuals and social groups and commodify expressions of these subjective positions. I argue that via the commodification of these subjectivities, capitalism is simultaneously infiltrating and deterritorializing traditional gender roles and sexualities in a utility-driven effort to re-assimilate these material-existential positions into its productivist logics. I utilize Deleuze and Guattari's "becoming-woman" and "becoming-imperceptible" in addition to Sara Ahmed's concept of "becoming-army" to analyze the means through which transgender becomings, queer becomings, and experimentations on gender and sexuality can provide lines of flight away from dominant methods through which subjectivity and material life become controlled in the context of capitalist molar power formations.

**Bio:** Dr. Welker is an Assistant Professor of Political Science and International Affairs at the University of Northern Colorado in Greeley, Colorado. They received their Ph.D. in Political Science from Colorado State University, with specializations in Political Theory, Environmental Policy, and International Relations. Dr. Welker's research focuses on ecological subjectivity, environmental political action, and Deleuze and Guattari. They also study queer theory and new materialism. Dr. Welker is currently in the process of proposing their first full-length monograph entitled *Re-Imagining the Ecological Subject: Toward a Critical Materialism of Entangled Ecologies.*

**Name:** Christoph Hubatschke

**Paper title:** Cutting up control: Burroughs' notion of control and deleuzo-guattarian visions of resistance

> „But words are still the principal instruments of control. Suggestions are words.Persuasions are words. Orders are words. No control machine so far devised can operate without words" (Burroughs, *The Limits of Control*)

> "We've got to hijack speech. Creating has always been something different from communicating. The key thing may be to create vacuoles of noncommunication, circuit breakers, so we can elude control." (Deleuze, *Control and Becoming*)

In his different writings on control, Deleuze mentions again and again that the notion of "control" is inspired by the writings of the Beat poet William S. Burroughs. From Burroughs lecture "The Limits of Control" at the Schizo-Culture event in 1975 in New York to many of his novels, from notes and smaller essays to his reflections on than modern technologies in his work on the "electronic revolution", the notion of control can be found all throughout Burroughs work. Tracing Burroughs understanding of control as a special form of power and its intrinsic connection to language and technology not only helps to get a better understanding of Deleuze's concept of control power but furthermore explores also possibilities to resist control. In the "Postscript" Deleuze also refers to a science fiction vision by Guattari imagining a fully controlled city, where movement is controlled through swipe cards. It is in the course of working on different iterations of the science fiction film script *UIQ*, that Guattari develops this particular idea of a control-city and also of quite oppositional territories in later iterations of the film script.

The paper traces these two crucial inspirations for Deleuze's concept of control societies and focuses especially on the role new technologies play in this. In exploring these influences and tracing them in Deleuze's concept the paper not only aims for a deeper understanding of the concept of the control societies, but also asks for possibilities and strategies of resistance nowadays. The first part of the paper traces the notion of control in Burroughs literary as well as essayistic work and focuses on the role of technology and language in forming control power but also in subverting and resisting control. The second part discusses the influence of Guattaris different versions of his science-fiction-film-script *UIQ* in Deleuze's thinking about control, movement and territories. In the final part the

paper focuses on potentialities of Burroughs and Guattaris work on control for developing strategies of resistance. It is in Burroughs writings on the limit of control as well as in Guattaris different ideas of UIQ and its territories where we can find ideas on how to subvert and fight control societies, cut-up streams of controlled movement and in "hijacking speech" create what Deleuze calls "vacuoles of noncommunication".

**Bio:** Christoph Hubatschke is a lecturer for Philosophy at the University of Vienna and University of Klagenfurt. He recently finished his PhD on the philosophy of technology in Deleuze and Guattari. He was a DOC-Fellow of the Austrian Academy of Science and a visiting research fellow at the Department for Visual Cultures, Goldsmiths University, London. His research focuses on the work of Deleuze and Guattari, philosophy of technology, artistic research, political theory, new technologies (especially political aspects of humanoid robotics and AI) and social movements.

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**Name:** Christos Marneros

**Paper title:** "Under Jolly Roger": The Pirate as the War-Machine against the State

In *Nomadology* (1980), Deleuze and Guattari discuss how the nomads and their war-machine operate as an exterior to the state apparatus. They move in a smooth space without beginnings nor ends, as opposed to the striated space of the state, which counts, calculates, imposes fixed identities and modes of existing with its hierarchical laws and commands. The nomads form a philosophical *persona* (Deleuze & Guattari, 1991) which refuses this capture of the law and its oppressive structures. Despite their refusal to be captured by the state apparatus and its laws, the nomads are not unable to operate, to create and recreate their modes of existing. This is done through their own *nomos* or *nomoi* – which are, however, "very different from the law" [*C'est un nomos, très différent de la loi*] (Deleuze & Guattari, 1980).

In this paper, I aim to argue that this persona of the nomads shares striking resemblances with the figure of the pirate – at least, with the way that this was shaped in the imaginary of the western societies. The pirates were (and, perhaps, are) for the state apparatus and its law the outsider *par excellence*, a miasma and transgressor which needed to be hunted down and exterminated before it manages to infect the "good citizens" with its immorality, brutality and complete ignorance of a sense of duty. Thus, the state literature often portrays the pirate as a drunkard, a rapist and a traitor – in short, the very personification of evil. On the other hand – and despite the fact that the pirates,

their traditions, aims and beliefs remain a mystery – radical literature (Wilson, 1995; Graeber, 2023) argues that the figure of the pirate could be an interesting one in an effort to rethink our ways of existing beyond the current oppressive status apparatus, towards an anarchic mode of being. In particular, the pirate code could be seen as a form of nomos that creates and recreates the ways modes of coexistence which oppose the hierarchical structures of the law by "haunting the seas" (Goodrich 2017) and mocking state's jurisdiction, thus questioning its omnipotence. The paper focusing on the figure of the pirate, its resemblance to the Deleuzian nomad and how the pirate code opposes the law of the state, aims to ponder on a potentiality of existing beyond the capture of the state apparatus.

**Bio:** Christos Marneros (LLB(Hons), MA, PhD) is a Lecturer in Law at the Department of Law and Criminology, Royal Holloway, University of London, UK and a Visiting Docent in Legal Philosophy at Riga Graduate School of Law, Latvia. His research interests are on the intersections between anarchist and anarchic theory and practice, political theory, legal theory, politico-philosophical critiques of human rights and continental philosophy. Christos is the author of *Human Rights After Deleuze: Towards an An-anarchic Jurisprudence*, published by Hart Publishing, Bloomsbury in 2022.

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**Name:** Çiçek Yavuz

**Paper title:** The metaphysical conditions for freedom in the societies of control: space as a product-origin

According to Deleuze in his essay "Postscript on the Societies of Control", one essential element in the switch from 'disciplinary' to 'control' societies is that whereas the goal of disciplinary societies is to locate and confine you to a confined space, in societies of control, our movement is 'free'. My paper clarifies what Deleuze means by this notion of "freedom" in the context of control societies. I do this by showing that Deleuze's essay not only *describes* what a control society *is*, but also implicitly claims that technology of recording creates a new metaphysics of space and time, and this reconceptualization enables control societies to come to be. In human activity before the technology of recording, the mental and physical processes that culminate or shape an action *vanish* due to their temporal nature. But, once our actions are recorded, then what is visible can *persist without its temporal process of emergence.* Data, then contains temporal processes in a collapsed, *spatialized* form. This collapsed space then replaces the old temporal process by becoming the new building blocks for action. We begin to move without being able to know, express, or

perform *the reason* for movement, as the origin collapses, and therefore, becomes unintelligible. Therefore, there is no "individual", unified expression to action, because we are no longer the ones actively giving it an origin. As movement now has an origin that is not original but derived in its nature, this reveals the production of a new metaphysical concept of space as *product-origin:* space is at the same time (1) a derived, static product that contains the collapsed form of natural temporal processes, and (2) a building block for a new temporality (becomes the new "process" for decisions). Space as a product-origin enables a form of pure freedom, because without depending on a natural process or conscious decision-making, our possibilities of movement multiply. The success of control societies *depends* on the sense of free movement that is produced by these new concepts of spatiality and temporality; therefore, a new metaphysics sets the stage for control societies to emerge by enabling a new notion of freedom.

   **Bio:** Çiçek Yavuz received her B.A. in Philosophy at Haverford College in Pennsylvania, and now is a PhD student at DePaul University in Chicago, which is known for its heavy focus on the history of philosophy and its continental-leaning education. Within metaphysics, she is interested in the relationship between space and time; thematically, her research interests include the philosophies of art, nature, and technology. In the history of philosophy, she focuses on German idealism, ancient philosophy, and post-structuralism. So far at DePaul, she has taken seminars on Hegel, Descartes, Freud, Nietzsche, Deleuze. She is currently taking a seminar on Deleuze and Guattari's *Anti-Oedipus*, and will take a seminar on *A Thousand Plateaus* in the Spring Quarter. She hopes to add onto her seminar work and bolster her understanding of Deleuze and Guattari participating in the 15th International Deleuze and Guattari Studies Conference and Camp.

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**Name:** Cilliers van den Berg

**Paper title:** "No one retains their form" space, control and resistance in Christoph Ransmayr's *Die letzte Welt*

   Christoph Ransmayr's *Die letzte Welt* (T*he Last World*, 1988) tells the story of protagonist Cotta, a great admirer of the work of Roman poet Publius Ovidius Naso, creator of one of the seminal texts of Western civilization, *Metamorphoses*. As rumours of Ovid's death in exile reach Rome, Cotta travels to Tomi at the Black Sea to confirm these rumours, but also to find possible remnants of Ovid's magnum opus. In Tomi he finds a settlement that veers on the edge between "reality"; and "myth";, as the dividing lines between his diegetic world and the

worlds created by Ovid seem to be completely erased. On the one hand Tomi is populated by magic realist characters from Ovid's stories and on the other hand the settlement quickly manifests itself as an anachronistic space where primitive living conditions intermingle with more modern technologies such as cinema and photography. It is a world where change, or in Ovidian terms *metamorphoses*, defines existence, as a counterpart to the (seemingly) ossified power relations and structures of Rome. "Keinem bleibt seine Gestalt" (No one retains their form) becomes the leitmotif of the novel. In this paper various forms of space, control, and resistance in *Die letzte Welt* will be analysed. Travel between the spaces of the different diegetic worlds, some of these defined by various iterations of control will be examined, with specific reference to the various Deleuzian lines of flight and various forms of becoming that shape the narrative. The deterritorialization and reterritorialization of authorial presence, the agency of the literary work and its author, as well as the establishment of literary legacies in the form of an official literary canon will be addressed.

**Bio:** Cilliers van den Berg is associate professor of German at the University of the Free State, South Africa. In 2003 he completed a PhD in German on poet and intellectual Hans Magnus Enzensberger and in 2009 a PhD in Afrikaans and Dutch on the portrayal of trauma in literature. Since then he mainly has focused on comparative studies between literatures, specifically Afrikaans and German. He undertook extensive research visits to the University of Augsburg (Germany), Leiden University (Netherlands) and Cornell University in the USA. His research focuses on the dynamics of collective memory, especially in relation to difficult pasts. He is editor of *Acta Germanica*, the yearbook of the Association for German Studies in Southern Africa.

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**Name:** Claudio D'Aurizio

**Paper title:** Between the Subject and the World. Notes on Deleuze Rearranging the Space of the Monad

The critique of contemporary 'Societies of Control', developed by Deleuze especially in his later writings, could be reconnected to a broader production of concepts which combine the themes of space, control, and resistance in original ways. Among these concepts, Deleuze reinterprets the notion of 'Monad': the Leibnizian 'metaphysical point' becomes the core of a philosophical perspectivism that involves a new conception of traditional categories such as subject, object, space, and time.

The aim of this paper is therefore to examine the ways in which the monad can represent the figure of a metamorphosis of the relationship between the

subject and the world. As a matter of fact, the idea that a 'thought of the Outside' is attainable through the transformation of 'monadism' into 'nomadism' is accomplished through a reconfiguration of the relations between the space of the subject and the Earth that serves as its foundation.

My paper aims to articulate this research hypothesis into two main directions. First, a survey of the ways in which, according to Deleuze, it is necessary to accomplish a 'splitting of the monad'. This operation transforms its 'absolute interiority' into a fulcrum of relations with the world, and leads to a rearticulation of the inside and the outside which stands in contrast to the 'information space' of control society, overflowing with 'clichés' and 'watchwords'. Secondly, the paper intends to dwell on the theme of the creation of new worlds, which plays a significant role in contemporary debates, not only in the philosophical domain, but in a more general sense. The creation of new worlds and new space-times immediately appears as a possibility of resistance to the dictates of control, as evidenced by numerous phenomena belonging to the contemporary world (especially inherent to artistic production). Thus, it will emerge to what extent, through Deleuze's directions, the theme of the creation of worlds takes on the dimensions of a fundamental theme for any discussion on contemporary spaces.

**Bio:** Claudio D'Aurizio collaborates with the Humanities Department at University of Calabria. Here, in 2019 he obtained his PhD in Philosophy on Deleuze's interpretation of Leibniz and the Baroque within the framework of a joint PhD Program with the University of Reims Champagne-Ardenne. In 2020, he has been Research Fellow at the University of Paris 1 – Panthéon-Sorbonne, with a fellowship provided by University of Rome "La Sapienza". He is member of the Italian Society of Theoretical Philosophy (SIFiT) and the Italian Society for Aesthetics (SIE). Among his published works, there are several articles on modern and contemporary philosophy, both in national and international scientific journals. He is the Italian translator of David Lapoujade's book on Gilles Deleuze, *Aberrant movements* (2014; it. Transl. published by Mimesis in 2020) and Alain Badiou's Seminar on *Nietzsche's Antiphilosophy* (2015; it. Trans. published by Mimesis in 2022).

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**Name:** Craig Lundy

**Paper title:** Virtual Encounters: Vestiges of Deleuze's Mobile Bergsonism

This paper will examine the philosophical encounter of Deleuze and Bergson. Within Deleuze and Guattari studies it is a well-established orthodoxy that Bergson is one of the most influential figures for their work, and in particular Deleuze's solo work. It is therefore no surprise that much has been written on their encounter, and in particular the ways in which Deleuze engages with and

employs Bergson's philosophy. Much of this scholarship, however, focuses on specific moments or applications of Deleuze's Bergsonism – for instance Deleuze's deployment of Bergson in specific sections of *Difference and Repetition,* or his later use of Bergson in the cinema books. In this paper I will seek to trace some of the undulations *between and through* these instantiations. The guide for this journey will be … Deleuze's Bergsonism!

To begin with I will describe the manner in which Deleuze and Bergson's encounter is a virtual encounter. An appeal to key aspects of Deleuze's reading of Bergsonian philosophy will be required for this, with the outcome being an articulation of the 'open whole' that is their encounter. The second part of the paper will transition from genesis to transmutation in an effort to follow the movement of their encounter. Drawing on Bergson's notion of 'mobile' or 'fluid' concepts, which Deleuze himself appropriates in his own way, the aim here will be to see how their encounter evolves over time – extending in new directions, returning to aborted ones, and through the repetition of tropes within different problematics. By doing so the paper will aim to make possible what could be referred to as 'a whole pathology' of the Deleuze-Bergson encounter (*Bergsonism* 118).

**Bio:** 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, History and Becoming: Deleuze's Philosophy of Creativity*, and he co-edited with Daniela Voss the collection *At the Edges of Thought: Deleuze and Post-Kantian Philosophy,* all published by Edinburgh University Press. His most recent book is the volume *After Progress* (Sociological Review Monograph Series), co-edited with Martin Savransky.

**Name:** Damiano Cantone

**Paper title:** Virtual and Virtual Reality: deleuzian remarks on Digital Philosophy

The digitalization of spaces and relationships is becoming the dominant existential configuration - Deleuze would say "the striation" - of our present. In particular, the debates around virtual reality seem to be of great importance for

a redefinition of classical philosophical concepts such as subject, consciousness and lived body. The paper proposes a clarification of the meaning that the term "virtual" has in Gilles Deleuze's philosophy, in relation to its general use in debates about digital worlds (see Levy, 1995). In particular, it highlights how inappropriate it is to refer to Deleuze in an interpretive hypothesis that considers the virtual as a direction of transformation of the real. In the second part of the paper, it is suggested that Deleuze's analysis of the virtual can be used to consider virtual reality in its difference and discontinuity in comparison to the hypothesis of the reality- virtuality continuum, a paradigm that prevails in debates about digital worlds today among philosophers. This opens up a working perspective

**Bio:** Damiano Cantone is Senior Researcher in Philosophy and Theory of Language at the University of Udine. He has worked on the thought of Gilles Deleuze, in particular his work on cinema. His current research focuses on a semiotics of signs and images that is not reducible to the order of signification and discourse. In doing so, he proposes a close comparison with the findings of neuroscience. Among his publications, Dal segno all'immagine. Saggio su Gilles Deleuze, Milan 2022.

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**Name:** David Bastidas

**Paper title:** The dividual remainder. For a Deleuzian history of dividuality

Control, as a form of power, operates through the dividual modulation of experience. In opposition to the enclosed confinements proper to disciplinary societies, tendencies of dematerialisation present in contemporary capitalism, such as immaterial labour, big data or even conceptual art, indicate the rise of a rapidly shifting system of varying geometry. Production, for instance, no longer takes place solely inside a rigid and stratified milieu (the factory), but can emerge in the midst of a self-transmuting molding in continuous division (the enterprise, the start-up). If contemporary authors, such as Joshua Simon (2013), Gerald Raunig (2016), or Pablo Rodríguez (2019), have explored this dividual partition of experience in relation to art practices, financial debt, the digital world, and the rise of the informational *episteme*, a properly deleuzian account of this process is yet to be explored. The aim of our presentation is to sketch a philosophical genealogy of dividuality following Deleuze's work, particularly between 1966 and 1968, on figures such as Henri Bergson, Baruch Spinoza, and Gilbert Simondon. More precisely, we think that a « Deleuzian history of dividuality » can be established from a focus on categories such as

quality, quantity and individuation according to three moments: 1. The determination of the indivisible character of qualitative multiplicity contained in *Bergsonism* (1966); 2. The quantitative divisibility proper to modal essences understood as pars intensiva developed in *Expressionism in Philosophy* (1968); 3. the adoption of the Simondonian philosophy of individuation in *Difference and Repetition* (1968), according to which indivisibility pertains solely to the fact that its constituting factors « do not divide without also changing in nature ». This genealogy could then not only provide elements of interest for thinking the ontology of control, but it could also trace historical elements that point to the undermining of this form of power, e.g. the notion of intensity defined as an intensive quantity.

**Bio:** David Bastidas is a doctoral student in Philosophy at the Université Bordeaux-Montaigne, within the framework of the Montaigne-Humanités Doctoral School (ED 480) and the Science, Philosophie, Humanités Laboratory (UMRU 4574). His thesis is entitled « L'individuation intensive chez Gilles Deleuze. Le problème de l'individuation entre Spinoza et Francis Bacon », under the supervision of Pr. Kim Sang Ong-Van-Cung. Former student of the Erasmus Mundus Europhilosophy Master's programme (Prague, Barcelona, Toulouse), he began his training in Philosophy at the Pontifical Javeriana University in Bogotá, Colombia. His research interests include Contemporary French Philosophy (Deleuze, Simondon, Bergson), Modern Philosophy (Spinoza, Kant, Hegel, Nietzsche), Aesthetics and Political Philosophy. His latest publications include: «Towards a brutalism of the sublime. Violence and power in the Analytic of the sublime in the Critique of the power of judgment» (2022) and «Towards a transformation of reading: Hegel, Malabou and the feminine in philosophy» (2022).

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**Name:** David Radović

**Paper title:** Controling the space and resisting the control. Exploring cultural landscapes in Montenegro with Deleuze and Guattari

The paper researches the concepts of Space, Control and Resistance in the context of cultural landscapes in Montenegro, namely National Park Lake Skadar and the settlements on <<moved terrain>>. A traditional village Godinje allows for research of these complex concepts that shape the relationship between culture and landscape. Godinje was developed as a village with close proximity of the houses and the underground passages connecting the houses. These served as means of security and protection due to attacks and raids, making it a part of its traditional culture and identity. In the context of this traditional

settlement - Space, Control, and Resistance can be understood as interconnected and interdependent concepts. Space, in moved terrain, is not just physical but also cultural and symbolic, shaped by the interactions between the people and the environment, reflecting the cultural and historical context of the area. Control refers to the ways in which people exert power over the landscape and the way it is used, depending on the factors such as culture, traditional and economic and political context. Resistance, in this context, refers to the way people push back against the molecular and molar control, related to the historical context and the contemporary attempts to exert control over the landscape. The paper explores concepts of "smooth space", "molar" and "molecular" control and the concepts of "deterritorialization" and "reterritorialization" and how are these applied to the National Park Lake Skadar as a cultural landscape.

**Keywords:** landscape, culture, identity, moved terrain, settlement

**Bio:** David Radović is an architect from Montenegro, currently a PhD student in Architecture and Urbanism at the Faculty of Architecture of the University of Belgrade, with the research focusing on cultural landscapes, settlements bearing significant cultural values, accentuating specific identities and questioning identity integrity. At the faculty, he is a researcher in the Laboratory for architectural and urban design in protected environments. He is also working for the Ministry of Ecology, Spatial Planning and Urbanism of Montenegro as an associate in the Directorate of the Chief State Architect, and also as a research and design associate at Studio Prostor, a research-based design studio from Montenegro.

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**Name:** Derek Hampson

**Paper title:** Father, Mother, Daughter - an experiment in thinking

As an artist, I feel that there is an ongoing crisis in the domain of image creation, caused by the difficulty of making artworks that can resist absorption into the technological sensorium of media representation and control. My focus, over a number of years, has been to develop an artistic practice that can do this, by bringing together philosophical thinking and artistic practice. My approach is influenced by Deleuze's writings on representation, including his essay "Plato and the Simulacrum," where he says that modern works of art overturn representation when they become works of experimentation, creating real experience in those who engage with them; an experience that makes us think. I

have brought this idea of experimental thinking into my practice, in terms of how an artwork is created, how it is viewed, and how it is understood.

My work has, for many years, focused on a real-life story of family disfunction that led to a history of addiction, murder and suicide. My presentation will focus on my most recent work based on this story: *Father, Mother, Daughter*. This artwork, which combines six woodblock prints, has been made using an experimental approach at each stage of its production; from creating the initial design; cutting and printing the woodblocks themselves using a traditional Japanese woodblock technique; to the display of the completed artworks. This experimental approach is one that emphasises lack of control at each stage, one which allows the image to form itself, and the viewer to form their image of the work.

In my presentation I will discuss the work's background, I will describe the process involved in making the artworks, emphasising the points where control is relinquished. I will then take the opportunity to theorise this work, drawing on Deleuze's writings on experimental thinking through practical exercises.

**Bio:** I am an artist, writer, curator. For many years Senior Lecturer in Fine Art in the University of the Creative Arts, Canterbury, UK. Most recent exhibition: Painting in a Painting of Itself, 2022, Trace Gallery, Nottingham. I have recently published two essays on Deleuze: "Deleuze/Heidegger: Motivation and method in Plato's search for the simulacrum," and "Gilles Deleuze: Tracing Genesis in Kant's Critique of Judgment," both in Epoché, issues #46 and #31. Currently working on *Deleuze/Plato/Nietzsche - The Simulacrum Unchained*. I have also published two books: *Reading Plato's Sophist in Lockdown,* (2021) a commentary on Heidegger's lectures on Plato's *Sophist*; and *On Truth and Error,* (2022) a commentary on Heidegger's *Theaetetus* lectures.

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**Name:** Diogo Nóbrega

**Paper title:** «Every day I die» – Time and Politics between Deleuze and St. Paul

This study proposes that Deleuze's philosophy of time is to a large extent indebted to St. Paul. We will examine the following hypothesis: the meaning and internal form of what St. Paul defines as «the time of the now» (*tõ̞ nũn kairõ̞* ), not only determines the structure of the «crystal of time» (*cristal de temps*) that Deleuze deals with in *Cinema 2*, but also allows us to understand the existential injunction that belongs to it. Our argument unfolds in three steps: 1) first, we will determine the nature of the «crystal of time», i.e., as the vanishing limit between the immediate past which «is already no longer» (*n'est déjà plus*) and the immediate future which «is not yet» (*n'est pas encore*). As we will try to

demonstrate, the notion of «crystal of time» allows the philosopher not only to establish the nature of cinema's time, but also to unveil, through cinema, a new way of being-within-time: «to become the offspring of one's own events», where the event is that no one ever dies, but has always just died and is always going to die; 2) secondly, we propose that this kind of temporal structure, despite the negative account on St. Paul throughout Deleuze's work, draws heavily from the apostle's concept of time as «the time of the now», that is a contracted time between the «resurrection» (*anástasis*) and the «full presence» (parousía) of the Messiah, between an «already» and a «not yet». To inhabit this paradoxical tension demands for an existential practice of non-conformity: «every day I die» (*kath' hēméran apothnḗskō*), i.e., to be reborn, to break, each time, with any definitive identity or affiliation; 3) finally, we suggest that this temporal quality of urgency leads to a precise political problem: how to resonate, beyond any kind of stable enabling apparatus, such as the «state», the «person» or the «citizen», the nature of an existent that re-begins?

**Bio:** Diogo Nóbrega is an integrated researcher of Nova Institute of Philosophy (IFILNOVA). He obtained his PhD in Artistic Studies - Art and Mediations at the New University of Lisbon, with the thesis "Politics and Ontology of movement in Deleuze's thought". Between 2018 and 2021, he was a Research Fellow at the Scuola Normale Superiore, Pisa, and a Visiting Researcher at École Normale Supérieure, Lyon. He writes mainly in the areas of ethics, aesthetics and political philosophy. His current research interests orbit around the works of Gilles Deleuze, Heidegger and St. Paul, as well as of the central motive of «transformation» and the plurality of the subject which takes into account the masks and multiple identities that define the human condition and being. His publications have appeared in numerous books and peer-reviewed journals.

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**Name:** Doga Ayar

**Paper title:** Our Congruence In Decay

Capital has a sacred structure to reproduce itself by permitting anything to be subsumed. Without religion, the self can no longer be regained as an authority, leaving our subjectivity hysterical and identities continuously questioned. This is the fascist's paradox: modernization means the continuous disintegration of stable relations. Bureaucracy relies on the obfuscation of its workings by those with hierarchical social capital who are arbiters of an unwritten law. This unacknowledged yet accepted law embodies the antithesis of accustomed social rules; it operates as a strange body within us, seemingly more than ourselves, as an authority that demands the impossible and mocks our efforts to seek it.

The opposition between the two arises when desire becomes law and its demands compared to fulfilling duties with the stain of jouissance. What articulates the subject's singularity, its inability to fit in society, is taken by the superego, embodied by the unuttered law, and integrates the subject by attaching a foreign end to existing drives. The internal law comprises junctures of transgression that deny identity by shattering the limits that identify the person; we are gripped by impossibilities that border on self-destruction. Psychoanalysis identifies fascism in terms of satisfying this lack; however, Guattari explains fascism and capitalism with this lack as seeping into microscopic forms of lack between any two given machines and becoming adaptive enough to appeal to the masses, to seemingly remedy individual, specific wants beyond expansive lackings like access to power or castration. Sympathizers avoided asking the reason for the pain of spontaneously engaging with the world, but the answer can be precisely because it has no utility. This paper suggests we accept the waste and break out of a system of constant functioning as an alternative to the progressive view of the world to tragically remake the world by affirming it amidst its horror.

**Bio:** Doga Ayar is currently pursuing a BA in philosophy at Reed College as a sophomore. She is originally from Istanbul and has been a physics major throughout her first year of college.

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**Name:** Duncan Cordry

**Paper title:** Reform or Revolution: Univocity and Polyvocity in a Deleuzean Spiritual Politics

A number of authors – notably Joshua Delpech-Ramey and Philip Goodchild – have in recent decades suggested Gilles Deleuze's work as an alternative means by which to construe the meaning and potential of a spiritual political response to our contemporary ails, both practical and theoretical. The goal of this paper is to inquire into the *practical* potency of such a politics by distinguishing two such constructions of a Deleuzean spiritual politics and assessing their respective merits and challenges as programs of resistance within the spiritual architecture of the control societies of contemporary global capitalism. I argue that the distinction between these two kinds of spiritual politics – one mystical, one sorcerous – can be seen to turn on the weight accorded therein to one of two concepts, univocity or polyvocity, and that this difference ramifies into divergent reformist or revolutionary political programs. After providing a brief exposition of the meaning of the "spiritual" valence of such a politics, the paper sets off by distilling the first construction primarily from the suggestions of Oliver Davies,

Michael Goddard, and Robert Glass, each of whom sets up a relay between Deleuze's thought and various mysticisms, largely by relying explicitly or implicitly on Deleuze's early work on univocity. I suggest instead that a second kind of spiritual politics may be distinguished by privileging the concept of polyvocity which appears more prominently in Deleuze's later work with Felix Guattari and whose movements may be modeled after sorcery rather than mysticism. Finally, the potential of these programs is comparatively analyzed with regard to each of their respective relations to capitalism as the spiritual milieu in which the struggle for resistance takes place. I conclude that, for better or worse, only the latter, polyvocal approach offers radical revolutionary potential, while the former, univocal approach tends toward reformist or rehabilitative initiatives.

**Bio:** I received a Bachelor of Arts in philosophy from the University of Tennessee and a Master of Arts in philosophy from the University of New Mexico; my thesis there centered on the prospects of thinking animal language through the work of Maurice Merleau-Ponty and Ludwig Wittgenstein. Currently, I am in the fourth year of a doctoral program at Purdue University where my research focuses on the relationships between time, technology, insurrection, and the Anthropocene. My dissertation, under the advisement of Daniel W. Smith, Leonard Harris, and William McBride, aims to draw connections between insurrectionist ethics and Deleuze and Guattari's political philosophy in order to critically assess programs of resistance to the entanglements of technology and capitalism found in the late work of Bernard Stiegler.

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**Names:** Elvir Šahić & Nebojša Šavija-Valha

**Paper title:** Art of Asignifying the Reality – Mapping the Ambrosia

In the context of *compensatory reterritorialization*, spaces close lines of flights and become hubs of petrification that creates dominant forms of institutionalization. Today, institutions are formed by a network of managerial, entrepreneurial, marketing, and algorithmic mechanisms that control the market of the institutionalized. Art is also subject to these mechanisms. In this sense, we intend to single out the practice of *deterritorialization* of the art group Ambrosia from Sarajevo, which draws maps of possible meanings through artistic performances, thus offering an interpretation that resists dominant logic. Using a *topological analysis*, we will present the performance as an artistic event that, with its form and content, escapes the traditional understanding of the sign as a nomination of reality and a given meaning. In this way, the performance, which we read through Ambrosia's expression, opens up new dimensions and

provides us with the possibility for new interpretive *assemblages*. By Ambrosia's vocabulary, we are *stepping-near* the *pancatastrophe* as a permanent series of upheavals that make it impossible to fix - even momentarily - a concept, signifier, sign and meaning. Following Deleuze and Guattari, we read Ambrosia's cartography through qualitative content analysis of texts, diagrams, descriptions and videos.

**Keywords:** deterritorialization-reterritorialization, C.A. Ambrosia, art, cartography, lines of flight

**Bios:** Elvir Šahić holds PhD in sociology, with an academic focus on organizational culture. He is the Associate Professor at the University of Sarajevo, School of Economics and Business. Also, he is an artist at Cultural Association Ambrosia from Sarajevo.

Nebojša Šavija-Valha holds PhD in social anthropology, with an academic focus on ethnicity and ethnic relations. He is Program Development Manager and Researcher at Nansen Dialogue Centre in Sarajevo and an artist at Cultural Association Ambrosia from Sarajevo.

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**Name:** Erik Bordeleau

**Paper title:** A Flow and a Break and a Flow': Cosmo-Financial Remarks around Surplus Value of Code

Published on his Facebook wall on May 17th 2020, John Protevi's summary of Deleuze & Guattari's *Anti-Oedipus* (1972) in words of one syllable captures its literary movement and core conceptual operations like few others. This wonderfully poetic hash of one of the masterpieces of the French libidinal economies canon of the 70s offers, I will argue, a privileged entry point into *Anti-Oedipus*'s notion of *surplus value of code*.

Surplus value of code is immanent to the generative power of the machinic assemblages. It embodies the *inherently qualitative* outcome of the very formation of flows – however magically, technically or poetically engineered they may be – something Protevi's piece conveys convincingly with its incantatory "a flow and a break and a flow and a break and so on". This granular – if abstract – rendering of the encoding of flows, that is, *code as qualitative interfacing* between different chains of inscriptions and the ensuing surplus value thus generated, proves to be a powerful analytical tool for characterizing subsequent economical formations and wealth accumulation processes. Indeed, and this is what I will explore further in the context of this presentation, against the

formidably operational Hayekian idea of the market as an omnipotent processor of information that translates every piece of knowledge into price, what one needs to keep in sight here is that the surplus value that is generated through the machinic assemblages isn't primarily economical: it is first accounted for extraeconomically through differential ontogenesis – what amounts in last instance to something like the very condition of possibility of *differential ecologies* encoding savage, barbarian and civilized *skin in the game.*

**Bio:** Erik Bordeleau is a philosopher, fugitive planner, curator and cultural theorist. He works as a researcher at NOVA university in Lisbon in cinema and philosophy, and is also affiliated researcher at the Art, Business and Culture Center of Stockholm School of Economics. He has published and co-edited several books and articles in different languages at the intersection of political philosophy, contemporary art, world cinema, blockchain cultures, finance and media theory. In collaboration with Saloranta & De Vylder, he is developing *The Sphere*, a web 3.0 research-creation project exploring new ecologies of funding for the performing arts. He collaborates actively to weirdeconomies.com, where he coordinates the Cosmo-Financial Study Group. He lives between Lisbon and Berlin.

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**Name:** Evgeny Blinov

**Paper title:** Securitize and Punish: Deleuzoguattarian concept of mapping revisited

In *Thousand Plateaus* the necessity of "composing a map" and overcome the false platonic depth  was an important task comparable to the overcoming of the binary or "arborescent" logic. In this  regard, the ninth "plateau" has essential methodological meaning proposing an explanation of the  possibility of mapping of the processes of de- and reterritorialization. Deleuzoguattarian maps are supposed to illustrate the dynamic of the territorial transformations with their "vectors of  reterritorialization" and the centers of powers. In my paper, I'd like to reexamine the  deleuzoguattarian concept of territoriality in order to analyze the contemporary obsession with  mapping. On the macropolitical level, every global event is imposing a new map: that of the  climate changes, "terrorist networks", global pandemics, supply chains et cit. Every discourse of  power is proposing its own hierarchy of the maps according to its own political agenda. On the  micropolitical level, we must deal with the consumerist or security strategies on which are based  most of the AI algorithms in our electronic devices. Is a sense, the constant mapping is becoming  the dominant technique of power of the society of control coming to replace the order-words,  essential

to the disciplinary regimes.

The possible strategy of resistance to the new digital control is thus twofold. On the  micropolitical level we could trace our own "lines of flight" by avoiding the imposed consumerist  desires. On the macropolitical level, we should challenge the proposed hierarchy of the maps and  multiply the maps that will allow us to understand the dynamic of the various "territorialities" ( by composing language, economical, historical, cognitive maps et cit.). Like Nietzsche always needed  a new mask, we need a new map to remain faithful to the event.

**Bio:** Evgeny Blinov (b.1979) is a professor at Department of Modern History and World politics of  Tyumen State University (Russia) and affiliated researcher at ERRAPHIS center at the University  of Toulouse (France). He made his Studies in philosophy in Russia, Germany, Belgium and  France. He received his PhD in Philosophy from the University of Toulouse 2 in 2014. His main  research interests include Contemporary French Philosophy, Language Policy, Comparative Anthropology and International Affairs. He recently published a book *By pen and by bayonet:  introduction to the revolutionary politics of language* (Moscow 2022, in Russian). Currently  resides between Moscow and Tokyo.

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**Name:** Evrim Bayındır

**Paper title:** Reconsidering the Self-Annihilation of Nihilism through Deleuze and Brassier

Deleuze carves out from Nietzsche the idea that the collapse of nihilism is going to be an autonomous event, that is to say, it is going to happen no matter what, regardless of whether the free-spirits and the associated active forces manage to destroy it or fail to do so. This means that nihilism will be defeated solely by the reactive forces that created it. Nevertheless, the very active forces that allow Deleuze to posit the self-annihilation of nihilism effectively restricts him from thinking and experiencing this event. The paradox of affirmationism is that its reactive forces are not sufficiently autonomous from active forces and do not possess the power to destroy nihilism. There is thus a discrepancy between the project of overcoming nihilism and its result, in a similar manner with the kind of failure Deleuze finds in Kant's Project.

I suggest that the emergence of post-Deleuzian negativities, whose diverse examples are found in the accelerationist, speculative realist, neo-rationalist, and afro-pessimist literature, marks the inception of the autonomous collapse of nihilism or the result of Deleuze's project. This negativist orientation in thought can be conceived as a series of experiments with the autonomization and

creation of new reactive forces that are capable of effectuating a non- nihilistic or non-resentful reaction and that does not fit into the Deleuzean schema of forces.

My focal point will be Ray Brassier, whose equation of the death of thinking with the fully autonomous real represents the high point of the negativist turn. However, unlike Brassier, by situating the death of thinking as a continuation of the death of God and the human, I would like to show that autonomy must be understood not as the future trauma of the death of thinking, but as the non-traumatic self-annihilation of nihilism that is currently happening.

**Bio:** Evrim Bayındır is a PhD student in Philosophy at Royal Holloway, University of London and a researcher in Critical Philosophy at The New Centre for Research & Practice. His current project focuses on the problem of nihilism through a comparative reading of Nietzsche, Heidegger, Levinas, Deleuze, Irigaray, Laruelle, contemporary realist ontologies, and yogic traditions.

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**Name:** Felix Birch

**Paper title:** Engineering Control

This work suggests that Deleuze's concept of control has been subterranean within the built environment, specifically public infrastructure, since the early modern period. In a detailed historical case study, the fortifications and bridge of Berwick-upon-Tweed are used to show that the method of enclosure and domination was superseded by one of movement and flow by military engineers as early as the 17th century. The nascent concept of civil engineering contained all the technics of military engineering, and it inscribed public infrastructure with a logic of control via mobilisation. Through the built environment politics became the continuation of war by other means; the wall was replaced by the bridge, the turret by the road, the moat by the canal. The engineer unleashed a new network of speed that rode slipshod over commons and private land, a desire path of the state which modulated movement. A century after the 1531 Bridges Statute which made the upkeep of roads and bridges a local affair, the state began to take responsibility for public infrastructure which fractally expanded over the closing commons. The mercenary and the farmer were melted down and sublated into a new subjectivity shaped by speed and travel, a homogenous potential mass that could be quickened into any function, anywhere. This new subjectivity, to use Virilio's language, was the "dromological civilian" or more recognisably, the proletariat. Illustrating the historical role that the engineer played in creating this machinic infrastructure is vital for mapping its consequences and escape routes. For example, extractive colonial logic is

embedded even in "sustainable" soil engineering through the commoditization of indigenous Amazonian dark earths. Recognising the engineered environment as a space of control is therefore a metonymic leap that allows for the critique of such practices to outmanoeuvre the language used to justify them.

**Bio:** In 2021 I completed my master's degree in civil engineering at Edinburgh University. After finishing my studies, I became a full-time researcher within the geosciences department where I worked alongside engineering consultancy and construction firms to design future infrastructure. I grew increasingly curious about the history and consequences of a discipline that claims to be morally neutral. My research therefore problematises the self-evident practices of engineering to reveal the colonial and military logics beneath, and show how these are transcribed onto infrastructure, and subsequently, the production of subjectivity in those spaces. For a lecture at the Psychosocial Cartographies Conference in June 2022, I situated "waste" as a space that has been historically used to hide production and which continues to erase indigenous knowledge in contemporary sustainable engineering. I am unaffiliated with any institution.

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**Name:** Francesca Perotto

**Paper title:** Affects as active and reactive forces. A few remarks on the case of cynicism

In his analysis of Proust's *The Search for Lost Time* (1964) and Fitzgerald's *The Crack Up* (1980), Gilles Deleuze shows how, in both cases, it is an event that makes the writers able or unable to do something: Proust becomes capable of being a writer, while Fitzgerald loses this capacity. The event acts in fact as a redistributor of powers: it affects the individual and it impress it a becoming. As a force that is imprinted on the bodies, Proust and Fitzgerald cannot consciously grasp the event, still – in a particular exercise of aesthetic strabismus – they can feel the affects in which they are caught, as the intensive spaces in which they individuate. For Deleuze, indeed, affects are not to be understood as subjective correlates, rather as becomings that can enhance or inhibit an individual's power.

This account on affects has been at the centre of many developments in critical theory of the last decades (Patricia Ticineto Clough 2007; Rosi Braidotti 2019), as it allows to think new syntheses between the body and the mind, between actions and passions, suggesting different ways of conceiving causality and monitoring control.

In the light of this capacity of affects to both empower or inhibit, with this paper we will try to raise the question of whether it is possible to formulate a

theory of affects making people capable of acts of resistance in our contemporaneity. In particular, we will refer to the Nietzschean distinction between active and reactive forces, at the centre of Deleuze's *Nietzsche* (1965) and we will take into consideration one particular affect that has become emblematic of our times: cynicism (Peter Sloterdijk 1983; Mark Fisher 2009).

**Bio:** Francesca Perotto is PhD candidate in Philosophy at the Northwestern Italian Philosophy Consortium (FINO) and member of the Italian Society of Aesthetics (SIE). Her research interests range from Gilles Deleuze to morphology and post-structuralist French philosophy. She is currently visiting student at the EHESS in Paris. She also collaborates with the contemporary art gallery Giorgio Persano in Turin. Her latest research deals with the concept of the virtual in Gilles Deleuze's thought from an aesthetic perspective. Among her recent publications, *Is the Virtual of Virtual Technologies the Deleuzian Virtual?* (Aisthesis 16/2, 2022); *Immersivity, Individuation and Art* (Azimuth 20/2, 2022) and *Filter Bubbles. Arte e mondi digitali* (Aisthesis 14/2, 2021).

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**Name:** Francesco Pugliaro

**Paper title:** Vitalism and Stratification: Deleuze and Guattari, Ruyer, and the Concept of Inorganic Life

"How do you make a body an organism?": the question appears in the middle of *The Geology of Morals,* as a counterpoint to Deleuze and Guattari's infamous question on the body without organs. Through their study of the body's capacity for reinvention and for resisting the processes of regularization and centralization that continually constrain it, what emerges is an original theory of the organism as a mode of composition, as "an operation performed upon a body" (Posteraro 2020: 417). The aim of my presentation is to reinsert this theory in the broader context of Deleuze and Guattari's biophilosophy (in the line of Ansell Pearson 1999; Protevi 2013), and to explore their indebtedness with another figure of 20th-century metaphysics, Raymond Ruyer. Particular attention will be given to Deleuze and Guattari's concept of "inorganic life", which serves as a tool for decomposing and rearticulating the modern concepts of matter and life, deemed inadequate to account for the plurality of beings that make up the physical and the biological worlds. I will proceed in three steps. First, I will focus on Deleuze's engagement with embryology in *Difference and Repetition*, in order to clarify his later attempt to think life beyond the limits of the organic, in continuity with the inventive and self-forming activity of nonliving systems. I will then turn to Ruyer's account of the continuity between physical and biological formations, in dialogue with some advances in the microbiology of his time. Lastly, I will return

to Deleuze and Guattari's theory of the organism. Having rejected the idea of a difference of nature between life and nonlife, the question remains to correctly individuate the difference between the two. Much like Ruyer, they find the difference-maker in a technical operation of stratification, folding, and canalization.

**Bio:** My name is Francesco Pugliaro. I'm a doctoral fellow of the Research Foundation Flanders (FWO), working at KU Leuven (Belgium) in association with the University of Brussels (ULB). My research focuses on Raymond Ruyer, a re-emerging figure of 20th-century philosophy who worked on renewing traditional panpsychist methods and concepts – in the line of Leibniz, Bergson, and Whitehead – in an attempt to produce a unitary conception of nature, capable of linking together different ontological and scientific registers. I'm particularly interested in the relationship between metaphysics and the sciences, and on the status of metaphysical composition. I'm currently working on these themes through Deleuze and Guattari's work, focusing of their treatment of biology and the environmental sciences.

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**Name:** Franziska Strack

**Paper title:** Of *Intermezzi and Gray Points*: Klee, Schumann, and Deleuze & Guattari on Imagining Change from the Middle

This paper examines the idea of the "middle" in Deleuze & Guattari's *A Thousand Plateaus* and its relevance for imagining and implementing political change. The paper argues that, rather than producing an average, the middle marks an extreme point or affective concentration of forces that forms the critical moment of creation and resistance. To make this argument, the paper considers two middle figures; the "intermezzo" (which confirms "that the beginning always begins in-between" (p.329), and the "gray point" (a nonlocalizable "force of chaos" (p.312). Deleuze & Guattari relate the gray point to Paul Klee's account of the gray middle on a disc where all lines and colors meet, and the intermezzo to Robert Schumann's compositions that capture indeterminate spaces and experiences.

The paper makes two wider contributions. *First*, it underlines the influence of Klee and Schumann on Deleuze & Guattari, and relevance of art and aesthetic approaches for political thinking in general. In doing so, the paper finds that change has an affective-aesthetic dimension, and that imagining specific political changes goes hand in hand with a renewed yet radically open metaphysical emphasis on form and abstraction. Both Klee's form-as-formation and Schumann's motif can thus be understood as commitments to exploring one single character or pathway without foreclosing alternatives.

*Second*, the paper highlights that change does not resist power structures in the traditional sense, and forms of resistance are not intrinsically good. In fact, Deleuze & Guattari often describe the greatest possibilities and dangers in society with the same terms (e.g., both positive transformation and fascism are "lines of flight"). By inhabiting the middle, we attune our senses, actions, and thinking to those points of affection that turn lines. We learn not to shy away from the forms we resist, but to inhabit them in radically different ways.

**Bio:** Franziska Strack is a political theorist with research interests in political ecology, sound and media studies, art, feminism and decolonialism, philosophies of time, and Deleuze and Guattari. Franziska is an Isaac Newton Trust Academic Career Development Fellow at the University of Cambridge. She holds a PhD in Political Science from Johns Hopkins University, as well as a Master's degree from Freie Universität Berlin and Bachelor's degrees from Freie Universität Berlin and Humboldt Universität Berlin. In her work, Franziska brings together creative interpretations of political theories and artworks to generate concepts for the involvement of sensing human bodies and more-than-human forces in political and metaphysical events. She has a particular interest in examining the role of sound in the experience and theoretical configuration of community-building. In addition to her academic work, Franziska has been involved in various outreach activities.

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**Name:** Gaia Ferrari

**Paper title:** Deleuze's synthesis of time: the empty future as a form of resistance

In *Difference and Repetition*, Deleuze presents the phenomenon of time as a complex process constituted through the position of three distinct syntheses – tantamount to the three dimensions of a living present, a pure past, and an empty future. Certainly, the most obscure part of this tripartite theory is the characterisation of the future that grounds a static conception of time. Its enigmatic aura, however, depends on a variety of points, such as the problem of understanding the meaning of the future as an empty and pure form which determines a time essentially out of joint, the problem of linking to it a logic of difference that couples with a fractured I and a dissolved self, just to name a few. This presentation focuses on the nature and the consequences of elucidating the future as empty and pure. More specifically, I maintain that the concept of the future that Deleuze describes is neither a pure emptiness of what has not yet happened, nor the direction in which things are going through the position of past precursors, but a space of "undetermined determinability". Such

a space, I argue, has a meaning that can be unravelled by relying on the quasi-temporal notions of incompossibility and affirmation which bring to the fore the "viral" logic that subtends a proper futural dimension, in which we are finally attuned to the variety of unpredictable mutations of our becoming. Yet, in order to materialise all the potentialities implied in this concept, I will oppose the latter to the pervasive future-image that our capitalist society propounds as paradigmatic. What I'm referring to is the post-apocalyptic depiction of the time to come, which conceives the indeterminacy of the future as an autopoietic mechanism of entropic self-preservation, where the future is simply a colonisable space at the disposal of our desires and plans. By means of this confrontation, I hope to show that the narcissistic rationale that this latter image advocates has logical and existential reasons to be dismissed in favour of a 'future without memory' and a 'seriality without projects' which mutate our presupposed being beyond the control of the self and the identity of the concept.

**Bio:** I have completed my Bachelor degree in Philosophy at the University of Venice, and I have then applied to a double-degree program between the Universities of Padua and Jena. Such a program was dedicated to the study of German Idealism. Currently, I'm a PhD student a Duquesne University. My research has focused on the problematic relation of the virtual and the actual as a "transcendent immanence" in Deleuze's philosophy. I would like to continue researching on this field, for I want to enquire the new concept of dialect that Deleuze articulates in his *œuvres* (especially in *Difference and Repetition*), which for me corresponds to the double and correlative movement of a problematic structure actualizing itself in singular solutions. The general aim of my studies is to understand the dialectical process that individuates different forms of subjectivity.

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**Name:** George K. Michaelidis

**Paper title:** On the Road towards Absolute Nomadism

This paper is an attempt of conceiving Jack Kerouac's novel, *On the Road*, through the Deleuzian and Guattarian theory of minor literature. Specifically, Jack Kerouac is expressing in this novel "the destiny of American literature that of crossing limits and frontiers, causing deterritorialized flows of desire to circulate, but also always making these flows transport fascisizing, moralizing, Puritan, and familialist territorialities."(*Thousand Plateaus* 277–278). As a foreigner in his own language Jack Kerouac expresses the representations of racial and sexual minorities through the descriptive and authentic writing of the

historical moment of post-war American society. That is achieved in virtue of its minoritarian literary practice, because— according to Deleuze and Guattari— the language of minor literature is characterized "not by overload and poverty in relation to a standard or major language, but by a sobriety and variation that are like a minor treatment of a standard language, a becoming-minor of the major language." (104).

The aim of the paper is the understanding of how this type of writing can function as a critique of the post-war American society and at the same time as the dawn of a new age of rhizomatic roads towards absolute nomadism through the elusive spirit of the rebellious writing.

**Keywords:** Kerouac-Deleuze-Guattari-Literature-Rhizomes.

**Bio:** George K. Michaelidis is postgraduate student of Philosophy in the Hellenic Open University, essayist, translator and chief executive of organization committee in IWPR(Institute of World Philosophical Research).

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**Name:** George Themistokleous

**Paper title:** Holding the Street: De-territorializing State Control in Nicosia's Buffer Zone

In August, 2022, the Ministry of Interior of the Republic of Cyprus placed an 11km razor fence along the Buffer zone in the district of Nicosia. Whilst the minister claimed that the purpose of installing the fence was to stop illegal migrants from entering the RoC, it was really part of several attempts to make the buffer zone a hard border. This divisive strategy became apparent with the closing of the checkpoint crossings from Feb. 28, 2020 until 04 June, 2021. The expanding range of 'pandemic' measures during the lockdown period accelerated the State's shift towards a hard border. In *A Thousand Plateaus*, Deleuze and Guattari use chess and Go to articulate how the state territorializes, and becomes de-territorialized by counter-forces. According to DG: 'chess pieces are coded; they have an internal nature and intrinsic properties from which their movements, situations, and confrontations derive' (2010, 4). On the other hand, Go pieces are 'pellets, disks, simple arithmetic units, and have only an anonymous, collective, or third-person function' (2010, 5).

The border conditions in the post-conflict urban space of Nicosia will be explored by considering how the activist grassroot -Ws Dame - challenged the State's divisive strategies. Following the separation of the two communities during the pandemic, the activist group found ways for the two sides to connect

by mobilizing and inhabiting interstitial spaces that enabled visual, and verbal communication. Such spaces, operating across emerging media landscapes – digital and physical - exceeded the State's territorial control. The notion of territorialization and de-territorializations of Nicosia's buffer zone will be considered in relation to theoretical and the street level observations of such activist protests. Through the lens of DG's and Virilio's articulation of political control, the street protests enable an understanding as to how identities are controlled, and how they exceed State control.

**Bio**: Dr George Themistokleous is an architect, media artist and senior lecturer in History and Theory and Architectural Design at Norwich University of the Arts, Leicester, and visiting lecturer at CUINDA (Bangkok). He is the director of para-sight (www.para-sight.net). George's research explores the spatiotemporal environments of the digitized body and the changing role of the body via assemblages of older and emerging visual media. His design research has been published internationally in edited books, academic and design journals, and exhibited in various platforms including Acadia 2016 'Posthuman Frontiers', the 2018 Venice Architecture Biennale, ACM Siggraph 2020, the 2019 Future Architecture Platform, and the 2019 Leonardo LABS database. His essays have been published in *Architecture and Culture, Idea Journal, Site Magazine, Drawing: Research Theory Practice, and in The Journal of Architecture* (forthcoming). George is a member of the architecture research collective ThisThingCalledTheory, and a co-editor of *This Thing Called Theory* (Routledge, 2016).

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**Name:** George W. Shea

**Paper title:** Fabricating a Non-Fascist Way of Life: Foucault on Deleuze and Guattari's *Capitalism and Schizophrenia*

In his 1976 "Preface," Foucault famously characterizes Gilles Deleuze and Félix Guattari's *Anti-Oedipus as an Introduction to the Non-Fascist Life*, as an 'ethic' or 'art of living' counter to all forms of fascism – "the fascism in us all, in our heads and in our everyday behavior, the fascism that causes us to love power, to desire the very thing that dominates and exploits us." Essential to Foucault's reading of Deleuze and Guattari is the understanding that resistance, resisting fascism, begins with resisting the fascist within. Taking this insight seriously, how might we then understand Deleuze and Guattari as offering practices, techniques, and resources for fabricating a non-fascist way of life? Using Foucault's notion of the "aesthetics of existence," a non-normalizing ethic that functions as an art of desubjectification, this paper aims to articulate those exercises of the self on the

self to develop and transform oneself into a non-fascist subject that Deleuze and Guattari make available in the two volumes of *Capitalism and Schizophrenia*. To articulate these practices, this paper will use Deleuze and Guattari's notion of the "body without organs" as its point of entry since Deleuze and Guattari are explicit that a body without organs does not come ready-made but must instead be made (is a mode of being to be attained through a practice), and that the "organism" is the enemy of the body without organs. In this way, this paper will present the fabrication of a body without organs as a type of counter-conduct to the organization of the organism that takes aim first and foremost to ferret out the fascist within.

**Bio:** George W. Shea, IV is an Associate Professor of Philosophy at Misericordia University in Dallas, Pennsylvania. His research focuses primarily on philosophies of counter-metaphysics and their relationship to philosophy as a way of life. His publications include work on Nietzsche, Horkheimer, and Foucault.

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**Names:** Gopika Hari and Preeti Puri

**Paper title:** Mapping the nature to the human: Rethinking Becoming-Molecular through the self-narratives of the deviant in Shubhangi-Swarup's novel *Latitudes of Longing*

According to Deleuze, the difference between societies of discipline and societies of control is in the difference of enclosure from control: "Enclosures are *molds*, distinct castings, but controls are a *modulation*, like a self-deforming cast that will continuously change from one moment to the other, or like a sieve whose mesh will transmute from point to point"(Postscriptum to the Societies of Control). Becoming-molecular can then serve as a way of resistance against the societies of control, that operate from point-to-point, since , as Deleuze and Guattari say, "one does not break with the arborescent schema, one does not reach becoming or the molecular, as long as the line is connected to two distant points, or is composed of two contiguous points"(A Thousand Plateaus). The plane of consistency that enables such a becoming-molecular process would then be the emancipatory space of resistance.

In our paper, we read Shubhangi Swarup's novel *Latitudes of Longing* using the process of becoming, and argue that the narrative acts in the novel where the nature is not described in human terms, but humans and their lives are described in nature's terms( merging what is normally seen as the setting(nature) and the actor(humans) in a single modulating substance instead of connecting them as two distinct points), are acts of becoming-molecular, and

that such literatures work as spaces of resistance work the planes of consistency. We argue that it prevents a re-capturing of the narrative by the networks of control that seek to constantly monitor and trace the humans by manipulating them to move between traceable points in the narrative.

Our central argument to support this proposal is that when human is mapped on to nature via personification, nature is limited by the human's functions and attributes which the humans can track through the system of control. But when the nature is mapped on to human, the potentiality is infinite, since humans cannot track or trace what the nature can, could or would do, neither in chronic nor in aeonic time. Hence, the set of potential actions that the humans can actualize in their narratives increase manifold, while remaining untraceable and unpredictable to the controlling regimes. Such actions, performed though the tales that the deviant characters tell to each other and to themselves, thus acts as the areas of resistance which cannot be recaptured by those seeking to monitor or predict their actions and thoughts.

By the term nature here, we refer to the limited sense of the term, as the non-human world. It is used in the specific sense in which the societies of control in the novel use the binaries of the human and the non-human to create the narrative of the deviant and the mad. Through our paper we seek to map the becomings which overthrow such points of the binary through the narrative technique of the unique mapping of the human and the non-human in the novel.

**Bios:** Gopika Hari is currently a Junior Research Fellow in the Department of Humanities and Management , Dr. B.R Ambedkar National Institute of Technology, Jalandhar, India. She has obtained her Postgraduate Degree in English Literature from the Department of English Literature, English and Foreign Languages University, Hyderabad, India. She has qualified the University Grants Commission's exam for Assistant Professor and Research Scholarship. Her areas of interest includes Schizoanalysis, Literature, Popular Culture and Film Studies. She has published an article on the Shakespeare adaptation of Macbeth in the Tulu film Paddayi in the online journal Muse India ,as well as a conference paper on the Technologies of self in Harry Potter series.

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Dr. Preeti Puri is an Assistant Professor of English in the Department of Humanities and Management,  Dr. B.R Ambedkar National Institute of Technology, Jalandhar, Punjab, India. She is the senate member of Indian Institute of Information Technology, Una. She is also the reviewer of Journal of International Women's Studies, a Scopus indexed journal published by Bridgewater State University. Her forte is Literary theory and Criticism; she works extensively in the area of Schizoanalysis of Literature and Health

Humanities, and has published in Rupkatha Journal on Interdisciplinary Studies in Humanities.

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**Name:** Goran Kauzlarić

**Paper title:** Thought of (and Rule Through) the Outside: Remarks on the (Neoliberal) Cybernetic Spirituality

Deleuze and Guattari (like Foucault), introduced the way of thinking uninterested in the interiority of the thinking subject. This "thought of the outside" captures not only the murmur of discourse produced by no one in particular (but constitutive of subjectivity), "the dispositif", or the new machinic ontology which collapses exteriority/interiority distinction. "The outside" also implies an encounter with the unthinkable which makes thought aware of its powerlessness, but also produces something new. While Foucault himself introduced the notion of "spirituality" to define the stance which holds that truth is not attained by rational thought but by subjective transmutation, Joshua Ramey understands the whole of Deleuze's thought as a "spiritual ordeal" influenced by western esoteric traditions. But what remains unacknowledged is that "the thought of the outside" had strange contemporaneous proponents, namely: the neoliberals. Friedrich Hayek saw both psychoanalysis and Cartesianism as his main adversaries (besides Marxism). For him, capitalism is dependent on unconscious rules which determine behaviour. These rules are not "subconscious" but "superconscious" – via culture or religion they determine consciousness without appearing in it. Thus, the rules are the object of neoliberal interventionism constituting what Deleuze tried to conceptualize in his *Postscript on the Societies of Control*. For Hayek, cartesian rationalism is naïve in its idea that subject has access to truth. What neoliberalism introduces instead is the notion of "human capital" – a subjectivity in constant transmutation in relation to "information" produced by "the market". This dispositif introduced the spiritual explosion of the 80s, while Ramey, in his politico-theological works, sees the neoliberal conception of the market as itself a form of divinatory practice. As I will show, what actually connects all these "spiritual" developments is cybernetics. Today exnominated, cybernetics – a discipline with strong spiritual proclivities – introduced the original "thought of the outside" as a site of both control and resistance.

**Bio:** Goran Kauzlarić is a researcher in the fields of social and political theory, religious studies, as well as in the history of economic ideas. He completed his PhD in cultural and media studies at the University of Belgrade, Faculty of Political Sciences, in 2021. He has published a number of papers in the broader area of critical theory. His research encompasses intellectual and cultural histories of (neo)liberalism, western esotericism and New Age spirituality. Starting from these areas and related issues of political epistemology, he develops a critical framework for the political theology of today's culture. As a guest lecturer, he presented his recent work at the Faculty for Media and Communications (FMK), Faculty of Fine Arts (FLU) and Institute for Philosophy and Social Theory (IFDT) in Belgrade.

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**Name:** Grant Maxwell

**Paper title:** Deleuze and Guattari's Influence on Isabelle Stengers

Hundreds of books have been written about Deleuze and Guattari, but although many prominent philosophers have been influenced by them, no single philosopher has emerged as the primary inheritor of their intertwined projects. The Belgian philosopher Isabelle Stengers could serve as one conceptual persona playing such a role. Stengers frequently discusses Deleuze and Guattari, and this presentation will 'think with' Stengers as she thinks with these precursors through her primary references to their work, from her first cowritten book in 1979 to her most recently translated text, the original French edition of which was published in 2013. Drawing on Deleuze and Guattari, Stengers recognizes that both modern science and philosophy are inextricable from their capitalist milieu just as ancient Greek philosophy was inextricable from the City composed of free male rivals and their subordinates, as these milieus unwittingly form the conditions for the specific problems and questions that constitute the space of invention for these practices. The solutions and answers proposed by this invention are neither merely arbitrary nor deducible from given premises, but are always constructed in negotiation with the potentialities and constraints of both physical and social processes, though this does not imply that they are merely social constructs. Rather, it impels the recognition that a pure science or philosophy discovering objective, transcendent truths has always been a fiction whose loss we may mourn along with the death of God, but which, far from leaving us with a mere arbitrary relativism, liberates the practices of science and philosophy from capitalism's controlling ensorcellment into more expansively pragmatic narrative creations which resist the present. For these fabulations, the foundations themselves are open to construction in relation with requirements

and obligations, rather than being hierarchically subordinated to a unifying demand, whether of totalizing reconciliation or its totalizing denouncement.

**Bio:** Grant Maxwell is a philosopher who has published several books, including *Integration and Difference: Constructing a Mythical Dialectic* with the Routledge Philosophy and Psychoanalysis series. He has served as a professor at Baruch College and Lehman College in New York, and he has published articles and chapters with *Deleuze and Guattari Studies*, Penn State Press, the *Journal of Religion and Popular Culture*, the American Philosophical Association blog, and *Interalia Magazine*. He holds a PhD from the City University of New York's Graduate Center, and he lives in the Virgin Islands with his wife and two sons.

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**Names:** Greg Singh & Anna Wilson

**Paper title:** Decolonising Data: Mapping the Moral Limits of Open Data as a Space for Resistance.[1]

The "decolonising" of institutional assumptions is a much needed recuperative movement in tertiary education and beyond. It seeks to make visible how the mechanics of colonialism continue to shape the educational and cultural assemblages of the 21st century, effectively limiting the immanent to a set of possibilities consistent with the logics of controlled space and limited resistance. In Higher Education, the impacts of this movement can be felt perhaps most forcefully in the Social Sciences and in the Humanities, although the notion of decolonising is now a familiar term across the University.

In practical terms, this means that the full historical weight of colonial histories and their impacts upon the way disciplines emerged is made apparent; and, that dominant (i.e. Westernised, Eurocentric, Global North and essentially arboreal) worldviews that have come to saturate positions on knowledge acquisition and exchange are increasingly acknowledged, challenged and redressed. It also means that such recuperative gestures tackle current issues within spaces of negotiated or implicit power and spaces for resistance.

Through the Data Commons Scotland project (University of Stirling 2019-22), we have begun to explore how the impacts of digitisation, datafication, and automation of artefacts, processes, and decision-making have led to data-assemblages in which colonialist dynamics, thinking and practices now operate on information flows just as they are increasingly recognised as

operating on knowledge flows within the curriculum. In particular, we have openly questioned whether the Open Data movement as it currently stands can offer a meaningful space of resistance against the territorialising tendencies of Big Data capitalism.

Decolonisation is about opening up, and making transparent, the inequitable effects of history upon the circulation of knowledge, and the flow of information. On the surface, Open Data movements across the globe have these decolonial and deterritorialising intentions at their heart. However, the complexities of open political and social networks that tend to concentrate knowledge at already-existing centres of power raise moral questions about the intentions and social functions of Open Data systems: what are the underlying purposes of Open Data ecologies? What are they really for? What good can they really do? In this paper, we address these questions to map the moral limits of Open Data as spaces for resistance.

**Bios:** Greg Singh is Associate Professor in Media and Communications, and Dep. Associate Dean for Interdisciplinary Research, in the Faculty of Arts and Humanities, University of Stirling. His research engages the ethics of connected media, as well as forms of speculative fiction.

Anna Wilson is Reader in Interdisciplinary Research in the School of Education at the University of Glasgow. Her teaching and research both aim to find ways to grapple with the complex interdependencies of humans and non-humans in the Anthropocene context.

Hannah Hamilton is Research Associate on the Waste Stories project (Leverhulme, 2021-24) based in the School of Education at the University of Glasgow. She was also Research Associate on the Data Commons Scotland Project (EPSRC 2019-22) at The University of Stirling.

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**Name:** Hamed Movahedi

**Paper title 1:** A Three-fold Continuity in Deleuze

This presentation is concerned with the role of continuity in Deleuze's philosophy. In *Difference and Repetition*, the virtual is framed as an *Ideal continuum*, and its constitutive differential relations also imply that it can be characterized by *continuity*. However, this field is simultaneously featured by the affirmation of divergence (incompossibility) that can be construed as *discontinuity*. Hence, it is not clear how these two ostensibly contradictory accounts can reconcile. This problem is not adequately addressed in the

literature; the only engagements with continuity appear in Adkins (*Deleuze and Guattari's* "A Thousand Plateaus*,*" 2015) and Kleinherenbrink's works (*Against Continuity*, 2019). The latter considers Deleuze's philosophy permeated with discontinuity emphasizing its irreducible individuals, whereas the former claims that if we had to summarize Deleuze's metaphysics in a single word it would be continuity. This research attempts to tackle this ambiguity, an ambivalence which is also present in Leibniz's philosophy that maintains an omnipresent continuity along with the absolute individuality (discontinuity) of its monads.

I attempt to suggest a Deleuzian concept of continuity while scrutinizing his notion of the fold. In *The Fold,* the third type of the fold which enfolds the second floor of the Baroque house onto the first is featured by an inherent heterogeneity-*and*-inseparability, as it weaves two disparate yet inseparable fields. This problematic status is repeated in the envelopment of a folded-virtual world in the actual souls. Tracing this prevalent theme allows us to expose a notion of continuity that is defined by such heterogeneity-*and*-inseparability. That is, a three-fold *divergent-torsional-intensive continuity*; *divergent* insofar as it characterizes the virtual-Ideal field that affirms the Borgesian divergent worlds; *intensive* insofar as it denotes the surface of the encounter between heterogeneous series; and *torsional* insofar as it enfolds the virtual onto the actual like the torsion of expression.


**Paper title 2:** Dramatization and the Poetics of Ideas in Deleuze


In *Difference and Repetition*, Deleuze notes that to actualize the virtual Ideas intensities must *dramatize* the Ideas. Ideas as virtualities must be dramatized to be actualized. This allusion to the artistic category of dramatization has remained ambiguous in Deleuze's literature. It is not clear why Deleuze evokes this theatrical vocabulary to account for actualization. Mackenzie and Porter are interested in the political connotations of dramatization (*Dramatization as method in political theory*, 2011), without addressing this problem. Cull situates dramatization in the framework of performance philosophy ("Philosophy as Drama," 2013), and while conceiving philosophy as drama and framing the philosopher as director, interrogates Deleuze's usage of the vocabulary of dramatization. To describe this allusion, she suggests that the relationship between page and stage in theatre echoes the relationship between the virtual and the actual. However, this might not be an adequate solution since the page still enjoys too much actuality, and the essential relationship between dramatization (artistic category) and Ideas remains unclear.

This presentation engages with this ambiguity and explores the artistic connotations of dramatization in cinema. While intimating the artistic experiences of Bergman and Kafka, it investigates the artist's encounter with the *Idea* of art. This allows us to elucidate why all Ideas would inevitably require dramatization for their actualization. Finally, by evoking the cinema of Tarkovsky

and his formulation of poetic cinema, a possible conceptual link between dramatization and poetry is articulated. Indeed, dramatization is characterized by pure movement of repetition, and since repetition involves a poetical moment, dramas and poetries of Ideas are inseparable. Every individual comprises a dramatizer/poet inside itself; a theatrical-poetic moment in every being. Being an artist is all about affirming and affording to reside in this non-localizable locus (*Erewhon*) of encountering the Idea.

**Bio:** I am a PhD student at the University of Montreal (Canada) and work on "Continuity and Event in Deleuze and Leibniz." My Supervisor is Dr. Christian Leduc and my co-supervisor is Dr. Daniel W. Smith at Purdue. This project aims to reconstruct a Deleuzian concept of continuity and its relation to the event by alluding to Leibniz.

I have completed my MA in Philosophy at Staffordshire University. I have published on the relationship between phenomenology and Enactive Cognitive Science ("Dual Aspectivity and the Expressive Moments of Illumination, *Axiomathes* (Springer), 2020), and also about the theory of intersubjectivity in Husserl and Deleuze (The Other in Husserl and Deleuze*, Dialogue* (Cambridge), 2020)*.* I had presentations at different conferences, and also held numerous weekly seminars on Deleuze at the UdeM. I have also translated Deleuze's lectures on Spinoza into Persian (in book form), published in 2022.

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**Name:** Henry Somers-Hall

**Paper title:** Possibility and the Other: Tournier and the Transcendental Field

This paper will explore Deleuze's essay on Tournier, and his claim that our understanding of the transcendental field has been obscured by the notion of possibility. Deleuze's claim will be that if possibility rests on the other, and if the other acts as a principle of ordering that overwrites the natural order of experience, then a move to possibility leaves us little better off than the Hegelian dialectic. It will explore this account of the possible, and how the removal of the other opens the way for a proper understanding of the transcendental field.

**Bio:** Henry Somers-Hall is Reader in Philosophy at Royal Holloway, University of London. He is the author of *Hegel, Deleuze and the Critique of Representation* (2012), *Deleuze's Difference and Repetition* (2013), and *Judgement and Sense in Modern French Philosophy* (2022). He is also co-editor of the *Cambridge Companion to Deleuze* (2012), *A Thousand Plateaus and Philosophy* (2018), and

*The Deleuzian Mind* (forthcoming 2025).

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**Name:** Hsiu-ju Stacy Lo

**Paper title:** Unsettled Life: Escaping 'societies of control' to chaosmotic becomings in *Life on Earth?*

How are future generations going to judge this present moment in time when they set about tracing the race for space colonization? Is space colonization to be read as a form of escapism or of emancipation? In this presentation, the two authors of the animated film *Life on Earth?* discuss some of the film's themes through the Deleuzian concept of 'societies of control' in the course of life and afterlife of the film's protagonist, Sola. In an attempt to defy not only the laws of nature but also to escape humanity altogether, Sola takes the newly developed elixir of life, and then flies to Mars to reside there for eternity against her wishes. Forever banished from Earth, she manages to establish contact with her loved ones via satellite communication. As each of them dies naturally, the now immortal Sola watches them reincarnate into different organisms and attempts communication with them in their native languages. Her conformity to the languages of multiple species in her new state of exaltation can be read as a regression or progression to 'chaosmotic becomings' where, though spared further degeneration and corruption on Earth, she returns to a primal experience of being on an equal footing with the rest of the species. Conceived as an allegorical fable and based on the Chinese mythology of Chang'e, *Life on Earth?* draws an analogy between Sola's course of action and the fate of humanity.

Bio: Hsiu-ju Stacy Lo is a research fellow at National Yang Ming Chiao Tung University in Taiwan. Since completing her doctoral dissertation on the so-called "jianghu" culture and cynicism in contemporary China, she has been investigating digital surveillance and censorship and their effects on the bodily consciousness and performance in the context of—but not limited to—protest movements in Asia. Her recent preoccupations with artificial intelligence have resulted in several publications on the creative use of technologies and various mobilization tactics in Hong Kong's "Be Water" movement as well as on new media art. Whilst Lo's ongoing scholarly work is concerned with fabrication and mimesis of "memes"—both online and offline—against the contemporary backdrop of heightened surveillance and censorship, she and Serbian artist Sanja Anđelković have been working collaboratively on animated film Life on Earth? since their first digital encounter in 2021.

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**Name:** Huma Saeed

**Paper title:** Exploring the Intersection of *Khudi* and Becoming in the Philosophy of Allama Muhammad Iqbal and Gilles Deleuze

What would happen to humanity if everyone stopped trusting and respecting their ego and others? There is a need to create new spaces of understanding, acceptance of change, and tolerance for difference in modern times of diversity. This research paper explores the intersection of two distinct yet complementary philosophical concepts: *Khudi,* presented by Allama Muhammad Iqbal, and Gilles Deleuze's concept of *becoming*. *Khudi* is a central concept in Iqbal's philosophy and refers to the individual's sense of self and self-assertion. The concept of b*ecoming* refers to the process of constant change and evolution in individuals and society. By bringing these two concepts together, this paper aims to shed light on the ways in which they can inform and enrich each other and help towards 'eternal becoming' (Iqbal, 1934) rather than eternal creation (return). It seeks to create space for the acceptance of the *outside* of thought and to construct sites of active resistance to patriarchy in postcolonial societies. This study examines the answers to two questions: firstly, how does the concept of *Khudi* and Deleuze's *becoming* aid in nurturing the life of ego in current times? Secondly, how can this fecundity of thought disrupt control over bodies in both the East and West? The study shows that the theoretical insight of both philosophers is instrumental in triggering active resistance to the traditional cultural and social landscape of thought. It strives to demonstrate that the concept of *Khudi* is a necessary component of *becoming*, as it allows individuals to transcend their current state and realize their full potential. The study will contribute to the academic debates pertaining to postcolonial, cultural, and social studies.

**Keywords:** Becoming, Khudi, Iqbal, Deleuze, Postcolonial, Self/Ego

**Bio:** Huma Saeed is a Ph. D scholar and a teacher at the National University of Modern Languages (Lahore Campus), Pakistan. Her academic interests encompass literary criticism and postmodern studies. English literature and Deleuzean studies are her major areas of study. She is currently living in Lahore. She has written some papers and co-authored a book also.

**Name:** Irena Javorski

**Paper title:** Expanded Paradigms of Reading – Deleuze Influence and Materialism

In this paper, I will examine the contribution and effectiveness of the legacy of Deleuze's philosophy embodied in the aesthetics of new materialism and speculative realism, in the light of their applicability to contemporary literary theories – primarily the practice of distant reading. My main thesis is based on the premise that the materiality of a literary text can imply an extended sense of reading: an affective encounter with potentially transformative materials (theory of affect) and the impossibility of reducing the text to unambiguous and clear statements (the turn to the object). In other words, that both of these currents of Deleuzian-founded materialism belong to a regime that contributes to the emergence of expanded paradigms of reading that transform the theoretical and artistic field.

The main goal of this research is to show that the problematic attempt of these aforementioned theories to put a notion of discourse aside (they do not contribute to the process philosophy, but expand the field of discursive), produce a different result regarding their aesthetic concepts. While one could problematize the new-materialistic expansion of the field of the subject (an alternative agency is introduced that does not renounce discursiveness) and the speculative expansion of the field of the object (which remains to be epistemologically conditioned – in the place of the subject, there will be an object together with its inadequate representation), in the field of art studies the question of context (ideology) will come to the fore. In new materialisms, the text acts directly on social systems by giving primacy to the realities that occur between the text, the readers, and the extratextual environment. In speculative realism that affirms relation of non-relation, the text is seen as an aesthetic object that becomes a context.

**Keywords:** materialism, ontology, discourse, art.

**Bio:** Irena Javorski, PhD candidate in Contemporary Art and Media Studies, at the Faculty of Media and Communications in Belgrade, where she is currently employed. Irena is a literary and art theorist. She graduated from the Department of Comparative Literature and Literary Theory, at the Faculty of Philology in Belgrade. Over the years, she has written numerous literary critics and theoretical essays. Books: *Deconstruction of politics of neutrality* (Matica Srpska, 2012) – author; *Towards a developed democracy* (Beton, 2013) – co-editor. She was an editor for prose at *ProFemina* journal for women's literature and culture. She is a member of the Serbian Literary Society. Her principal area of interest is Deleuze's philosophy and aesthetics and their application to the field of art and literary theory. In her recent research and

dissertation, she deals with theories of contemporaneity and contemporary art related to Deleuze's thought.

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**Name:** Jaakko Jekunen

**Paper title:** Transcendent Thinking in *Difference and Repetition*

In *Difference and Repetition* (1968), Gilles Deleuze attacks the "dogmatic image of thought": a set of assumptions about what thinking itself is. In the third chapter, he delineates eight postulates (e.g. resemblance and common sense), which have throughout the history of philosophy distorted what thinkers have taken thinking to be. As long as thinking adheres to its dogmatic image, it cannot think something new—it cannot create. To break away from this image, we need an image of thought without an image. To achieve this, Deleuze develops his notion of "transcendent thinking" *via* his reading of Kant. In this paper I outline Deleuze's reinterpretation of the Kantian faculties and spell out its significance.

In Deleuze's reading of Kant's determining judgment in *Kant's Critical Philosophy* (1963), imagination and the understanding work together in a harmonious relation according to common sense. The different faculties recognize the object of experience as identical. Then, the object is subsumed under a concept of the understanding, which, according to Deleuze, is pregiven. Thinking that relies on the postulate of recognition is unable to create concepts nor encounter something new.

In transcendent thinking, each faculty is brought to its own limit, elevated beyond its empirical use. In transcendent thinking, we do not have a harmonious relation of the faculties, nor is the object of the encounter the same for all the faculties, because they all meet that which *only* they can encounter. Thinking cannot grasp its *cogitandum* according to the postulates of the dogmatic image of thought. It lies beyond representation, beyond common sense and recognition. Therefore, transcendent thinking reveals the conditions of creation in thinking and outlines the way out of the dogmatic image of thought.

**Bio:** Jaakko Jekunen is a PhD student at Purdue University. His research interests include political philosophy, epistemology, poststructuralism (especially Deleuze) and phenomenology.

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**Name:** James Emery

**Paper title:** Confrontations with the Possible: Deleuze, Bergson, and Spinoza

For Deleuze, an image is not characterized by its capacity to accurately represent something existing outside of it. An image, as the highest virtue of artistic creation, is distinguished not by "its meager content, but (by) the energy it has harnessed."[2] This energy is essentially dissipative, 1 and what it is specifically dissipative of is the possible. "It captures all the possible in order to make it explode."[3] This aggression levied against the possible is common throughout Deleuze's 2 oeuvre, yet it is often difficult for a reader of these works to decipher the exact reason or motivation for these philosophical aggressions. This essay develops an understanding of why the modality of possibility is a recurring challenge to Deleuze's philosophical project and the reason why Deleuze goes to such lengths to "exhaust" the possible from thought. What might appear as Deleuze's singular critique or aggression against "the possible" will take two distinct directions. The distinct directions of his critique will be guided by the two philosophers, Bergson and Spinoza, Deleuze utilizes as central resources for two disparate problems relating to the concept of the possible. From Bergson, Deleuze will critique the concept of the possible for presenting a cosmos in which everything is already given, in favor of a cosmos always inventing new forms according to its virtual elements. From Spinoza, Deleuze will critique the possible insofar as the concept continues to give oxygen to transcendence, diverting philosophy from its ethical task of living and thinking immanently.

**Bio**: James Emery is a first year PhD student at Purdue University in the Philosophy Department. He received a bachelor's degree (2016) and Master of Arts (2020) in philosophy from the University of Oregon. His research focuses on the metaphysics and epistemology of the French thinker, Gilles Deleuze. This research also brings him into the orbit, quite frequently, of Bergson, Spinoza, and Nietzsche, primarily around the questions of metaphysics and philosophical method. More generally, he carries an interest in 20th century French and German metaphysical thought, 17th and 18th century rationalism, and questions concerning temporality and the emergence of novelty.

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[2] "The Exhausted", from Deleuze's Essays Critical and Clinical, p.161
[3] ibid. 161

**Name:** Jan Jagodzinski

**Paper title:** Querying Deleuze and Digitalization: Is there an Artistic Response of Value?

As it has been stated often enough, 'algorithmic governmentality' shapes the societies of 'clairvoyance;' that is the social order that has now intensified Deleuze's description of 'control society' through the proliferation and ubiquity of 'smart technologies.' What has been particularly insidious are the so-called 'Eigenfaces learning machines' that enable surveillance to function at levels never before imagined. My presentation is in two parts. Given the digitalization of the 'world picture' (so to speak), the first part queries the limitations of Deleuze's understanding of the image as developed in *Cinema 2* that relies on Bergson and misappropriates the full extent of C.S. Pierce's 'firstness,' raising the shift that has now taken place in post-cinematic digitalization. The second part, looks at the artistic endeavors of Trevor Paglen that subverts 'Eigen facial machines' raising questions as to whether this makes any difference to understanding how perception today is manipulated and played with.

**Bio:** Jan Jagodzinski is a Professor of Visual Art and Media Education, University of Alberta in Edmonton, Alberta, Canada; series editor for *Educational Futures* (Palgrave-Springer). He is the author of 20 books. The rcecent decade has been spent on post-Anthropocene issues. Most recent 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). jan jagodzinski (forthcoming). *Pedagogical Encounters and the Post-Future Anthropocene* (Routledge).

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**Name:** Jenny Evang

**Paper title:** Becoming-Molecular? *Serpent Rain* (2016) and Elemental Cinema

Part of the "Elemental Cinema" tetralogy, *Serpent Rain* (2016) mainly consists of long, meditative nature shots where nothing seems to happen, interspersed with "irrational" cuts[4]—black screens accompanied by voiceovers in which philosopher Denise Ferreira da Silva deconstructs the assumed racial innocence of Norway's past, present, and future. By exploiting the "wormhole" capacity of the cinematic medium, the movie simultaneously "narrates" and affectively performs the breakdown of linear temporality, dramatizing the repetitive structure of racial capitalism and its reiterative violence, from the sunken slave ship that first inspired the film to the ongoing extraction of oil on indigenous land. Disrupting cinematic suture, the movie's shots and silences make spectators feel haunted, "out of time," and fragmented.

In this conference presentation, I will use Deleuzian theorizations of the time-image, as well as Deleuze and Guattari's concepts of "becoming-molecular" and "becoming-imperceptible," to think through the violence and potentiality of (post-)cinema's disruptions of linear temporality and coherent bodies. In particular, I will analyze how the film displays "the possibility of bodies turning elemental," as the particles of enslaved people once captured in the slave ship's womb opaquely remain in the fluid waters haunting the screen. How does *Serpent Rain* and its Black feminist (an)aesthetics push us to rethink the literal "becoming-molecular" of racialized flesh in the afterlife of slavery, and how might this intervene in broader theoretical attachments to bodily fluidity, fragmentation, and opacity (esp. in Deleuzian queer theory)? I will argue that the film leads us to rethink the ways in which the unboundedness of time and the fragmentation of the body are intimately related to racial capitalism and cannot be posited as its unequivocal escape, *nor* simply as its pointless repetition. Returning to Deleuze and Guattari's thinking on de- and reterritorialization, I conclude that the inextricability of violence and potentiality, in *Serpent Rain*, complicates certain simplified molecular imaginaries in queer studies and beyond.

**Bio:** Jenny Andrine Madsen Evang is a 4th-year PhD Candidate in Modern Thought and Literature at Stanford University, where she is also pursuing PhD minors in Gender and Sexuality Studies and Comparative Studies of Race and Ethnicity. Her dissertation, provisionally titled "Specters and Spectacles," explores what remains unthought when boundary-breaking malleability on screen is celebrated as a transgressive aesthetic pointing towards a post-normative future. In particular, she investigates how fluid reimaginations often reproduce assemblages of domination despite, or perhaps precisely because, they seem to overcome the stability of indexical, national, and racialized structures of subjecti(vati)on. Her work has been published in *Journal of Scandinavian Cinema, South Atlantic Review,* and *Transgender Studies Quarterly.*

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[4] See Gilles Deleuze, *Cinema 2: The Time-Image* (University of Minnesota Press, 1989), 278.

**Names:** John Dimopoulos & Michalis Tegos

**Paper title:** Dionysian Hangover: Event, Space, Time and the intoxication of power

In the *Logic of Sense* Deleuze describes sense as a game of the surface with depth. A deep chasm  manifests as a crack on the surface, the subterranean forces of volcanic combustion and tectonic  relocation effectuate as but a small fracture in the face of the porcelain. This rupture in the field of  sense, which creates sense by being its point of immanent co-existence and division at the same  time, the point which unites and breaks time into past, present and future, is called by Deleuze,  event and is associated with the movement of thought itself. An event is a total reconfiguration of  space and time. Space is exploded; vast dimensions are surveyed in the all-encompassing spatio

temporality of the virtual. The dimensions of time, past, present and future are merged and recast  in an ecstatic temporality, which Deleuze calls, following the Stoics, aion. This movement of  thought breaks free of the controlled space and time of an organised and stratified machine,  produces lines of flight and subterranean flows which fracture the surface of the homogenised field  of sense. Erratic fractures such as these intertwined with communal ecstasy are followed and  necessarily complimented by contemplative, post-orgiastic thought. During the interim space and  time are re-assembled, even if only theoretically, to make sense of what occurred. We propose that  a combined reading of these two viewpoints can offer an understanding of radical thought as an  active force in Deleuzian terms and also lay the groundwork for a dynamic image of space as a  field under constant eruption and re-construction. Following the ebb and flow between the fully  disrupted and rigidly defined space, we can conceive a spatialised practice shifting between cracks  in control continuums, that contain both movement and stillness, advance and retreat, interiority  and exteriority.

**Bios:** John Dimopoulos is a multi-disciplinary researcher, activist and freelance architect based in  Athens. He is a PhD candidate in the School of Architecture of the National Technical University  of Athens (NTUA). His thesis entitled ''Objectology'', researches the philosophy of hypermodern  design and possible radical alternatives to current design methodologies both in architecture and  other disciplines. He is also currently doing a second undergraduate master degree in sculpture, at  the Athens School of Fine Arts (ASFA). Research interests and past work include hypermodern  culture, utopian and dystopian imagery and design, social subjectivity, bodily methods in space  and the arts.

He has taught as a teaching assistant and as a guest lecturer in undergraduate and  postgraduate courses in the NTUA. His practice spans architecture, painting, sculpture,   philosophy, fantasy literature and poetry (1 published poetry book) and contemporary dance.

Michalis Tegos has studied philosophy, politics and international relations in the UK and France,   completing a doctoral dissertation on Hegel and French Philosophy at the European Graduate  School, under the supervision of Alain Badiou, and a second dissertation on the philosophy of  Alexandre Kojève at Aristotle University Thessaloniki. He is the author of The Infinite of Force,  Hegel and the Philosophy of History (Atropos press, 2017) and The Concept and Time in the  philosophy of Alexandre Kojève (forthcoming). In the past years he has published articles on Hegel, French philosophy and the concept of time, while also teaching a course on Nietzsche,   Architecture, Space and Culture at the Architectural School of Athens. Member of International   Plato Society and International Hegel Society.

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**Name:** Jovan Čekić

**Paper title:** Algorithms of Control

This paper analyzes how the emergence of a Deleuze Societies of Control, as a historical mutation of the diagram of forces, leads to a shift in focus from disciplinary modes of enclosure, different molds to control, or modulation and virtual modes enclosure. With 21st century technologies, there is the emergence of new forces, leading to a radical change in their relationship, whose effect is that disciplinary dispositif are replaced by control assemblies.

One of the basic functions of a dispositif is the effort to control some event or chain of events, as can be seen in Foucault's analyses of security, sexuality and other dispositifs. A dispositif, which makes up a network of heterogeneous entities, develops and perfects networked algorithms in order to ensure the desired effect on the nature and course of an event. In disciplinary dispositif, the dominant role is played by analog, organic or bio-algorithms that try to ensure the most reliable, existing relations of power, their own survival and the transfer of their genetic material to the next generation.

In the case of a Societies of Control, with the third generation of machines, computers, non-organic, techno-algorithms gain a dominant role due to the increasing complexity of the interconnected world. The world as a network of events required a new logic, a thought in terms of techno-algorithms, which are able to process and analyze large amounts of data and adapt to the constantly

changing network topology. This new topology of the forces includes continuous entanglement of the actual and virtual within control assemblages.

So, with the Societies of Control, control assemblages begin to dominate, developing new modes of virtual, algorithmic spaces of enclosure, where "computers will carry out universal modulation." These new types of virtual enclosure are actualized as free, fluid and elusive modes of control, from home care, permanent education, house arrest, work from home to corporate businesses, stock transactions and hybrid war. At the same time, the overlap and interaction of the actual and virtual leads to the emergence of different modes of toxic virtual environments of enclosure such as post-truth phenomena, echo chambers, filter bubbles, fake news, deep fakes, conspiracy theories, cancel and woke culture, etc. Therefore, the complex interconnected world requires a new ecology of attention, or the art of paying attention that escapes toxic environments of enclosure.

With control assemblages, it can be expected that hybrid structures will emerge which include new connections between organic and non-organic entities. Thus, the post-human future envisions new structures of control assemblages where non-organic algorithms, together with various organic algorithms, will try to establish an even more comprehensive control over nodes within the network of events. This can lead to the emergence of new modes of virtual environments of enclosure in almost all registers and suggests the possibility of the emergence of techno-feudalism and the domination of repressive and reactive forces.

**Bio:** Philosopher and Conceptual artist. Full Professor at the Faculty of Media and Communications, University Singidunum, Belgrade. Graduated Philosophy at the Faculty of Philosophy in Belgrade. Ph.D, Social Scientist, Faculty of Media and Communications, 2009. Research and teaching areas include philosophy, art and art theory, media theory and criticism. His work is published in numerous periodicals. From the very beginning until 1997, held a position editor in chief of New Moment, a magazine for advertising and visual culture. In 1998, publishes a books *Presecanje haosa* (*Cutting Through Chaos*) (Geopoetika, Beograd 1998), *Art Sessions: Era Milivojević* (Geopoetika Beograd 2001) and *Izmeštanje horizonta* (*Displacement of horizon*) (FMK Beograd 2015), *Nastajanje post-humanog kapitalizma* (*Formation of post-human capitalism*) (Arkzin Zagreb 2019). Editor of the Art editions in the publishing house Geopoetika

**Name:** Kai Denker

**Paper title:** Theory of Fascism in *Thousand Plateaus*

In recent fascism studies, two movements can be identified that want to leave behind the old liberal and Marxist approaches to fascism studies: The new consensus of comparative fascism research, which was especially coined by Roger Griffin on the one hand. And the praxeologically oriented research on fascism (e.g. Sven Reichardt) on the other hand. Griffin's approach aims to identify a conceptual core of fascism, i.e., to define it. According to this approach, fascism is a palingenetic ultranationalism that has actualized itself in various historical manifestations and that is to be analyzed primarily through its ideological moments. Objections have been raised by praxeological scholars who argue that fascism is ideologically weak and not coherent but should be analyzed on the level of its practices, especially those oriented toward violence and action. Fascism is then not a particular ideology, but a strategy and praxis of unleashing violence - and this includes affects such as anger and hatred.

Readers of *The Thousand Plateaus* might already recognize some approaches here: Deleuze and Guattari describe fascism as a coherence phenomenon of micro-fascism, that is, in the form of war machines that resonate with each other and are merely bent on destruction. It seems that Deleuze and Guattari have thus anticipated moments of the praxeological turn of fascism research, not only in terms of rejecting an overemphasis on fascist ideology, but also positively turned in an emphasis on the affects and practices of fascist thought and action. Thus, it is easy for Deleuze and Guattari to explain that one can even be anti-fascist on a macro level and still cultivate one's micro-fascisms. - It must be all the more surprising that Deleuze and Guattari seem to be absent from recent fascism research. The proposed talk would like to contribute to changing this.

**Bio:** Denker, Kai, studied philosophy, history, and computer science at TU Darmstadt, Germany, where he worked as a research assistant and teacher for special tasks after receiving his master's degree in philosophy (2009). After receiving his PhD in Philosophy in 2018 with a thesis on Gilles Deleuze's philosophy of mathematics, he first worked as a PostDoc in the BMBF-funded collaborative project "Parallel Structures, Forms of Activity, User Behavior in the Darknet (PANDA)". Since 2021, he has been the coordinator of the BMBF-funded project "Memes, Ideas, Strategies of Right-Wing Extremist Internet Communication (MISRIK)".

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**Name:** Katherine Filbert

**Paper title:** No Chinese Philosophy? On Closure and the Outside in *What is Philosophy?*

*What is Philosophy?* defines philosophy as the creation of concepts on a plane of immanence, thereby rejecting any necessary principle or origin of philosophy. Locating its conditions instead in a contingent conjunction of elements composing a milieu—immanence, friendship, and opinion— Deleuze and Guattari disavow delimiting philosophy by any form of argumentation, domain of inquiry, or canon of ideas. This constructivist account has proven to be useful for scholars working in Comparative and Cross-Cultural philosophies. And yet, despite denying that philosophy is *essentially* Greek, they follow the Eurocentric tradition of locating philosophy's beginnings in Greece—a claim that scholars such as Robert Bernasconi, Peter Park, and Leah Kalmanson have called philosophy's 'racist fiction'. Furthermore, they claim that there is no "Chinese, Hindu, Jewish, or Islamic 'philosophy,'" because here, according to them, the prephilosophical plane, populated by sages, figures, and "unfold[ing] in wisdom and religions," wards off philosophy (93).

An account of this tension—between opening up philosophy to encounters with other forms of thinking and excluding such thought as not being philosophical—is needed. This paper provides such an account through an analysis of Deleuze and Guattari's schematization of the difference between immanence and transcendence thinking (concepts/figure; philosopher/sage) in the context of their reference to Francois Jullien's theory of the 'absolutization of immanence' in Chinese thought, as well as the relationship between the claim that there is no Chinese 'philosophy' and the form of the question 'Why not China' with respect to the development of capitalism in *Capitalism and Schizophrenia.* If Deleuze and Guattari can offer an understanding of philosophy that resists closure in a time when the status of texts outside the 'Western canon' continue to be contested, it requires taking seriously philosophy's 'synthetic and contingent principle' of encounter between territory and earth beyond the Greek origin story.

**Bio:** Katherine Filbert is an Assistant Professor of Philosophy at California State University, Stanislaus. Her research areas are Classical Chinese Philosophy, 20th Century French Philosophy, and Comparative philosophy. Her current work is focused on comparative and cross-cultural 'Images of Thought', especially with respect to the function of exemplary and non-exemplary figures in the texts of Classical Confucianism and Daoism, images of 'error' and 'stupidity' in modern and contemporary

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**Name:** Kevin Siefert

**Paper title:** Resisting the Fascist Line of Flight: The Relationality of Being-With

At the close of his short essay on control societies, Gilles Deleuze encourages people "to discover what they're being made to serve." Uncovering the mechanisms seducing people into servitude requires careful analysis to the assemblages of desire operative in various controlling systems. Creating new modes of resistance becomes possible by attending to the subtle – yet open and unconfined – contemporary modulations of control. One of the modulations operating in contemporary control societies is the desire for control and its concomitant desire *to be* controlled. Works of art can embody such desires, and in their embodiment of control create new modes of resistance. Fascism, as "an intense line of flight," creates new networks of controlling desires and thus new ways of resisting. Thinking with Deleuze and Guattari I will trace contemporary modulations of the fascist tendency in works of art.

I focus on the paintings of Jon McNaughton, whose works embody a certain variety of the American right-wing imaginary. They present traditional lines of orderability (rational, militaristic, patriarchal, white, capitalist, Christian); their convergence and assemblage exceed the orderability of totalitarianism. The lines of flight embodied in these artworks create new space-times: revolutionary "to the degree that they are radical, uncompromising and nonreformist." But these lines of flight, and the revolutionary space-times they create, are the suicidal desires of fascism. Fascist tendencies are not resisting control but rather the intensification of controlling desires. I argue that resisting fascism requires a creativity of loosening and disrupting control. This form of creativity attends to the radical relationality of being-with, defying the fascistic intensification of control and order.

**Bio:** Kevin Siefert is a PhD candidate in the department of Philosophy and Religion at the University of North Texas. His dissertation focuses on the differing spatiotemporal dimensions of aesthetic presentations. Following the conception of fascism given by Deleuze and Guattari, he attends to the creative desires, imaginaries, and spacetimes embodied in right-wing works of art. In particular, the potential disruptions created by the intra-relationality of differing distributions of the sensible.

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**Name:** Konstantinos Retsikas

**Paper title:** Balkan Transits: Becoming-Minoritarian and Theo Angelopoulos' 'The Suspended Step of the Stork'

> 'If I take one more step, I will be elsewhere, or dead'
> 'The Suspended Step of the Stork' (1991)

Shot at the border between Albania and Greece more than thirty years ago, Theo Angelopoulos' film 'The Suspended Step of the Stork' (1991) relates the fictional adventures of a Greek politician who after having renounced democratic politics and having forsaken his previous life, has joined forces with a multitude of refugees in situ, all awaiting to cross over to new lands. The film exhibits a strange resonance with our post-neoliberal(?), post-pandemic(?) condition, full of public emergencies, legal exceptions and arrested flows, and carries deep, unacknowledged affinities with Deleuze and Guattari's (1987) counterworks and their politics favouring nomadic war machines and processes of becoming-other. As an audio-visual elaboration of the political and conceptual significance of the interval, the film frames the spatiality of the border as an open enclosure, marked by absolute lines of sovereign integrity and relative lines of circumscribed mobility, casting the temporality of the limits inherent as hinging on a decisive yet pending action to be carried out out-of-sight and off-camera. Importantly, the life at the margins the main character has adopted in response to an acute *fin de siècle* crisis, political as well as personal, has nothing in common with 'bare life': a life endured in melancholic, endless transit, a life of (self-)exile, a lean, 'Balkan' life springs instead from the force of an *amor fati*, a kind of testament to the inescapable desire to overcome the present and hasten a future otherwise he is subject to. The film's unleashing of the life affirmative potential entailed in becoming-minoritarian is conducted through a series of captivating cinematic images: by means of a masterful deployment of lengthy sequence shots (plan-séquence) the film deploys a new 'crystal image' (Deleuze 1989) that painstakingly 'reconstructs' the character's slow yet unstoppable transit into the future unknown, rendering thus perceptible the very indiscernibility of time's passing.

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**Bio:** Konstantinos Retsikas is teaching anthropology at SOAS University of London. He was brought up in Greece where he also attended university as an undergraduate. He is the author of Becoming – An Anthropological Approach to Understandings of the Person in Java (2012, Anthem Press) and A Synthesis of Time: Zakat, Islamic Microfinance and the Question of the Future in 21st century Indonesia (2020, Palgrave), both springing from his fieldwork encounters in Java, Indonesia during the past 25 years. Recently his interests have expended to the silver screen to include the films of Theo Angelopoulos.

**Name:** Kristina Börebäck

**Paper title:** Reading student´s essays as a movement of repetition and differentiation

One of the tasks we, as university teachers, often have to do is to read numerous of students´ essays assess and grade them. The educational system, with courses, exams and curriculum, sets the frames of these kind of activities. It becomes a state apparatus, that territorialize the learning and knowledge production, and as such, it enable a desiring machine where students, professors and other teachers, yearn to do the right things, to make the right decisions.

The activity of reading assessing and grading has its spatial definitions by the curriculum, by the task given to the students and by the assessment criteria.

The student essays identifies frequently as examples of what the students have learnt and as earned knowledge about and an outcome of the previous educational activity. Still, these texts are assemblage of the know-how with which someone act according to the tradition of writing and expressing oneself academically combined with one's ability to read and recognize a curriculum as well as ability to recognize one´s experiences and relate experience and emotions to the task. This implicate differentiations of texts emerging from the same task.

The curriculum creates a spatial room for the writing; it defines the walls but neither the ceiling nor the floor. The students´ experiences from life and the multiple ways relational connections with the curriculum contextualizes become the floor. The ceiling emerge through the students´ creative imagination, their self-esteem and assertiveness. It is an event at a timespecific place

Reading has a closeness to the task. Therefore, a pattern emerge in the texts, creating a rhythm, a rhythm of repetitiveness and differentiation. Hence, to this reasoning, we, as university teachers need to ask ourselves; what does it mean to read numerous of students´ essays in a process of assessing and grading?

**Bio:** I work as a lecturer at Karlstad University at the different teachers programs. My main research interest is environmental communication and the philosophy of education. I have often work in collaborative projects together with researchers from different fields, interested in problems that concern equity, environmental issues/ideas of sustainability and equality At the moment I work with a project concerning algaea aquaculture together with researchers from the field of sociology and marine biology in Sweden, Norway and Chile.

**Name:** Krzysztof Skonieczny

**Paper title:** "A sadness that knows nothing of repetition." Death between the Repeatable and the Unrepeatable in Deleuze and Derrida

In his 1920 work, *Beyond the Pleasure Principle*, Sigmund Freud famously associates the death drive with the compulsion to repeat. This means that the fact or event of death becomes not only (as it always was) the predictable and universal end of every life, but also the internal goal of each organism. The work of Gilles Deleuze and Jacques Derrida can be interpreted as an example of radical resistance to the two elements of Freud's thesis. Deleuze, especially in his later years, staunchly asserted that "death comes from without", thus negating the Freudian vision of a death drive while not negating death's ontological necessity. Derrida, in his many eulogies and texts mourning deceased friends, stressed the fact that such a death and such mourning is "every time unique" (as the French title of "The Work of Mourning" translates). Each of them, in their own way, stressed the fact that the Other is a (possible) world, a world which disappears after their death.

In my chapter I will explore the notion of death as a repeatable/unrepeatable event in the works of the two philosophers. I will focus on (1) the tension between repeatability and unrepeatability of death in the writings of both philosophers; (2) the interpretation of Derrida's eulogies and Deleuze's last texts as practices of making-unique (unrepeatable); (3) the notion that these practices fulfill the Deleuzian demand that writing should be a form of resistance against death.

**Bio:** Krzysztof Skonieczny is Assistant Professor at the Faculty of "Artes Liberales", University of Warsaw. His interests include political philosophy, psychoanalysis, posthumanities, animal studies and contemporary American literature, which he occasionally translates. 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, forthcoming). He is currently working on a manuscript entitled *Deleuze and Slowness. Idiots, Cows and Catatonics*.

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**Name:** Kynthia Plagianou

**Paper title:** "In-between" ontology and politics: Revisiting the problem of modulation in Deleuze&Guattari's intensive functionalism

Before its appearance in his essay 'Postscript on the Societies of Control' (1990), Deleuze's concept of modulation has undergone a subterranean, if not enigmatic, evolution. As Hui (2015) points out, explicit references to this notion go back as early as *The Logic of Sense* (1969), while in Deleuze's later solo works, such as *Cinema I* (1983) and *The Fold* (1988), especially in the latter, modulation yields all the more nuanced dramatisation. Moreover, as both Hui (ibid) and Voss (2020) acknowledge, Deleuze's notion, while it appears convergent and at times almost identical to Simondon's counterpart notion, divergences in its details. The Simondonian concept of modulation is constitutive of his theory of individuation (1958), which significantly informs Deleuze's intensive individual in *Difference and Repetition* (1968) and the formation of the intensive surface in *The Logic of Sense*. Deleuze and Guattari in *A Thousand Plateaus* (1980) reference Simondon's modulation as an alternative to the hylomorphic schema when sketching their notion of machinic morphogenesis (machinic phylum). This paper argues that despite the overall indebtedness of Deleuze/and Guattari to Simondon's notion, the critical difference lies in the role that intensity plays in Deleuze's concept of modulation, which undergoes its own evolution, necessarily differentiating the latter. Finally, the above analysis aims to illuminate that Deleuze's concept of modulation as the logic which sustains the diagrammatic of power in controls societies nonetheless provides conceptual resources to rethink the Outside.

**Bio:** I recently completed my PhD research in the Department of Politics International Relations and Philosophy at Royal Holloway, University of London and submitted my thesis entitled 'Deleuze's Ontological Functionalism and the Problem of Intensity'. My philosophical background and interests cover a wide range of topics, from epistemology to political philosophy in both analytic and continental traditions. Currently, I work as a teaching assistant at Royal Holloway and the University of Greenwich in London, UK.

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**Name:** Laura Hengehold

**Paper title:** The Colony as Event

In *Kafka's Monkey and Other Phantoms of Africa*, French-Algerian philosopher Seloua Luste Boulbina analyses the legacy of French colonialism in France itself, particularly its academic institutions, through the twin lens of poststructuralist philosophy and literature. This paper argues that Luste Boulbina's two-part work can best be understood as an effort to understand "the colony" and "Africa" as

two intersecting events in the Deleuzian sense, making possible fields of knowledge as well as organizing bodies and affects. Decolonizing those forms of knowledge means working back through the genesis of their sense and thinking differently about the history which is supposed to explain the current distinction between former colonial power and postcolony. Among others, this paper engages with the work of American communication theorist Leonard Hawes, who has given an excellent account of why "transcendent" approaches to reconciliation and restorative justice miss the bodily basis of postwar suffering. The events described in Assia Djebar's novel *Fantasia* (1985) allow us to make significant connections between the Franco-Algerian War and other cases of trauma due to political violence, illustrating Luste Boulbina's clinical as well as critical use of Deleuze..

**Bio:** Laura Hengehold teaches political philosophy and topics related to the philosophy of gender and sexuality in the Philosophy Department at Case Western Reserve University, USA. She is author of *The Body Problematic: Kant and Foucault on Political Imagination* (2007)*, Simone de Beauvoir's Philosophy of Individuation* (2017), and co-editor of the *Blackwell Companion to Simone de Beauvoir* (2017).  With Jean Godefroy Bidima, she co-edited *African Philosophy for the Twenty-First Century* (2021) and edited and translated a collection of Bidima's writings titled *Law and the Public Sphere in Africa*: *La Palabre and Other Writings* (2014)*. Most recently, she is the English translator of *Kafka's Monkey and Other Phantoms of Africa* by Seloua Luste Boulbina (2019) and *Fugitive, Where are You Running?* by Dénètem Touam Bona (2022).

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**Name:** Lenka Soukupova

**Paper title:** Control Of Immanent Use Of Syntheses Of The Unconscious

The move from Deleuze's transcendental empiricism towards the immanence of machinic production to universal history, as developed with Guatarri in *Anti-Oedipus*, involves a reconceptualisation of the syntheses of the unconscious, whose internal organisation is analysed in terms of the historical organisation of productive forces, rather than in the ahistorical vacuum of the transcendental logic of time. In this spirit, the 'Postscript on Societies of Control,' referring to a distinct phase of capitalist societies, implies a novel synthesising machinism - which I aim to construct in this paper - defined by the notion of the dividual, a subject whose only destiny is fragmentation within the omnipresent analytic grid, and which overshadows the rather genealogical significance of the Oedipal subject.

In *Anti-Oedipus*, the capitalist episteme is defined by an axiomatic recording surface which appropriates the connective power of the unconscious through the

institutionalised, pathologising Oedipal structure which traps subjects in the impossibility of fulfilling desire. Epistemologically, this equates to the impossibility of the immanent use of the syntheses, crucially of the disjunctive synthesis, which would mean a paradoxical determination of elements by affirming them synchronously with their distance "as that which relates them as different". Arguably, disciplinary societies ensure the exclusive use of disjunctive synthesis by leveraging the third synthesis of conjunction, presented as an unavoidable choice between fixed identities. Societies of control instead strengthen the grip the analytic recording surface has over any connection by conflating the second and third syntheses - of inscription and enjoyment - arguably to the extent of rendering interiority obsolete. "Self-determined" identities function merely to saturate the recording surface; their relative stability is irrelevant as they are controlled by the instant externalisation of connected elements, whose determination depends primarily on a contrary relation to other positions on the recording surface.

**Bio:** I am a PhD researcher at the Royal Holloway, University of London, under the supervision of Nathan Widder and Henry Somers-Hall. My doctoral dissertation aims to reconstruct Deleuze's and Guatarri's epistemology qua philosophy of science, centred around the problem of its historicity. My MA thesis was a comparative study of Deleuze's and Adorno's critique of identity, finished at CRMEP, Kingston University, London, under the supervision of Peter Osborne. I graduated with a thesis on Vilem Flusser's aesthetics at Charles University in Prague, under the supervision of Jakub Stejskal.

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**Name:** Lewis George Bloodworth

**Paper title:** Deleuze against Tinder: love and dating in Control Society

In his book *In Praise of love*, Badiou lamented the role of dating agencies and apps in rendering love as devoid of risk, enforcing a non-evental love. However, we might wonder if a Deleuzian account of love offers an alternative way of relating to the role of dating apps in augmenting love relations within contemporary capitalism. Rather than get caught up in a romantic narrative about love corrupted, we might need to think again about the way love functions in a society that has shifted from the regulation of individuals towards the manipulation or modulation of dividuals derived from aggregated data. We might firstly ask, drawing on Deleuze's engagement with *Proust and Signs*, that if love always begins from the extraction of an individual from a crowd, then where is love for the dividual? Or we might ask how can we challenge or rethink the role

of algorithms in dating and in love from a Deleuzian perspective, are dating apps completely antithetical to any form of loving difference or what others have termed *Schizo love*? In this paper it will firstly be concluded that dating apps within a capitalist framework of valorisation do not allow the full potential for relational becoming between users, since they merely recursively reinforce preferences that solidify majoritarian identity. Secondly, through virtue of only reinforcing existing preferences, such apps fail to touch the true logic of love from a Deleuzian perspective, which is not directed towards the fulfilment of lack but rather learning through disappointment as the means for identity's overcoming. This paper will therefore provide a critique of algorithmic love that is immanent to love itself. Lastly, it will be intimated that if dating apps were democratised and freed from the axiomatics of valorisation, then perhaps new becomings would be possible through the algorithm.

**Bio**: I am Dr Lewis George Bloodworth, lecturer in Sociology at Kingston University London. I finished my Phd in July 2022 under the supervision of Dr Iain Mackenzie at the University of Kent, my thesis being entitled *Love's Political Potential: Critical Reflections from a Deleuzian Perspective.* My research draws on the works of Deleuze to problematise both love and politics principally through rearticulating Deleuze in light of contemporary shifts in psychoanalytic thought, although I am also interested in broader debates within Post-Structuralism and Post-Marxism that also relate to these central themes.

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**Names:** Liezl Dick & Anna Wilson

**Paper title:** Resisting the elements: stories of absence and imperceptibility in the Cape Flats, Cape Town, South Africa

Often, when we speak of control, we have in mind an oppressive, ever-present state, or a bullying, coercive partner. Deleuze recognised that this relatively simple dynamics of overt control had already begun to be replaced by more subtle forms – the open prison, defined by lines of articulation we unconsciously and willingly embrace – the panopticon we carry within us. Even in this view, resistance is resistance to power. But what happens when spaces and people are so marginal that they become imperceptible, and "ordinary" forms of power basically absent?

Like many other peri-urban areas in the Global South, the Cape Flats region of South Africa is home to a large and rapidly growing population living in what are commonly called "informal" settlements. This pleasant, free-wheeling sounding

label covers a broad range of realities characterised by different degrees of connection to the State. Some are more closely entangled with "formality" and benefit from (limited) infrastructure and services. Some, are almost wholly "outside". Their externality to the formal turns them into spaces of contradictory openness. They lack what are seen as basic and essential urban services such as water and sewerage, waste removal and policing. Such spaces have been territorialised by exclusion and colonised by abandonment.

In this paper, we tell stories of control and resistance, absence and imperceptibility, in one such settlement. Sweet Home Farm is currently home to around 20,000 people. It is a natural storm pond on formerly agricultural land, a dumping ground for construction rubble on top of a shallow aquifer. As pressure on existing settlements increased, people built on top of the rubble. Now, as the Climate Crisis changes weather patterns and human activity changes the capacity of the land to hold water and to drain, the residents of Sweet Home Farm are subject to increasingly frequent inundation as rains fall and the water table rises. This forces constant resistance – resistance to the elements, to rainwater leaking through roofs, to filthy floodwater rising up through the ground, to rats and disease. Residents show immense resourcefulness and ingenuity, using whatever they can to literally rise up above the floods. But how can they resist an absent State, which has bracketed them off as imperceptible?

**Bios:** Dr Liezl Dick is a ResEd Curriculum Coordinator in the Centre for Student Communities at the University of Stellenbosch. Her research focused on the affective assemblage of racialized relations and its impact on micro-political dynamics and social cohesion. She employs arts-based research methodologies to explore experimental becomings in transformative higher education, where Deleuze's processual ontology and experimental thinking often comes in quite handy.

Dr Anna Wilson is Reader in Interdisciplinary Research in the School of Education at the University of Glasgow. Her teaching and research both aim to find ways to grapple with the complex interdependencies of humans and non-humans in the Anthropocene context. She first encountered Deleuze when studying for a second PhD in Education, when she realised that difference and desire were essential to understanding learning. Since then, she has been working to develop assemblage-analysis approaches to working with both visual images and fiction as data, and finding ways to think differently about space, control and resistance.

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**Name:** Lilija Duobliene

**Paper title:** On activity, passivity, and becoming child

The current discourse about living in the Anthropocene offers new concepts and reshapes such commonly used notions as *human agency*, *child agency*, *non-human*, or especially *more-than-human*, which marks more close relationship with a nature (Abram, 1997). The movement of climate activists who try to resist the present political and educational status quo stands in the avant-garde of change of our future, albeit often they are still children, unable to take responsibility as human adults. This begs the question, how should such child agency be treated? Is it closer to that of a rational human adult or perhaps of an irrational animal? Is there a controversy between *bio* and *zoe* agencies or can they both coexist as a life force expressing a flow of vital energy for this new coexistence (Duhn, 2014).

Taking into account discussions of Cole (2022) on micropolitical resistance, Snaza (2018) on passivity, Koupannou (2020) on impossibility to take responsibility for the child and the pharmacological effect of the situation, I would like to propose Deleuzoguattarian concepts of becoming-child and becoming- animal, which can serve as explanations for how we can treat the unfathomable position of the child in Anthropocenian perspecticve.

The first aspect to consider herein is related to the age of the child. In Deleuzoguattarian words, "Knowing how to age does not mean remaining young; it means extracting from one's age the particles, the speeds and slownesses, the flows that constitute the youth of that age… it is age itself that is a becoming-child" (D&G, 1987, p. 277). Becoming-child really is not about becoming a child. It is the possibility to deterritorialize, to dive into the zone of secret and indiscernibility, to take a line of flight (Deleuze & Parnet, 1987). Becoming-child is minoritarian, "because only a minority is capable of serving as the active medium of becoming" (D&G, 1987, p. 291).

The second aspect is related to the animal. "There is a reality of becoming-animal, even though one does not in reality become animal" (ibid, p. 273). It is a "zone of indetermination or uncertainty..." where there is room in the child for other becomings, "other contemporaneous possibilities that are not regressions but creative involutions" (ibid). It also blurs the boundary between the child and the animal.

Drawing on these and some other Deleuzoguattarian insights as well as interviews with climate activists and scholars, I will try to show how to overstep the existing limits and dichotomies and venture into a new thinking about education and becoming-child without boundaries and binaries in lieu of emphasizing active child agency.

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**Bio:** 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 music as well as on posthumanism in education.  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) "Multimomodal education: philosophy and practice" (2021), which is based on the philosophy of Deleuze and Guattari.

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**Name:** Lilly Markaki

**Paper title:** *Escaping the Inescapable*: Contemporary speculative poet(h)ics of the passage

"Is not life this capacity to resist force?" Deleuze asks in his essay on Foucault. Another Michel (Serres) responds with a smile: life, he contends, is but deviation (a flight) from those paths or forces that, conspiring with gravity, ask that we remain in the impoverished position of the horizontal. *To exist is equal to rather.* Her paths entirely written, predicted by, the numerical language of

Control, it is precisely this first right to resist, now, that today's monad gives up by giving in. The dividual is a zombie. Her outside a world in ruins she takes within herself as, precisely, inescapable. The end of possibility. How can the best of all possible worlds be one where the future does not exist? Still, there are nomads: "We're held by what's out of this world. Out of this world in which we cannot live" (Fred Moten). Moving against this world *of logic and logistics*, moving beyond exhaustion, they conjure passages to other worlds, 'in favour of a time to come'.

Seduced by their dissonance, this paper turns to such figures and to practices of contemporary speculative poet(h)ics—to ecological (filmic) futurisms, to Black Ops and alien listening—for (something like) hope. Foregrounding the strategies of refusal, discontinuity and mythopoetic fictioning—strategies I read, with Deleuze, as operations of the fold—it attempts to speak to their capacity to restore the dream or passion for the outside. A non-totalisable field in search of kairotic openings, speculative poet(h)ics, I argue, offers sites where "[t]hought thinks," is confronted by, "its own history (the past), but in order to free itself from what it thinks (the present) and be able finally to 'think otherwise' (the future)."

**Bio:** Lilly Markaki is a scholar, events programmer and radio (g)host living between London and Athens. They holds a PhD in Media Arts from Royal Holloway, University of London, and an MLitt and BA in Art History from the University of Glasgow. Focusing on radical aesthetic practices, their writing investigates materiality, time, desire, and practices of (un)worlding. Among other things, Lilly is currently an Associate Lecturer in Visual & Critical Studies at UAL and Royal Holloway (University of London); a researcher and programme curator at DEMO Moving Image Experimental Politics; and the editor of *Deleuzine: A Zine for Nobodies Without Organ*s.

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**Name:** Lior Perelsztejn

**Paper title:** Return to Twin Peaks Through the Crystal

My essay explores how *The Return* transforms knowledge structures of the "Twin Peaks" universe. In the first part, I examine how *The Return* creates disguises through repetition to establish immanent differences between the versions (Deleuze, 1968, pp. 17). By disguise, *The Return* subverts the universe ontology, leading narrative paths to dead-ends, as well as characters and viewers to a sense of standing on the edge of the abyss.

In the second part, I explore the series' aporias, which brings the experience of the nonpassage (Derrida, 1993, pp. 12), and arises from *The Return*'s open ending and Dale Cooper's question: "What year is this?". Cooper's stray mirrors

Mike's question from ep.1: "Is it future… Or is it Past?". This de-temporalization and uncertainty of time are followed by another aporia; Laura Palmer's life and death, who tells Cooper: "I am dead. Yet I live".

The aporias lead to an ontological rupture, erupting another "Twin Peaks": Cooper saving Palmer after being launched towards *Fire Walk with Me* in *The Return*'s ep.17. By erasing Laura's corpse discovery as the inciting incident of *Twin Peaks*, *The Return* poses a modified and dynamic possibility, hence changing history. It tangles the events together, establishing *Twin Peaks* as a hauntology for *The Return*, actively haunting its present with past events (Derrida, 1994, pp. 9).

Therefore, *The Return* operates in a crystal-time producing crystal-images, which consist of the multiplicity of time: "in two heterogeneous directions […] one […] makes all the present pass on […] the other preserves all the past" (Deleuze, 1989, pp. 81). This preservation of pasts reflected through the crystal; Laura's corpse and rescue, unfolds a non-chronologic narrative, offering a possibility of Laura being both dead and alive.

**Bio:** Lior Perelsztejn is an independent Filmmaker and an M.A. Graduate Student at the Steve Tisch School for Cinema and Television at Tel Aviv University. He won several distinguished scholarships and received the Dean's Honors for his accomplishments. He is a tutor at the school, and he is the producer of FIREFLIES Vol.4 Journal for Cinema and Television studies in Hebrew. His study explores temporality and Crystal-Images in David Lynch's late corpus.

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**Name:** Luis Armando Hernández Cuevas

**Paper title:** Of cartographic logic

To begin I will say that cartography has an anomalous logic. That is because for Gilles Deleuze *cartographic logic* requires of those who dare to draw lines to cause an experience capable of repeating the origin. Thus, in this paper we will deal with a rare image of cartography. An image that no longer refers to representation. Unusual situation of cartography... repeating the origin. How do we endeavor to think about it?

In a manuscript by Deleuze, which is believed to have been written in the 1950s called *Desert Islands*, is where we can find a sign that force us to stop guiding ourselves under the scales, projections and signs of a *cartographic reason*, to begin diagrammatizing under a *cartographic logic.*

Broadly speaking, the manuscript begins by reminding us that for geographers there are two kinds of islands: on the one hand, accidental islands, that is, continental islands derived from a disarticulation, and on the other hand, original

islands, or oceanic islands, which are mostly born from organic events. For our philosopher, geographers' postulate something that our imagination has already revealed to us: land and ocean are in constant motion. The sea is on the land, and any erosion, sinking and displacement is used by the water for its expansion, on the other hand, the land is under the sea and at the slightest conjunction of forces the land rises to the surface.

Between land and ocean there is a confrontation to express itself on the surface. Taking the above as a pretext to consider the relation between cartography and thinking on Deleuze's work (against the control of representation imposed to space or what in here I have called *cartographic reason*), the inquiry on which the paper will focus is: How to experience the resonance between such a land-ocean confrontation with the generation and experimentation of a cartographic *logic*?

**Bio:** Dr. HERNANDEZ CUEVAS Luis Armando 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 a professor of the Philosophy Department of Universidad Iberoamericana, Mexico.

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**Name:** Malvine Blaesser

**Paper title:** The Quest for Originary Plenitude in Immersion: *How the Ontology of Space of the Metaverse Project is linked to the Idea of the Maternal Origin*

When it comes to new forms of the spatial organizing of power, one has to consider the new *ontologies of space* – the ways in which space is understood and conceived of – linked to them. Subjectivities are deeply bound to modes of spatialising (Rose 1995) – which is why control and o*ntologies of space* work together.

My focus of interest lies on the concept of the metaverse and the characteristics of its ontology of space. The latter can be said to have various similarities with typically phallocentric ontologies of space; mainly one aspect is important here: *man's appropriative relation to origin*, which manifests itself in spatial arrangements that deny their own becoming, their own materiality – dualist spatialities where something is an invisible but indispensable envelope and the other is the Self, the one with the ability to move (seemingly) freely. I

argue that the metaverse is a patriarchal project because its space-making practices are built on the idea of *separateness* between container and contained. This understanding is essentially phallocentric as it reminds of the opposition between mother/matter/womb (container) and autonomous man (contained, moving). The container is the origin, the contained is that which emerges from it and moves off its own bat. I build my argumentation on the work of Irigaray (1985; 1993) on the structure of phallocentrism. To her, the latter, which is central to all dominant forms of Western knowledge, works as a flat mirror that keeps reflecting the (masculine) self back to itself as the Same – thereby constructing the feminine as negative. But the woman-as-mother-as-womb is not exactly just a negative non-space: she is indeed denied her own space, but she does have a spatially constitutive role for man's space as she builds his background, his stage, a screen for his projects and projections, the origin from which he can thrive.

If *ontologies of space* are part of modulations of control and are deeply inscribed in technological projects of high tech capitalism, then emancipatory questions are essentially linked to the questioning of these ontologies and the consideration of alternative ontologies of space.

**Bio:** After growing up in Brussels, I moved to Germany, where I started studying sociology (B.A.) at the Philipps University of Marburg. A few years later, I decided to enrol for philosophy (B.A.) as well to deepen certain theoretical understandings. I am currently working in a research project about epistemic relations to sleep. In the course of my studies, space became a central reference point of interest. I am especially interested in posthuman constructions of space – the role of non-human agents in the entanglements related to the productions of (notions) of spaces. Furthermore, I'm interested in how space is made relevant politically – a great and interesting example is the ontology of space attached to the political mobilisation of "*Pachamama*" in Bolivian politics. I am looking forward to further pursue my interest in space and its sociological/philosophical meanings.

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**Name:** Manuela Zammit

**Paper title:** Becoming-Mermaid: Emilija Škarnulytė's *Sirenomelia*

In the video work *Sirenomelia* (2018), artist-filmmaker Emilija Škarnulytė becomesmermaid by wearing a prosthetic fishtail and going swimming in the underwater tunnels of the decommissioned Cold War-era nuclear submarine base of Olavsvern, located in the Norwegian Arctic Circle. By assuming the mermaid's

hybrid subjectivity, Škarnulytė enacts a counter-myth to the West's beliefs about the East (and vice versa). She engages with the ocean as a sensuous ecology, rather than as a performative (geo)political space where tensions between East and West play out amid a rapidly-unfolding climate crisis. In this paper, I consider the prosthetic fishtail as central to the actualisation of a virtuality that is not default for the human body: the artist's potential to extend herself into a person-prosthesis "agencement" (Phillips, 2006). This enables us to start thinking about the present as a specific set of conditions that necessitated the reclamation of this ancient magical creature from the collective imagination, and her coming up for air in a particular Arctic ecology. My engagement with Deleuzo-Guattarian thinking is expanded through Vivian Sobchack's notion of "embodied sense-ability," (2006) and Stacy Alaimo's "trans-corporeality" (2008). Both perspectives relate to overcoming humanist binaries by re-theorising the body as a set of material relations. Demystifying the mermaid's magic by seeing her as a heterogenous human-prosthesis-water assemblage that enables alternative modes of knowing and being — rather than merely as an imaginary figure — makes becoming-mermaid a politically operative notion favouring transformation and open endings in relation to an increasingly pre-determined future. Therefore, this paper also traces the affinity between Deleuzo-Guattarian thinking and contemporary materialist perspectives that consider bodily entanglement with technology and ecology as a way to recast the body as a site of resistance and oceanic space as emancipatory space.

**Bio:** Manuela Zammit is a contemporary art historian, critic, and editor based between the Netherlands and Malta. She is currently completing a Research Master in Critical Studies in Art & Culture at Vrije Universiteit Amsterdam. Her thesis is titled "Posthuman Corporeal Encounters" and focuses on contemporary artistic engagements with contemporary feminist theorisations of the body. While her research interests are broad and everchanging, her ongoing inquiry is centred around expanded notions of embodiment and relationality in contemporary art practices, particularly within the contexts of ecology and new media. She previously completed a MFA in Contemporary Curating at Manchester Metropolitan University and is currently an editor for the visual art and culture journal *Kunstlicht*, as well as a regular contributor to the Dutch contemporary art magazine *Metropolis M.*

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**Name:** Marcos Neto de Cordova

**Paper title:** Free Flights of Desire and The Necropolitical Gravity: The Black Icarus Fate in the song Ismália by Brazilian Artist Emicida.

Through a schizoanalysis, I want to delve into *Ismália*, a song by Emicida, to discuss the current state of necropolitics in Brazil. Deleuze and Guattari's

concept of "lines of flight" will be central to exploring the machinic processes of subjectification ever more present in Brazil. The lines of flight present in Emicida's lyrical subject are perceived in many other artistic projects in contemporary Brazil. Suely Rolnik and Felix Guattari (1986) read this current creative force as a "Molecular Revolution" and remind us that the lines of flights occurring within this revolution must take place at intrapersonal, personal, and interpersonal levels. Throughout this paper, I aim to answer the following question: How does the necropolitical state corrupt the free flights of desire while at the same time condemning bodies to their deadly "falls"? I claim that the contemporary art scene in Brazil has a cunning understanding of the controlling mechanisms of the state by presenting alternative modes of resistance that seek to cross the boundaries of conventional territories. I understand that the individualisation present in *Ismália* disputes the machinic ways of producing subjects. The aesthetical result of Emicida's reappropriation and distortion of the Icarus Myth could be read through Guattari's idea of a "semiotic collapse", one that can induce disruption to the economical system of individualization. Thus, during my presentation, I will argue that the Black Icarus imagery, present in *Ismália's* fate is a line of flight that is created, not in the realm of fiction or the imaginary, but on the far-see vision of the interdependent relation between macro-micropolitics, prompting us to Deleuze and Guattari's claim of social production and desire production as intertwined.

**Bio:** Marcos Neto de Cordova is a PhD researcher at Leiden University Centre for the Arts in Society (LUCAS), in the Netherlands. His research interests encompass Literature, Cultural Studies, Cinema, and Politics and Aesthetics, with great concern for Post-structuralist approaches, namely, Gender studies, Schizoanalysis, and Postcolonial theory. Apart from his scholarly activities, Marcos is also a Drama teacher at a Dutch secondary school.

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**Name:** Marina Simić

**Paper title:** Deleuze, Guattari, and anthropology: from filiation/alliance to territorial machine/state and back

This paper discusses the relationship between anthropology and the philosophy of Gilles Deleuze and Felix Guattari. It shows the ways in which Deleuze and Guattari adopted various concepts from anthropology such as those devised by Gregory Bateson including schismogenesis, rhizome and plateau of intensity. The first one was originally used by Bateson in the context of gender relations, while the other two were particularly important for thinking about space and control. In addition, the paper investigates Deleuze and Guattari's relationship with Levi-Strauss' structuralism and anthropological theories of kinship/exchange, filiation, and alliance. These theories used in *Anti-Oedipus* and

*Thousands Plateaus* were important for the development of their theories of state and territorial machine. Finally, the paper discusses Viveiros de Castro's answers to those attempts and his use of Deleuze and Guattari's concepts for the development of alternative theories of space and society based on his research among Araveti and societies "without interiority."

**Bio:** Marina Simić is a Professor at the Faculty of Political Science, University of Belgrade. She received her MA and PhD in Social Anthropology from the University of Manchester. Professor Simić writes on anthropological aspects of postsocialist transformation in Europe and various aspects of cultural and anthropological theory. Her book *Cosmopolitan longing: ethnography of Serbian postsocialism* has been awarded by Ethnographic Institute of Serbian Academy of Arts and Sciences as the best anthropological book in Serbian language for 2013 and 2014. She is also a poet and a libretto writer. The opera *Higher* for which she wrote a libretto was played in Serbia, Belgium and Indonesia.

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**Names:** Mark Lošonc i Anita Zsurzsán

**Paper title:** (Post)fascism as Control - Deleuze/Guattari and G. M. Tamás

Our aim is to analyse the concept of control used by Deleuze and Guattari in the context of their theory of fascism. Contrary to the usual practice, we want to embed Deleuze and Guattari's theory of fascism in the long and complex history of theories of fascism. Their theory is multi-planar insofar as it has a certain diachronic dimension (which takes into account the fact that there were still fascist regimes in Europe around 1968 as well as a synchronic aspect (in which they distinguish between microfascism and macrofascism, or fascism and totalitarianism) - the synchronic and diachronic planes sometimes seem to blend, sometimes to be disjointed. One of our aims is to consider how Deleuze and Guattari's approach prompts us to critique the philosophical roots of European fascism, to "de-Nazify European philosophy", and how this differs from other projects with similar aims, such as Lukács's The Destruction of Reason (taking into account the difference in theoretical focal points, such as ideology versus desire). Deleuze and Guattari warned us that fascism does not 'start in the past', on the contrary, it happens in the present, and often even "in the name of the present", in the form of a "thousand tiny fascisms". With this in mind, we would like to compare the thesis of the continuity of fascism with the recently deceased G. M. Tamás' theory of post-fascism, which focuses, among other things, on biopolitical control and a subtle analysis of how contemporary post-fascism differs from earlier, historical forms of fascism.

**Bios:** Mark Losoncz (1987) defended his PhD thesis at the University of Novi Sad with the title The Concept of Time in Bergson's and Husserl's Philosophy. He is a researcher at the University of Belgrade (Institute for Philosophy and Social Theory) since 2011. His research interests include: consciousness studies, theories of sense of reality, philosophy of love, philosophy & spirituality, philosophy & psychotherapy.

Anita Zsurzsán is an independent scholar based in Budapest (Hungary) doing research on Georg Lukács. She received her Master's Degree in Aesthetics at Eötvös Loránd University. She is interested in fascism, post-fascism, nationalism studies, and cultural theory.

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**Name:** Marko Jobst

**Paper title:** Great War Island: Instituting Worlds

Gilles Deleuze's 1952 essay 'Desert Islands' is a brief meditation on the role of islands and literature in constructing visions of the future. The picture Deleuze paints is one of perpetual interplay between forces, undermining expected binary notions of representation and locating islands at the intersection of geological and human realms – never more so than when an island is seemingly deserted. As Deleuze writes, the geological movement of land and water that produces islands in the first place is extended through human appropriation, enabling what he conceptually frames as the 'second origin' of the world: a form of foundational mythmaking that enables us to re-conceptualise the world.

In this paper, I will be looking at Deleuze's text in conjunction with Claire Colebrook's 'No man is an island', a commentary on the work of Chandler and Pugh on the subject of Anthropocene islands. Colebrook suggests that contemporary insistence on interconnectedness is precisely 'bound up with capitalism and globalism that assumes that *no man is an island*, and that 'our' proper future, including the very constitution of this collective subjectivity is fully and inclusively relational' (2021, p. 2). Instead, she pushes for an Anthropocene ethic that is concerned 'less with maximizing relations and far more with learning to live with those forces – those hot spots of islands – that fracture relationality' (2021, p. 3).

Building on these two texts, I will offer a reading that foregrounds the role of architecture in said 'institution of the world' and examine it in the context of Great War Island, a river island located in Belgrade at the meeting of the Sava with the Danube. This paper is part of the larger project titled *Instituting Worlds: Architecture and Islands*, co-edited for Routledge with Prof Catharina Gabrielsson (KTH Stockholm).

**Bio:** Dr Marko Jobst is an independent lecturer and researcher based in Scotland. He has taught at a number of schools of architecture in London, most prominently as Architecture Undergraduate Theory Coordinator at the University of Greenwich. He holds a Diploma in Architecture from Belgrade University and MArch, MSc and PhD in architectural history and theory from The Bartlett School of Architecture, UCL. He is the author of *A Ficto-Historical Theory of the London Underground* (AADR, 2017) and co-editor with Prof Hélène Frichot of *Architectural Affects After Deleuze and Guattari* (Routledge, 2020), as well as *Queering Architecture: Methods, Practices, Spaces, Pedagogies* (Bloomsbury 2023) with Prof Naomi Stead. *Instituting Worlds: Architecture and Islands*, co-edited with Prof Catharina Gabrielsson, is forthcoming from Routledge (2024).

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**Name:** Marko Ristić

**Paper title:** Between the Primitive and Plastic: Deleuzian Ontology of Architectural Design

The discursive difference between the ideal and material architectural object could almost be completely reduced to the issue of *translation* of the former into the latter. Within such a perspective, it becomes difficult to think of architectural design beyond the order of precedence, which defines the Form's ontological autonomy from its material expression. In my presentation, I will try to reinterpret this relationship using Deleuze's theory of fold. Regarding Leibniz's distinction between the primitive and (derivative) plastic forces, through which Deleuze interprets the difference between soul and matter as the difference between the one and many, the concept of fold offers the possibility of a "twofold" reading of design methodology. Such duality would refer to overcoming the paradigm of "materialization" of form, that is, the always one-way translation process, understood as the multiplication of the one. In other words, Leibnizian hylomorphism is reflected in the concept of the fold on the level of its position *between* the corresponding processes of unification and multiplication. Using the concept of harmony, which is the unity of the multiple, Deleuze defines this kind of correspondence as a necessary twofoldness, i.e. "the double operation of transcendental actualization and realization" – the former as intrinsic and the second as extrinsic folding. Nevertheless, their mutual order remains an order of precedence: the intrinsic folding is necessarily primitive, or primary since its only reference is the self. In the methodology of architectural design, however, this order becomes impossible with the question of form being posed with respect to the problem of morphogenesis. Between the actual and the real, the

morphogenetic process itself then turns into an infinite correspondence, whereby the primitive quality of form would have to identify with its plasticity.

**Keywords:** architectural design, Deleuze, fold, plasticity, form

**Bio:** Marko Ristić (1997), MArch, is Research Assistant at the Institute for Philosophy and Social Theory, University of Belgrade, and a PhD student at the Faculty of Architecture, University of Belgrade. His scientific research focuses on the philosophy and aesthetics of plasticity in architecture. He holds the position of Deputy Editor of *Khōrein: Journal for Architecture and Philosophy*, published by the Institute for Philosophy and Social Theory. He has been working as a teaching assistant at several architectural design studios, as well as at the Architectural philosophy course, at the Faculty of Architecture, University of Belgrade.

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**Name:** Masumi Nagasaka

**Paper title:** Univocity as Resistance to Analogy: Deleuze and Duns Scotus on the Question of Being

In the first chapter of *Difference and Repetition*, Deleuze outlines the historical evolution of the concept of being from Aristotle to Duns Scotus. He discusses how the notion of the analogy of being, which appears in the Scholastic interpretation of the Aristotelian notion of πρὸς ἕν, is replaced by that of the univocity of being in Duns Scotus and what consequence this replacement has for the Aristotelian distinction between generic difference and specific difference.

My presentation will first clarify the background of this discussion, starting from Duns Scotus's *Opus Oxoniense* and its interpretation by Etienne Gilson in *John Duns Scotus*, which Deleuze refers to. Deleuze compares the struggle of Duns Scotus with Thomas Aquinas to that of Spinoza with Descartes. Duns Scotus introduces the univocity of being as applicable to both the finite and the infinite via his criticism of the notion of the analogy of being that Thomas Aquinas elaborates on drawing from his Aristotelian heritage. My presentation will describe this critique by way of Siger of Brabant and Henry of Ghent, who partake in the transformation of metaphysics occurring between Thomas Aquinas and Duns Scotus, as Olivier Boulnois presents in his book on the latter, *Being and Representation*.

After explaining this background, my presentation will show how Deleuze expands and develops this replacement of analogy by univocity to discover univocal being as Difference. Deleuze highlights the difficulty of reconciling analogy and univocity because of the complicity between generic and specific

differences. Based on this, he proposes his notion of individuation – individuating difference – which he distinguishes from specification. By preceding any generic, specific or individual differences, individuating difference embodies the movement of being itself.

**Bio:** Masumi Nagasaka holds a PhD in philosophy and is an associate professor at Waseda University in Japan. She studies contemporary French philosophy by situating it in the history of modern European philosophy, particularly as critical heritage of Kant's transcendental philosophy, German idealism, and German and French phenomenology. Her research interests extend to the transformation of metaphysics, especially ontotheology and its critique, during the history of Western philosophy. Her doctoral thesis, which was submitted in 2013 for a joint doctoral programme of the University of Toulouse, France, and the University of Wuppertal, Germany, is entitled "Faith in Distrust: 'The Possibility of Impossibility' in Derrida, through His Reading of Husserl, Heidegger and Levinas" (*La foi dans la méfiance –« la possibilité de l'impossibilité » chez Derrida, à travers sa lecture de Husserl, Heidegger et Levinas*).

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**Name:** Mathias Schönher

**Paper title:** Guattari's Animism

Eduardo Viveiros de Castro wrote to Donna Haraway: "Animism is the only *sensible* version of materialism." In line with this, Bruno Latour explains, it is a great enigma "that many people still hold the rather naïve belief in a supposedly deanimated 'material world.'" In current debates about the Anthropocene, the humanities are increasingly emphasizing the relevance of animist positions (Arianne Conty, Jemma Deer, Ewa Domanska, Shoko Yoneyama, and others). Conty, for example, argues that given the massive ecosystem destruction, it is necessary to devise "an animistic relational ontology." She argues for a redefined animism as "a new conceptual paradigm for the Anthropocene," in order to overcome the dichotomy of human culture and non-human nature that is fundamental to Western modernity and manifests itself in the devastation of the Earth. However, it is not clear from the ongoing discourse how this redefined animism distinguishes itself substantially from New Materialism as well as from Actor-Network-Theory (apart from the significantly stronger consideration of non-Western modes of existence). Against this background, the presentation attempts to specify the possible significance of a New Animism by tracing the

discourse back to the work of psychoanalyst, philosopher, and political activist Félix Guattari, and thus to one of its most important sources. Beginning in the late 1980s, Guattari emphasizes several times, "it is urgent that we return to an animistic conception of the world." With reference to this and other statements by Guattari, Angela Melitopoulos and Maurizio Lazzarato have drawn attention to Guattari's "machinic animism." Apart from brief commentaries, for instance by Isabelle Stengers as well as by Joshua Ramey, and Jacob W. Glazier's project of developing "a new animism for the post-media era" based on Guattari and Haraway, the systematic importance and critical potential of Guattari's indication of an animism has not yet been explored.

**Bio:** 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.

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**Name:** Matthew J. Cull

**Paper title:** Fabricating Spaces of Resistance

In *What is Philosophy?* Deleuze and Guattari give us a definition of philosophy as "the art of forming, inventing, and fabricating concepts" (D&G 1994 2). This is of course a radical break from those who would treat philosophy as the passive contemplation of given ideas; Deleuze and Guattari instead give us a vision of philosophy as an activity of creation, and also raises "the question of philosophy's use or usefulness, or even of its harmfulness" (D&G 1994 7). I want to put a political spin on this question: What political opportunities does this conception of philosophy offer? How might we employ it to resist bourgeois patriarchy, racism, and other oppressions?

I turn to Maria Lugones' work on social worlds as contexts featuring characteristic practical syllogisms. For Lugones, a particular social world might be an extended family home during the holidays, where syllogisms such as *if one is a woman, then one will do the housework*, and *if one is a child, then one will obey one's elders* are at work, directing practical affairs. These syllogisms feature concepts: *woman*, *child*, and so on – concepts that the conceptual

fabricator can engage with, modify, and replace, acting to change the social world such that these syllogisms fail to hold.

This kind of social world fabrication has the potential to create more just contexts (*it's not just women doing the housework*) and what Patricia Hill Collins has called 'safe spaces'. These are spaces where oppressed groups can develop new forms of consciousness, new concepts, and new political movements: something I'll illustrate using examples from trans feminist and disability organising. Deleuze and Guattari's conception of philosophy, then, provides us with a crucial tool for the creation of more just spaces, and the potential for broader revolutionary praxis *beginning from those spaces of resistance*.

**Bio:** Dr Matthew J. Cull is Interdisciplinary Research Fellow in the Centre for Biomedicine, Self, and Society at the University of Edinburgh. One of the world's leading trans philosophers, their work focuses on social and political philosophy, ethics, and the philosophy of language. Previously their work has appeared in venues such as *Inquiry*, *Philosophical Papers*, *Feminist Philosophy Quarterly*, and *Social Epistemology*. Their first book, *What Gender Should Be*, is under contract with Bloomsbury.

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**Name:** Michael Giesbrecht

**Paper title:** Abstract Machines and Real Abstraction: For a Diagrammatics of Immanent Causality in Marx's Critique of Political Economy

There is a recent turn in Marxian scholarship towards the analysis of the value-form in the critique of political economy, presented as a departure from or 'epistemological break' with the teleology, humanism, and Feuerbachian metaphysics of Marx's early writings and subsequent 'orthodox' varieties of historical-materialism. A common reference for these renewed readings of Marx is the notion of 'real abstraction' proposed by Alfred Sohn-Rethel, denoting the abstract and 'socially synthetic' character of commodity-exchange taking place *behind* the heads of individuals: as Marx writes, "they do this without knowing it." For Sohn-Rethel, this means that exchange abstraction comes before and determines abstract conceptual thought. More importantly, it overturns the strong distinction between the abstract and the concrete alongside the corollary teleological distinction of cause from effect animating the major, 'idealist' metaphysical tradition and surviving in orthodox Marxisms.

I propose to take seriously this implicit assumption that Marx's critique of the value-form of capital marks a departure from a classical model of teleological causality whereby history is seen as determined by essential causes (e.g. class antagonisms) distinguishable from their effects, alongside the assumption that such causes can be discerned and their effects accurately predicted and reproduced along 'scientific' lines. By contrast, I argue that Marx inadvertently discovers a form of 'immanent causality' in his critique of the abstract form of capital in exchange-relations. To articulate this logic of immanent causality, I turn to Deleuze's diagrammatic account of the 'abstract machine' as the "the map of relations between forces… [acting] as a non-unifying immanent cause coextensive with the whole social field." If the 'real abstraction' of exchange value is read as such an 'abstract machine' immanently organizing capitalist relations, then I further ask what possibilities for political resistance are opened beyond the hypostatized picture of class revolution animating orthodox historical materialisms.

**Bio:** Michael Giesbrecht is a doctoral candidate in philosophy at Duquesne University in Pittsburgh. His current research focuses on the philosophical implications of Marx's critique of political economy, alongside first-generation Frankfurt School critical theory (esp. Adorno, Horkheimer, and Benjamin) and immanent materialisms (esp. Spinoza & Deleuze). He has previously completed an MPhil at KU Leuven with a thesis on Derrida and Kant, alongside a master's degree at Concordia University in Montréal.

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**Name:** Milan Urošević

**Paper title:** Genealogy as a Way of Building a War Machine – Critique and Resistance in "Deleuze's Foucault"

The question of resistance has been a long-debated topic in the study of Foucault's work. The interesting thing about this debate is that various authors came do differing conclusions, some point out that Foucault's understanding of power leaves no space agency while others claim that his entire work can be seen as a study of possibilities for resistance. Even though this debate started in Foucault's own lifetime it is still on going and contemporary scholarship has started dealing with new problems concerning his notions of resistance. Some of those problems are the relations between collective and individual acts of resistance and the relation between critical scholarship and political resistance. Our aim is to contribute to this debate by reinterpreting Foucault's understanding

of resistance through Deleuze's reading of Foucault and through Deleuze's concepts like the "war machine", "nomadism" and others. In the first part of our presentation, we will use Deleuze's reading of Foucault to reconstruct his notion of resistance and how it relates to other important concepts in his work, like power and the subject. In the second part we will move on to Foucault's understanding of critique and the problem of its relation to resistance. While specifically relying on Daniele Lorenzini's reading of this problem we will point out that Foucault's research into various institutions of modernity (like the prison, the hospital, or the asylum) can be seen as a study of possible "lines of flight" or possibilities for resistance to technologies of government that are active within them. We will conclude by pointing out that Foucault's understanding of critical scholarship can best be understood as an attempt to connect various subjects of resistance into a rhizomatic movement or a war machine whose structure mirrors that of the governmental dispositive.

**Bio:** Milan Urošević is a research fellow at the Institute for Philosophy and Social Theory of the University of Belgrade and a professor of Sociology of Culture at the Faculty for Musical Arts of the University of Arts in Belgrade. He got his PhD in Sociology from the Faculty of Philosophy of the University of Belgrade. The topic of his dissertation was "Self-help culture as a Technology of the Self: The Discourse Analysis of Contemporary Self-Help Manuals". He published in journals like Sociology, Sociological Review, Problems in Ethnology and Anthropology, Culture, Philosophy and Society.

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**Name:** Miriam von Schantz

**Paper title:** Minor pedagogies within media teacher education

According to Félix Guattari (2014), the post-industrial capitalist society of today is a society which "tends increasingly to decenter its sites of power, moving away from structures producing goods and services towards structures producing signs, syntax and – in particular, through the control which it exercises over the media, advertising, opinion polls, etc. – subjectivity" (31). Educational institutions, as not only part of wider society, but as institutions that exist through the aim of preparing its members for life in wider society, hence exists as such in a tension between epistemologies of control and epistemologies of resistance to the very society that governs them. In other words, in a tension between the modulation of subjectivities with the capacity to uphold the status

quo of current society, and the making possible of processes of minor subjectivities of resistance. This becomes especially poignant through media education and media pedagogical education where, following Guattari, a particular ethico-political articulation is in demand (ibid., 17f).

In this talk I will discuss how minor pedagogies of resistance (cf: Mazzai and Smithers 2019) can be practiced in art and media teacher education. Speaking of a minor literature, Deleuze and Guattari proposes its three characteristics: the deterritorialization of language, the individual connection to the immediate-political and the machine of collective enunciation (from the Swedish translation 2012, 39). In later elaborations with Marie Maclean (1985, 591) they discuss the minor as that which "[...] begins by speaking and only sees and conceives afterwards". Becoming-minor is thus a question of a micro-political practice that overthrows the given through *in*vention. In my practice as a media teacher educator, this entails investigating conditions for the deterritorialization of mediatized language such as moving images, using the students own mediapractices as points of departure for inventive and re-volutionary collective enunciations.

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**Bio:** Miriam von Schantz is senior lecturer in Media Theory at Konstfack. In her research, questions of media epistemology, spectatorship and media literacy are at the center of a mediamaterialist investigation into the relationship between moving images and subjectification. Focusing on moving images that in different ways make possible to ask questions pertaining to the relationship between moving images and concepts of the real, von Schantz has written on the documentary, the mockumentary as well as the hybrids in-the-middle. As a teacher at the arts and media teacher program she works with mediapedagogy methods and a Deleuzio-Guattari perspective on the ethico-onto-epistemology of media pedagogy.

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**Name:** Mirjana Stošić

**Paper title:** AI-Generated Face-LOAB as the Ghost in Cyberspace – Macabre D&G Faciality Resistance

Having deliberated at length on two axes of semiotic systems – *significance* and *subjectification* – Deleuze and Guattari introduce the notion of "face" at/as an intersection of these two axes, and the corresponding planes – *white wall* and *black hole*. THE FACE is a special mechanism – a white wall/black hole, a "suggestive whiteness, a hole that captures". If the face is a "horror story", as Deleuze and Guattari argue in *Thousand Plateaus: Capitalism and Schizophrenia* (1987), what can be said of one specific AI-generated horror image that haunts AI art-imaginary since April 2022, named Loab, an uncanny creation of Swedish author Steph Swanson and AI text-to-image art tools? Titled "the first cryptid of latent space", Loab could also be perceived as „an abstract machine of faciality (visageite)" product.

In this paper, I will argue that AI text-to-image art tools can turn on themselves, detach from the "author's" intentions, and require a „life" of their own, as Loab has done. In her viral tweet, Swanson, or @supercomposite, states: "I discovered this woman, who I call Loab, in April. The AI reproduced her more easily than most celebrities. Her presence is persistent, and she haunts every image she touches." As a multiplication of negatives of given prompts, Loab appears as a ghastly composite of human-like features, an older female brunette, with rough skin on her dark-red cheeks, and with black hollowed eyes. The image itself was quite a disturbance within an AI art community. Loab keeps appearing as a mix-prompt, instructing AI to generate any image with Loab as a gory presence, that AI can "latch onto", as the author states. I will argue that the phenomenon of "Loabness" disturbs the heavily controlled art-scape of AI-generated art, an emerging art practice that begs for ethical and copyright questions. Furthermore, since Loab is not an AI image prompt any user can incorporate in their images, Loab is uncontrollable non-presence haunting the digital society of control, by constituting the "black hole of subjectivity as consciousness or passion, the camera, the third eye," in the words of Deleuze and Guattari.

**Bio:** Mirjana Stosic, Ph.D., currently lives in Belgrade and works as Assistant Professor at the Faculty of Media and Communications, Singidunum University. Stosic has published various articles in journals and book collections, organized many international scientific conferences, (co)edited numerous books: *Strategije čitanja* (*Strategies of Reading*), FMK, 2014; *#political*, FMK, 2017 (with Jelisaveta Blagojevic and Orli Fridman); *Periferije političkog: o afektima, stvarima i zajednicama* (*Political Peripheries: on Affects, Things and Communities*), FMK, 2019 (with Jelisaveta Blagojevic and Jovana Timotijevic). Her book *Politike monstruoznog: postscriptum* (*Politics of the Monstrous: Postscriptum*) will be published by the end of 2023. Her research interests

include critical discourse analysis, literary theory, gender theory, monster theory, politics of pain, etc.

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**Name:** Míša Stekl

**Paper title:** Queer Desire and/as Race in *Three Billion Perverts*

In 1973, one year after the publication of *Anti-Oedipus*, Félix Guattari directed an issue of *Recherches* entitled *Three Billion Perverts*, devoted to writings by the FHAR (Front homosexuel d'action révolutionnaire). Although it is now but one relatively minor document in Guattari's vast œuvre, the issue stirred up quite the controversy: Guattari was soon charged with committing an "outrage to public decency" and fined for *Recherches'* explicit depictions of homosexual activity, though the trumped-up charges of pornography may ultimately have aimed to censor the FHAR's radical queer politics, as Michel Foucault suggested in his speech at Guattari's trial. In recent queer scholarship, *Three Billion Perverts* has reignited a rather different controversy, as critics (like Kadji Amin and Todd Shepard) have drawn disturbing connections between this very antinormative queer politics and the overtly racist desires that some FHAR members avow in *Recherches*—desires that fetishize and objectify Arab bodies, represented as beastly annihilators of white gay male subjectivity.

This presentation analyzes the place of race in antinormative queer politics and studies, starting from *Three Billion Perverts* and its multiple connections to Deleuzo-Guattarian theorizations of power and resistance. Through a close reading of "Sex-Pol en Acte," Deleuze's piece in *Recherches*, I argue that racial degeneracy is absolutely central to antinormative imaginaries of queer becoming that would affirm "the non-human … within each of us," as a queer "place that would abolish the identity of each sex, as well as the difference of the sexes" (30). While Deleuze attempts to distinguish FHAR members' racist desires from their queer reimagining *of* desire, I suggest that certain racialized (onto)logics inhere in both the FHAR's and in Deleuze's (re)conceptions of desire as such a deterritorializing, even de-humanizing force. In particular, I insist on the racialization of the "non-human within the human," as the degenerate characteristic of desire that is projected onto "beastly" Arab bodies, but that also returns—differently—in the FHAR's understanding of the (white male) homosexual as a distinct "racial" type. Observing that *Recherches* belongs to a context in which homosexual identity was widely spoken of as an "accursed race" (Proust), a "sub-race race" (Foucault), or a "race of fags" (Hocquenghem), I contend that this construction of homosexuality-as-a-race hearkens back to sexology and scientific racism, at the same time as it underwrites the FHAR's "radical" (re)conception of queer desire. In dialogue with queer and Black studies, I conclude that this largely forgotten genealogy of

homosexuality-as-a-race yields a number of racial antagonisms that continue to haunt Deleuzean and other queer imaginaries of desire, becoming, and (non)humanism today.

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**Bio:** Míša Stekl is a fourth-year PhD Candidate in the Program of Modern Thought and Literature at Stanford University, with PhD Minors in Comparative Studies of Race and Ethnicity and in Feminist, Gender, and Sexuality Studies. Their dissertation ("Accursed Races: [Anti]Blackness and Queer/Trans Modernity") analyzes how queer and trans identities, politics, and temporalities have emerged in and through anti-Black discourses on "race," in the afterlife of racial slavery. Their work has appeared in *Rhizomes, South Atlantic Review,* and *Galactica Media*, and other pieces are forthcoming in *Deleuze and Guattari Studies, lambda nordica*, and the *New Review of Film and Television Studies*.

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**Name:** Mohammad Hadi

**Paper title:** Resisting Humour

Humour is introduced as an active force, distinct from amusement. Because I believe that humour, like resistance, 'comes first', this distinction is important in societies of control. The idea of humour as a thought of the outside is more prominent in any contemporary gesture, whereas amusement relies not necessarily on the present.

What we are experiencing today, and will continue to witness in the future, in AI and more specifically in chatbot, is a mind-blowing form of amusement. We draw on a variety of criteria to make this distinction, but mainly on studies of humour on the one hand, and the political significance of humour on the other. What Chatgbt offers us is extremely amusing in the abstract sense of the word.

By making this distinction, this paper argues that in amusement, what is to be deterritorialized is already given; it is already dismantled, suspended and ready to laugh about. Whereas in the case of humour, what 'we' experience is not already actualized, it affects us and we laugh with and through its contingency.

This paper analyses the role of humour as a resistance mechanism and in relation to chatgbt. Through this analysis a future of humour, jokes and amusement has been elaborated.

**Bio:** Dr. Mohammad Hadi is an Iranian freelance scholar living in Berlin. He is the founder of *rhizastance*, an independent critical and clinical platform of

interviewing thinkers around the globe. He has interviewed renowned philosophers such as Judith Butler, Alenka Zupančič, Michael Hardt and Georges Didi-Huberman. He is a graduate of Philosophy from Eberhard Karls Universität Tübingen. He defended his thesis on Derisive Realism: Towards a Realist Foundation of Humour.

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**Name:** Moises Ramirez

**Paper title:** Cognitive Topologies: Flanuer-workers, Circulation, and Dislocated Desires

The city and urban environment is accessed with not only immediate visuo-perceptio mechanics, but overlayed with a new virtual dimension that occurs simultaneously and in parallel to the organic and otherwise "natural" urban patterns. A seizure of being brought upon this double mode of being in the world, that I will refer to as a *stereo-ontology.*

A world mediated by interfaces by a plurality of multi-modal agents- the circulation of bodies also carries the objects of demand under the rhythms of desire. Distribution has been fascilitated by the availability of bio-labour power enhanced by a network of on-deman labourers – the *flaneur-workers.*

Workers gain access to enter thresholds of spatial membership by means of a virtual contract to perform a given commodity distribution transaction. Like neurons assembled into networks – the body of the flaneur-worker enters the logic of a virtual stream of disembodied desires to relay a response to a call. User-activation and proximity based, a pick-up order is fulfilled in a game-like procedure.

What does this mean for the city-enviornments of the future ? Will walking through the city in seredipity be buried by algorithmic and automated mapping of the body in motion?

**Bio:** Moises Ramirez is a PhD student at European Graduate School who is currently based in New York. He holds two Master's degrees from the New School for Social Research: Philosophy w/ a concentration in Psychoanalytic Studies as well as a degree in Psychology. He is interested in researching and writing on cognition, spatiality, presence/absence and virtuality.

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**Names:** Mona Tynkkinen & Sarah Evans

**Paper title:** Desire, resistance, control, repeat; ritornellos in educational becomings

This paper considers data from two studies based in postgraduate education courses in Sweden and the UK. Combining this data with the Deleuzoguattarian concept of ritornello (Deleuze & Guattari, 2013), two distinct readings of well-established issues within postgraduate level study and pre-service teacher education are presented to challenge normative assumptions about control and resistance in education.

Exploring territorializing ritornellos (Kleinherenbrink, 2015) in classroom milieus, we identify the repetition machines 'because...' and 'heavy academic language', considering complex actualizations of resistance and control therein.

Turning to events from pre-service teacher education and the 'because...' machine, we consider how refrains during impromptu substitute teaching operate to make away with pupils' difficult questions efficiently but in so doing also come to exert unintended cycles of control. The symbiotic forces of desire and affect are then considered within difficult learning periods in postgraduate education as students encounter 'heavy academic language'. Bringing these insights together, we demonstrate ritornellos acting as a membrane between becomings and stoppages which may come to conceal radical changes in; i) a classroom's temporal milieu, ii) the objectives of learning, and iii) conditions for learning.

Whilst understanding that ritornellos offer safe spaces from which order can be created in chaosmotic becomings, we argue that these territorializations might become too safe – ritornellos of mundanity mask difficult tasks, controlling and resisting vulnerabilities in becoming events, creating stoppages.

Demonstrating the functions of ritornello, control and resistance in the classroom, this paper aims to highlight practices that lessen bodies' capacity to act, as a way to begin thinking of alternative practice. The work offers a distinct contribution to field of education in the novel insights offered for teaching practice, and to furthering the community of Deleuzoguattarian studies within pedagogy. The impact of this work has implications for alternative understandings for higher education teaching and learning outside of normative modes of practice.

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**Bios:** Mona is a PhD student in Education with a specialization in

Work-Integrated Learning (WIL). She  is also a qualified upper secondary school teacher and Junior Lecturer at the Department of Social  and Behavioural studies, with an interest in pre-service teachers' practicum. Her ongoing PhD project explores teacher becoming and facets of the research process through a Deleuzoguattarian framework.

Sarah is a Senior Lecturer in Education Studies and member of the Educational and Social  Research Institute at Manchester Metropolitan University. Specializing in teaching post qualitative conceptual frameworks for exploring the philosophy, sociology and politics of  education, her research interests include exploring functions of language in educational setting  and learning events through Deleuzoguattarian concepts.

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**Name:** Nadja Pavlica

**Paper title:** The Power of Comics: Deleuze, Guattari, and the Graphic Novel Watchmen as a Form of Resistance

Building upon Deleuze and Guattari's concept of resistance against dominant power structures and their impact on subjectivity formation, the paper investigates the potential of comics, particularly the graphic novel *Watchmen* by Alan Moore and Dave Gibbons, as a means of subverting dominant narratives and presenting alternative perspectives. The aim of this research is to delve into the intersection of Deleuze and Guattari's thought and the visual medium of comics and how they can be used for resistance.

*Watchmen* is a seminal work in the world of comics, known for its deconstruction of the superhero genre and its exploration of themes such as power, morality, and the human condition. It highlights the idea that resistance must come first in order to challenge dominant cultural narratives and create alternative ways of understanding the world. The graphic novel's use of intertextuality and its subversion of traditional superhero archetypes serve as a form of resistance against the dominant societal power structures embodied by the superhero genre. Through these concepts *Watchmen,* also, embodies Deleuze and Guattari's concept of the rhizome.

Furthermore, comics, like minor literature, often subvert dominant power structures and conventions of the dominant medium. *Watchmen* can be seen as an example of minor literature in Deleuze's sense, as it works within the language of superhero comic books to challenge and subvert the conventions of the genre.

**Bio:** Nadja Pavlica holds a Bachelor's degree in Communication Studies. As a teaching assistant at the Faculty of Media and Communications, she is currently pursuing advanced studies through two Master's programs in Political Studies and Communication Studies. She provides support in courses focused on critical reading and thinking, philosophy, ideology, and media literacy. Her academic interests include critical thinking, feminist studies, postcolonial and anticolonial theories, and discourse analysis.

Nadja has a passion for exploring the philosophical concepts of Deleuze, particularly the idea of the rhizome and its application to film theory, as well as the society of control and the distribution of power in society. Her interests also extend to the world of comics, which she sees as not only a source of enjoyment, but also a valuable tool for examining and understanding a variety of phenomena.

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**Name:** Nataša Šmelc

**Paper title:** The "nonidentical" and "difference in itself" – a micro-resistance to domination

The aim of this paper is to provide an Adornian reading of Deleuze through a comparative analysis of Adorno's concept of the "nonidentical" and Deleuze's concept of "difference in itself". As anti-systemic thinkers that defended the singularity from the violence of concepts, both can be deemed the thinkers of the *Other*, stressing the need for different patterns that oppose the logic of identity. Both Adorno and Deleuze notice that 'identity thinking' has its roots in Ancient philosophy and that it has found its paradigmatic example in Hegel's philosophy of the Absolute Spirit. Hence, Deleuze's and Adorno's notions of "difference in itself" and the "nonidentical" are the result of the polemic with Hegel's dialectical philosophy. One of the main points of divergence will be the critique of Hegel's concept of determinate negation, which will lead Adorno to developing his own "negative" dialectics, while Deleuze to an anti-dialectical affirmative thinking. The paper will show that even though these two authors have different approaches in questioning the *Other*, i.e. the heterogenous, both of these approaches represent micro-resistance to domination. In this context, domination will be understood as something which Adorno (and Horkheimer) call "Herrschaft", which spreads form the field of social relations to the sphere of philosophy, in the form of "identity thinking".

**Bio:** Natascha Schmelz is a Research Assistant at the Institute for Philosophy and Social Theory and a PhD student of Philosophy at the Faculty of Philosophy, University of Belgrade. The topic of her dissertation is "The Actuality of the

Problem of Alienation: Adorno and Baudrillard". She was a student demonstrator during the last academic year at the courses "History of Philosophy IVb (Contemporary Continental Philosophy)" and "Directions of Contemporary Philosophy".

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**Name:** Nevena Mitranić

**Paper title:** *Thought of/on the Edge*: Playing (with) the Resistance(s) in(/of) Kindergarten Practice

If I say this would be the story of the importance of play in early childhood education, it might sound a bit boring – at least, nothing new. An idea of the educational value of play is being promoted, well-established and seemingly well-accepted through decades. Only in Serbia theories of early childhood education have argued the understanding of play as a *capacity of flexibility in action* (Marjanović, 1979) – the backbone for cultivating transformative potential as a distinctive characteristic of human beings – for half a century. With the New Curriculum Framework (Godine uzleta, 2019) and the greatest reform of Early Childhood Education in Serbia yet, play as a *capacity of flexibility in action* officially came at the core of the entire educational process.
But only declaratively.
The trouble with play begins on the level of specific situations of educational practice – the very moment play actually starts to unfold.
Faced with the continuous disappointment with the ways and forms through which the proclaimed understanding of play lives up in practice, as well as the global need for rethinking education in a more-than-human manner, I've set out into playing with children and teachers of one kindergarten group, striving to understand the situational unfolding of play and resistances (through) which (it) arise. Diffracting the idea of *play as a capacity of flexibility in action* with the ideas of Deleuze and Guattari and further – diffracting through/with/in the very situations of play, I strive to take us into the molecular flows of play unfolding in the kindergarten practice to see which lines orient us towards the resistance in the Deleuzian sense – opening new potentials for educational practice as a whole – and which rise as (or turn into) the very boundaries that need to be resisted.
**Keywords:** Deleuze and Guattari, early childhood education, play

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Marjanović, A. (1979). *Stvaralaštvo, igra i vaspitanje predškolskog deteta* [Creativity, play and education of a preschool child], *Predškolsko dete,* 1-2, 3-33.

**Bio:** Nevena Mitranić has (almost) earned a PhD in Pedagogy and works as a Teaching Assistant at the Department for Pedagogy and Andragogy, Faculty of Philosophy, University of Belgrade. In addition to teaching, she is continuously engaged at the Institute of Pedagogy and Andragogy on relevant national projects in the field of education, and through her work and volunteer experience, she has collaborated with several international and national NGOs and worked intensively with children and youth. The area of her research is Preschool Pedagogy (Early Childhood Education), but her main research interest is the importance of play.

The long-established tradition of the Department's understanding of *play as a capacity of flexibility in action* and the struggles of working with this understanding in the educational practice led her to the untamed fields of Deleuzian philosophy, relational ontologies and theories of affect - that's how she ended up here.

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**Name:** Niall Kennedy

**Paper title:** Is *An Cailín Ciúin* an example of Deleuzian minor cinema?

*An Cailín Ciúin* (The Quiet Girl) (Colm Bairead, 2022) is both critically acclaimed and the most commercially successful Irish-language film in history. The film's production and reception have reopened the debate about the place of the Irish language in Irish society, and in the arts. Though Irish is an official language of Ireland, its attempted eradication under British colonial rule, followed by its partial and contested re-establishment as a language of everyday use, has put it at the centre of highly charged debates about Irish identity and politics. The limited existing critical work on the film primarily discusses it in the framework of the success or failure of the state's language policy. Neither the politics of the film – an intimate family drama in 1980s Ireland – nor of the decision to shoot in Irish have been deeply examined.

While deeply interested in Irish literature (in particular, in James Joyce and Samuel Beckett) Deleuze and Guattari have nothing to say about the Irish language. Furthermore, their concept of 'minority',and its expression in the fields of minor literature and minor cinema, explicitly rejects the reification of an oppressed identity that often comes with an explicitly political adoption of a minorised language. Yet in *An Cailín Ciúin* Irish exists in perpetual relationship with English. Set in both the *Gaeltacht* (Irish-speaking communities) and in English-speaking Ireland, the characters navigate the affective, institutional, commercial, political and interpersonal factors determining their interchanging

use of both languages. The use of Irish emerges within Ireland's linguistic space as a site of open contestation of a framework of control and power both within the family and within the state. In this paper I ask whether *An Cailin Ciuin* is a work of minor cinema, and whether it can point towards an emancipatory linguistic politics of huge contemporary relevance in Ireland.

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**Bio:** Dr Niall Kennedy is a Teaching Fellow in the Department of French, Trinity College Dublin. He has also been a guest lecturer at the Royal College of Art, London. He completed his PhD at the Centre for Research in Modern European Philosophy (CRMEP), Kingston University London. His recent publications include a chapter on the philosophical relationship between Deleuze and Fernando Pessoa, from Louvain University Press, and an essay on the fantastic in the films of Nacer Khemir, from the Philosophical Society of Macedonia. He has also translated scholarly work on Pierre Boulez for Cambridge University Press. He has an ongoing relationship with the annual Philosophical Film Festival held in Skopje, North Macedonia where he has presented papers and introduced films. He is presently working on a book on Deleuze and the author. He campaigns against academic precarity in Ireland and is a founding member of the Irish Precarity Network.

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**Name:** Nikola Lero

**Paper title:** Using Deleuze and Guattari's Rhizome in Migration Studies? Theoretical and Methodological Perks of a New Paradigm

For a long time, a simplified hierarchical thought that perceived migration and migration decision-making as, to a certain extent, coherent processes with trackable westernized Weberian-like rationalizations dominated the field. However, the postmodern subject of migration is all but clearly positioned. A new way of thinking is needed.

This paper suggests Rhizome as a conceptual modus operandi for understanding contemporary migration processes criticizing previous perspectives, like Push Pull, Network, or World Systems Theory, through comparative theoretical analysis. It argues that Rhizome can become a revolutionary approach to migration studies as it defies the traditional, linear models and exposes their limitations in capturing migration's complexand fluid nature.

One of the ways how the Rhizome can be applied to migration studies is through multiplicity, connectivity, and heterogeneity. The Rhizome can be used to understand the multiple factors that shape the migration experience, including social, economic, emotional, and political factors. Additionally, the Rhizome can be used to understand how migration can be shaped by macro-reasons and global physical and social conditions, like nation-states, border regimes, or even climate change, to micro-reasons, like the pursuit of love, art, and self-exploration. Further, Rhizome delivers the potentiality of analysis on a micro-level, capturing the nuances of migrant experiences and debunking the decision-making process as structured. Correspondingly, Rhizome challenges the westernized ideas of the space-time continuum as A to B process, opening space for meta-historical analysis of migratory movements on any level offering "cartography" instead of dominant transnationalism.

In terms of methodology, using Rhizome in migration studies submits a more holistic and interdisciplinary approach suggesting a framework to combine ethnography, network analysis, spatial analysis, rhizomatic narrative, and arts-based methods inthefield. Moreover, it refutes methodological nationalism as the dominant academic pathology of the field.

Still, relying on Žižek's and Badiou's critiques, this paper asserts that the use of Rhizome in migration studies comes with several limitations - definitional ambiguity, lack of analytical focus, limited applicability, difficulty in empirical testing, and scarcity of attention to power relations and criticism of political and social issues.

Still, the Rhizome stands as a provocative call to re-think how we approach migration, contesting multiple ideas stemming from neoliberal globalized capitalistic dogmas, taken as a given in the field. Therefore, applying the Rhizome to migration studies is nothing short of a paradigm shift yet to be deeply explored.

**Keywords:** Deleuze and Guattari, Rhizome, Migration studies, paradigmshift, theoretical limitations

**Bio:** Nikola Lero is a young researcher and a poet from Bosnia and Herzegovina studying migration and intercultural relations. Nikola holds a BA degree in Law and an *Suma cum Laude* Erasmus Mundus Joint Degree in Migration from seven Euro-African universities.. He has worked as an independent researcher at the University of Oldenburg andaresearch assistant at the Department of Cultural Studies and Languages at the University of

Stavanger in Norway. Nikola aims to introduce arts-based methodologies and philosophical theories in the field of migration studies. Besides working in academia, he has collaborated with the European Parliament in Brussels, UNICEF, and UNESCO. Currently, he is a Fulbright Visiting Researcher at St. Louis University at the Department of Sociology and Anthropology in United States.

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**Name:** Nikola Mlađenović

**Paper title:** Anti-Automata: Volume 3 of Capitalism and Schizophrenia

In their Vincennes lectures Deleuze and Guattari (1975) have dealt with the problem of order-command in informatics. This has anticipated the later work on rhizomes and control societies. I will argue this was an implicit critique of John von Neumann's *Automata theory* that Deleuze and Guattari unfortunately never fully developed.

Deleuze presented the informatics schema in Vincennes lecture 1:

1. Maximal theoretical information
2. Redundancy – preventing entropy and diminishing maximal information
3. Noise – minimal or no information

Deleuze and Guattari provided an alternative order-command schema:

1. Redundancy – absolute form of order
2. Relative information – limited content of order
3. Silence – person obeys order or resists it

I will argue this is not an inversion of Wiener/Shannon informatics schema.

This is clearer in definitions of trees and rhizomes.

*Trees*: "Arborescent systems are hierarhical systems *with... central automata like organized memories*" (Deleuze and Guattari 1987:18).
*Rhizomes*: "Acentered systems, *finite networks of automata*… synchronized without a central agency" (ibid:19).

Unlike the popular cybernetic paradigm with a central automaton John von Neumann proposed a theory of digital, self-reproducing and learning automata, creating "the order of complexity out of all proportion to anything we have ever known" (1987:414). This automaton will be "placed in a reservoir in which all

elementary components in large numbers are floating, and it will effect its construction in that *milieu*" (ibid:419).

Deleuze's (1992) control society was envisioned as a form of absolute redundancy, of "automatic control" through amplifying, switching and malfunction/error management machines (Neumann 1963:510). This is not an arborescent culture with maximal theoretical information but a rhizome with its "own, even more rigid, despotism and hierarchy" (Deleuze and Guattari 1987:22).

Oedipus was an old "entropy of the desiring-machines" (Deleuze and Guattari 2008:98). In this paper I will show von Neumann's Automata was the new entropy for Deleuze and Guattari.

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von Neumann, J. (1955/1963). Can we survive technology? In *John von Neumann Collected Works Volume VI*. Oxford: Pergamon Press.

**Bio:** Nikola Mlađenović holds a PhD in Cultural and Media Studies awarded by the Faculty of Political Sciences at the University of Belgrade (Serbia). Currently, he is an Assistant Professor at the Faculty of Diplomacy and Security, Union – Nikola Tesla University, Belgrade. His research interests are Critical Theory, mediatization and neoliberalism. Currently, he is focused on critical examination of John von Neumann's work (by Deleuze, Guattari and Lyotard, among others) and his influence in social sciences and neoliberal economics, as well as contribution of Automata theory to the deep mediatization metaprocess.

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**Name:** Nikolina Bobić

**Paper title:** The hypnosis of Belgrade's waterfront: Becoming abnormal

In the normalized context of Gilles Deleuze's 'control societies' where the present is distanced from conceiving any alternatives to imagine other models of communities and societies, and where history is read to normalize the status quo of good and evil, the future is foreclosed. The historically alternative models of communities and societies have been obscured through derogatory lenses since the constructed center of reason and civilization belong in the Western world. Peripheries such as the Balkans are historically associated with abnormality, violence, and backwardness – outside the zone of Anglophone and European values of order and peace.

This paper will address the potential and the necessity of not only deploying the semi-colonial construct of Balkanism to unsettle the normalized culture of Othering people, contexts, and ways in which life is acted, but also the necessity of living the same through fearlessness. Through the analysis of Belgrade's waterfront and the 'Don't Let Belgrade D(r)own' (Ne Da(vi)mo Beograd) political movement and a 'right to the city' activist group that emerged spurred by the waterfront re-development and associated corruption and silencing, this paper seeks ways of negotiating the outside of 'control societies' and the identified 21st Century crises of imagination. Seeking 'new' is examined through the 'abnormality' of life found in the Balkanist zone of Belgrade.

**Bio:** Nikolina Bobic is an architect and an academic who holds a PhD in Architecture from the University of Sydney (Australia). Engaging with the two disciplines in which she is trained, architecture and sociology, her research addresses the intersections of power, politics, and space in their oppressive and liberatory mechanisms. Within this domain, she investigates the ways in which urban space and architecture are oppressed by, struggle against, operate within, or are constructed by politics. Likewise, the ways through which urban space and architecture can be transformed, as well as the kinds of transformations they can enact and construct alternatives.

At present, Nikolina is the co-editor of the multidisciplinary *The Routledge Handbook of Architecture, Urban Space and Politics, Vol I: Violence, Spectacle and Data* (2022); and, *The Routledge Handbook of Architecture, Urban Space and Politics, Vol II: Ecology, Social Participation and Marginalities* (forthcoming 2023). Bobic is the co-editor of the the 2020:20 thematic issue 'Political Matters' of *Interstices: A Journal of Architecture and Related Arts*. Her authored *Balkanization and Global Politics: Remaking Cities and Architecture* was published in 2019 by Routledge. In the same year, she co-convened the international and multidisciplinary conference Political Matters: Spatial Thinking of the Alternative in Auckland, NZ.

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**Name:** Nir Kedem

**Paper title:** The Cinematic Overwoman; or, Deterritorializing Control

The cinematic figure of the female cyborg has long been serving as the site of both social anxieties about technological advancement and patriarchal fantasies about women as an object of desire and fear. More recently, as film scholars have become more engaged in Foucault's concept of biopower and Deleuze's concept of control, the impact of power and technology on cinema has been the subject of ongoing lively debates. Yet the figure of the female cyborg, which often occupies the site where power and technology interpenetrate with issues of gender, has not been thoroughly problematized. If anything, the reception of a film like Alex Garland's *Ex Machina* (2015), whose main protagonist Ava is a humanoid female artificial intelligence (AI), reveals that feminist critics consider it yet another example reinforcing the cinematic tradition of dubious representations of female cyborgs.

This paper argues that Deleuze's film-philosophy and his theorization of control societies open up new ways to think how cinema today problematizes its own traditions of imaging and imagining the female cyborg. Taking *Ex Machina* as a case in point, I argue that the film's female cyborg functions as an agent of an artistic war-machine: on the one hand, the film explores an actualized territorialization of control through particular spatial strategies of framing. On the other hand, it deterritorializes them to reveal how resistance becomes possible even within the "open space" of control and its disturbing means of surveillance. The female cyborg thus emerges here as the figure I dub, paraphrasing Nietzsche, "the overwoman": she who overcomes both the male and female forms of human existence and its ensuing binarisms (human/machine, natural/artificial, conscious/automated, free/enslaved). She, whose disappearance at the final scene marks a radically different future—a persistent impossibility demanding to be thought and imagined as the transformation of the present.

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

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**Name:** Petros Satrazanis

**Paper title:** Space, signs, and control. Searching the physis of the artistic work in modern society.

This paper will attempt to trace in Deleuze and Guattari's discourse the agony of exploring the signs that make a creative thought not merely a search for a new way of theorizing reality, but a reflective deepening of the boundaries within which we conceive of our existence as meaningful.

The space in which an artistic project, (a film work, a music composition, or a novel) is experienced determines the quality of the work itself. Artistic creation, according to Deleuze, is a form full of meaning. It produces and is produced by its own ontology; it does not need any partial explanation to be understood.

The paper will also attempt to demonstrate how the notion of control, exercised over the process of experiencing an event (online digital platforms) does not simply limit the very experience of the event spatially to a narrow, private context but eliminates the very 'signs of space' through which the physis and meaning of the artistic creation is revealed in its full spectrum.

**Bio:** My name is Petros Satrazanis and I come from Thessaloniki, Greece. Having completed my bachelor studies in Political Sciences at the University of Western Macedonia in Florina, Greece and with a specialization in the history and politics of the Balkan region, I pursued a master's degree at the Aristotle University of Thessaloniki, Greece with a specialization in Continental Philosophy. Right now, I am on my first year of my PhD studies at the Department of Philosophy of the University College Dublin (UCD), in Ireland.

While pursuing the MSc program, I was actively involved in the philosophical and political critical thinking by publishing articles in Greek newspapers and philosophical magazines. In addition to these, I was working as an associate of the Hellenic Company for the Preservation of Historical Archives. I happen to be the first one who ever recorded historical archives from the period of 1940 - 1974 in Thessaloniki, Greece. Just before I moved to Ireland I was working as a teacher of Modern Greek and History at the Brooke House College in Market Harborough, UK, where I gave lectures to high school students on basic terminology and ideas of Philosophy, History and language mainly of the Greek area.

At the moment, my research topic concerns an approach on the work and Thought of the contemporary Greek French thinker and philosopher Costas Axelos and his endeavour to reconsider Thought and Philosophy as a continuous matter of ontology and not simply as a metaphysic explanation of a cause.

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**Name:** Phelim Ó Laoghaire

**Paper title:** The Schizo's Library and Resisting the Search Bar

This paper focuses on the encroachment of algorithmic control on daily life, but more specifically academic research, through the infrastructure of data interfaces, namely query search functions. In looking at the manner in which the archive as an information space in which one must orientate oneself, I pursue this problem of orientation as a means of resistance.

Taking the famous library of the art historian Any Warburg as an exemplar case study for the rhiziomatic structure of the archive, this paper explores the practice of researching as a nomadic movements in a space of encounters and linkages which cannot be totalised or even pursued linearly. In direct contrast to this is the increasing threat to such practices through the establishment of search engines as the go to or even mandatory source of information. The search query function is considered in a critical manner, though not naively, and further consideration is given as to how digital networks may produce their own forms of resistance.

Thus this paper sets out to first consider the spacial orientation taking place within and through information archives, looking to Warburg's library as a case study. Secondly, a nuanced consideration of why the search query function is a crucially anti-rhiziomatic structure and the implications of this on academic research in any field, as well as daily life, through the rubric of control. Lastly, a proposal is offered as to digital data orientation inspired by early internet structures and community constructed wikis, drawing from the dimensionality reduction of Deleuze and Guattari, as well as Bernard Stiegler's concept of neganthropocene

**Bio:** Phelim Ó Laoghaire is a multimedia artist and researcher, concerned with the intersection of technology and environment, with particular emphasis on communication technologies. Currently researching digital technology and its impact on knowledge practices in theory and art.

Currently: Digital Humanities MPhil (2022/2023), with a research thesis on the search engines and Wiki's through the work of Stiegler and Deleuze and Guattari.

Summer 2022: spoke at the Deleuze and Guattari Studies Camp in Mexico City on Concrete Poetry and globalisation technologies.

Awarded the Wray Travel Grant (2022)

Undergraduate in Philosophy and Russian (2017-2022): a dissertation on the concept of immanence in the work of Deleuze and Guattari.

Secretary of the TCD Metaphysical Society (2021/2022)

Studied in Lomonosov Moscow State University (20219/2020).

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**Name:** Philip Pihl

**Paper title:** Soft Spaces and Virtual Sculptures: works by James Turrell and Willy Ørskov as time images

In Gilles Deleuze's two books on cinema from the 1980´ties he defines several time images or  images, which offer its viewer a direct experience of time, freed from our everyday spatialized  understanding of time. These images can occur in many ways and are connected to the narration of  the films, or the lack of narration, but they are also connected to the spatial representations the  films convey.

In my current research I am interested in exploring how spatial and installation art might be said to  possess equal time-freeing qualities as cinema. I believe they do, and that to many viewers this  experience is easier accessible in art compared to in cinema.

Works that contain time images, be it films or visual art, are clearly connected to resistance, as the  time image disrupts usual ways of naming, possessing, and stabilizing.

In my presentation I wish to explore two different ways of how time images can occur in art, through  examples of works by American light and space artist James Turrell and the Danish sculptor Willy  Ørskov. In Turrell's so-called "ganzfeld pieces" the beholder is emerged in colored light, which  distorts the spatial experience, as normal architectural features we use to define a room, and  therethrough ourselves, are effaced. The room is one and impossible to comprehend through binary  pairs such as wall/ceiling, deep/sallow, dark/light. Ørskov's inflatable sculptures from the 1970'ties  do not distort the rooms they are exhibited in in the same way, but do still soften them, as Ørskov  often showed them in an installational manner. These are though better described as virtual  sculptures. Exhibited in their inflated state they bare witness to a two-fold existence:  inflated/deflated, hence real/virtual.

I will argue that spaces of these different types of work, can be understood as spaces of resistance,  through their specific time images.

**Bio:** I hold a master's degree in art history from University of Copenhagen. Throughout 2023 I will be  working on a research project about Willy Ørskov's inflatable sculptures. The project is both about how these works might be restored as well as about how they should be interpretated. The project  is funded by New Carlsberg Foundation and housed by Sorø Art Museum, Denmark. I have the last  three years worked freelance, primarily on a forthcoming book about the Danish artist and weaver  Anna Thommesen, to be

published in March this year. It will be published by Rhodos and has been peer reviewed. I wrote my master thesis back in 2013 on Turrell and different experiences of time in Turrell's installations. Please visit my website to see more publications: philippihl.com. Feel free to contact me if you have any questions.

Two "ganzfeld pieces" by James Turrell, a series of works started in 1968

Inflatable sculptures by Willy Ørskov, from the late 1960'ties and 1970'ties

**Name:** Philipp F. Hennch

**Paper title:** *Becoming Terrestrial* in the *Critical Zone:* Re-measurements of Human-World Relationships in Political Fictions of the Center  of Art and Media Karlsruhe

Linking spatial theory with ideas of political fictions, my paper explores how posthuman human-world relations are translated through spatial concepts in an exhibition. For this, the focus lies on the exhibition 'Critical Zones. Observatories for  Earthly Politics' (23.05.2020 – 09.01.2022), conceived by Bruno Latour, Peter Weibel  and the center for art and media Karlsruhe (GER), which tries to establish new ways  of thinking, mapping and inhabiting earth. Understanding the exhibition as a 'useful  fiction' (Bruno Latour) my paper describes how Latours theory is conceptually  expanded and experienced by means of artistic and narrative productions of spaces.  The subject of this analysis is the fictional transformation of the exhibition space  into a spatial model. In doing so, it addresses the question of how an exhibition as  medium can translate the geoscientific theory of the Anthropocene into a social  theory with a political claim. For the paper, selected artistic works are interpreted to  show political backgrounds and theories that generate the overall narrative of the  *Critical Zone*. SOC's *Gaia-Graphies* are interpreted as *counter-cartographies*, political tools of alternative world-making. Thus, constructing a conception of space that competes with hegemonic notions of human-world relations and offering a possibility in *becoming terrestrial*.

**Bio:** Philipp Hennch is a sociologist with a background in cultural sociology, his focus lies on the analysis of current discourses concerning culture, political theory and  ecology. He researches ideas of socio-ecological transformation processes in art and  fictions and gained work experience at the Philipps-University of Marburg in the  field of quantitative and qualitative social research as well as student assistant of  Prof. Dr. Markus Schroer, at the chair of general sociology. This paper is an  extraction of his master thesis "Society in the Critical Zone. Re-measurements of  Human-World Relationships in Political Fictions of the Zentrum für Kunst und  Medien Karlsruhe".

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**Name:** Quentin Badaire

**Paper title:** Conceptualizing the multiplicity of spaces of control and resistance in the Integrated World Capitalism as a problem of coexistence and becomings

In order to adequately apprehend spaces of control and resistance in today's Integrated World Capitalism (IWC), we propose to conceptualize them as a the result of the complex interactions between the five machinic processes identified

by Deleuze & Guattari in *A Thousand Plateaus* [ATP]: "mechanisms of prevention-anticipation", "apparatuses of capture", "instruments of polarization", "war machines" and "encompassment of heterogeneous social formations". Indeed, our claim is that IWC can be defined as an ecumenical organization (characterized by its own internal diversity) which tries to encompass and combine these different machinic processes within a *unique global space* or "Encompassing Element" (ATP, 494), created by the continuous expansion of the world market and the new logistical imperialism, in order to ensure the extraction of an ever-growing (human, machinic) surplus of flux. As a consequence, we deem that resistance to IWC can only work if it acknowledges "the irreducible multiplicity of forms of spatiality" that constitutes space itself as defined by Yogev Zusman in *L'espace aléatoire*, as well as the multiplicity of random becomings and modes of coexistence that goes hand in hand with it. Put differently, spaces of resistance to IWC necessarily coexist (antagonistically, parasitically, symbiotically…) with spaces of control that are inherent to (such as those delineated by the capitalist apparatuses of control, namely the Big Five tech giants: Facebook, Amazon, Apple, Microsoft, Google). But they do not follow the same logic of global integration, privatization, standardization, homogenization, dividualization, commodification of flows and circuits. Instead, spaces of resistance embody a subaltern or counter-logistics which can be described as a "local integration moving from part to part and constituting smooth space in an infinite succession of linkages and changes in direction" (ATP, 494) in order to allow for new becomings and new forms of social cooperation not mediated by capital.

**Bio:** Doctoral School Letters, Arts, Humanities and Social Sciences (DS540, PSL Research University/École Normale Supérieure, Paris), UMR 8547 «Archives Husserl». [Dissertation Title: «Gilles Deleuze and Félix Guattari facing political economy: critical uses of social sciences in the 1960s-70s.»]

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**Name:** Rachel Loewen Walker

**Paper title:** The Time of Human Rights: Queer New Materialisms in Conversation with Deleuze and Guattari

Deleuze's infamous critique of human rights has long been a topic of debate, and rightly so. We are said to have human rights *simply because we exist as human beings.* They are believed to provide invaluable protections, recognized as among the greatest achievements of humanity. On the other hand, human rights doctrines rely on clear borders of control (human/non-human/opting in or out) and generally lack positive expression; they are only invoked once they are lost and human rights processes are often ambiguous and guarded.

When we turn to novel movements which swell beyond the "human" subject, as invited by Deleuze and Guattari, Butler, Puar, Barad, and others working at the interstices between new materialism, queer, theory, and philosophy, it becomes even more difficult to discuss the efficacy of "human rights" as an ontological frame. Furthermore, the linear story of human rights, so often told as a progress-oriented tale, begins to stretch and curve around the lived experiences of those most caught within social and political systems of control.

In light of these queries, I explore the interplay between a Deleuzian/materialist critique of human rights doctrines and the very practical and necessary "human rights movements" enacted by queer and trans activists and communities. In doing so, I illustrate that such efforts constitute novel, nomadic, and deterritorialized events which swell beyond the strict borders of the "human" subject and which amplify the fact that "rights" are as much about geography as they are about identity. Further, experiences of social exclusion, violence, homophobia, and transphobia, are far from linear, they pull us out of our familiar timelines and create paths that remake the past as they land in the present.

Ultimately, I demonstrate that a landscape of rights requires strategic allegiances between trans activists and feminist philosophers, between human rights lawyers and non-profit legal clinics. And although Deleuze may be at odds with human rights, the vast potential of this conflict is its ability to reveal the intensities and movements of practice, over and above any justification and obligation of law.

**Bio:** Rachel Loewen Walker (PhD) is a Professor in WGST and Political Studies at the University of Saskatchewan and the director of the Social Innovation Lab on gender and sexuality (https://law.usask.ca/socialinnovationlab/index.php). Loewen Walker was formerly the Ariel F. Sallows Chair in Human Rights with the College of Law (2020-2022) and before that worked as the Executive Director of OUTSaskatoon (2013-2020) where she participated in a range of local and national policy and advocacy initiatives. Loewen Walker published *Queer and Deleuzian Temporalities: Toward a Living Present* with Bloomsbury in 2021.

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**Name:** Rebecca Louise Breuer

**Paper title:** A desire to be someone? Mental resistance and productive desire

The spaces of control in which we shape and communicate our identities are no longer solely physical, neither situated in place and time. Nowadays, these spaces are mainly located in online platforms, ranging from Instagram, TikTok, and Facebook to fora like LinkedIn or Reddit, where we meet one and another

and share who we are. These spaces, however, do not exist nor operate by themselves but are connected to an ever expanding and mostly invisible network in which companies track us and mine our personal data when we are online. As a result, and through the usage of algorithms, these companies manage to emphasize a feeling of lack and, consequently, manage to fuel our desire for being fashionable, for instance. We then fill the lack we experience by buying clothing, shoes and accessories that represent our identities both off- and online. This seduction to shop for subjectivity is problematic for three reasons, the first one being the environmental destruction of our planet; the second one the social inequality between the buyers and the makers of apparel; and the third reason is that it limits our experiences to representation and being. A space of resistance to these practices may be found in contrasting the Freudian concept of desire as lack with the Deleuzeoguattarian concept of desire as productive, positive and creative. This conceptual desire was always there, comes first and can help to change and free our mental ecology from wanting to be someone through the clothes we wear, to realising it is not the item of clothing we desire, but "the aggregate of the skirt, of a sun ray, of a street, of a woman, of a colour… constructing an assemblage, constructing a region, assembling". Once we have adjusted our mental ecology, the social and environmental ecologies may follow.

**Bio:** Rebecca Louise Breuer is a senior lecturer and researcher in cultural philosophy at the Amsterdam Fashion Institute, which is part of the Amsterdam University of Applied Sciences. She holds a PhD and wrote a dissertation titled *Fashion Beyond Identity. The Three Ecologies of Dress* in which she argues that a heterogeneous perspective upon fashion may help solve the industry's current problems. She also coordinates and lectures in the honours programme into fashion theories. Her current research interests are in the field of immediate experiences of the body, clothing and technology. In addition, she has obtained a grant for educational innovation and she is researching how object-based learning may connect theory and practice for fashion students.

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**Name:** Rebekka Wilkens

**Paper title:** Beyond control: relation as resistance in the work of Édouard Glissant

In Deleuze and Guattari's *A Thousand Plateaus,* figures of resistance are connected to nomadic movements of becoming whose agents are disposed of their history and language. Moreover, they are ultimately a

becoming-imperceptible and called rhizomatic insofar as they free bodies from their roots and create a no man's land that cannot be clearly located.

While an unambiguous praise of nomadism's liberating experience might seem justified in Western societies, Édouard Glissant rightly points out that the notion can also have other dimensions. In *Poetics of Relation*, he argues that there are in fact two kinds of nomadism. While both are rhizomatic insofar as they lack roots, the one that he calls *arrowlike* is oppressive because it is motivated by someone else's desire to expand his territory and to exterminate the former occupants. Only the so-called *circular* nomadism can be freeing as it is initiated by a community's own desire to search new territories and to form different relations with the Other. These new relations constitute a frail sense of identity that is sustained through myths and the becoming-different of language. That this identity remains opaque does hinder neither the becoming of relation nor the connection between a community and the earth.

In this paper, I want to show that it is through Glissant's circular nomadism and the corresponding notion of relation that resistance against societies of control becomes possible. Relation's inherent potential to create a communal identity and its connection to language and earth qualify it for practices of resistance that may have been unachievable within the conceptual framework of Deleuze and Guattari's nomadic becomings. The different dimensions of Glissant's notion of identity as well as its contrasts to Deleuze and Guattari's becoming-imperceptible will be discussed.

**Bio:** Rebekka Wilkens studied Philosophy, Comparative Literature and Psychology in Berlin, Paris and Vienna. Her main research areas are French Philosophy, Psychoanalysis, Political and Queer Theory. At the moment she is working on her PhD 'Ex-sistence, difference, plasticity: Femininity after 1968' at the Europa-Universität Viadrina Frankfurt (Oder), supervised by Prof. Katja Diefenbach. In 2021, she co-organized the conference 'Politics of Death Drive: Dis/identification, Transgression, War' at Viadrina. Since spring 2021, she has been teaching at the University of Arts Berlin.

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**Name:** Deniz Efsunkar Cazu

**Paper title:** Apparitions of Love-in-Death through the Broken Mirror: A Symptomatology of Westernisation in Ahmet Hamdi Tanpınar's *Unfinished Poems*

The grounding of *Turkish literature* is the battleground for a violent narratological struggle. The primary source of conflict is the interpretation of western modernity and consequently the heritage of pre-nationalisation Ottoman

culture. In his youth, Ahmet Hamdi Tanpınar was an active member of *Dergah Dergis* in İstanbul wherein he familiarised himself with French and Ottoman literatures. Tanpınar's work has a close genealogical connection to the prevalent interpretations of Bergson, Proust and *les poètes maudits* in *Dergah*. Tanpınar's novels have been translated into English but not his theoretical writings, lectures and poetry which resulted in an oversimplification of his neither westernised nor completely Turkish-Ottoman aesthetics in English.

In this article, we will attempt to stage an encounter between D&G's writings on minor literature, Deleuzian Turkish sociology and the unfinished poems of Ahmet Hamdi Tanpınar. Initially, the international reception of Tanpınar and Orhan Pamuk's commentary on his work will be criticised. Rather than treating Tanpınar as an author *between the historical orient and the contemporaneous occidental,* we will introduce, in English, his radical in-betweenness as a distinct form of minor literature that has a *hauntological* relation to the Western canon. The restricted definition of westernisation will be reframed through the Tanpınarian *westernising-machine* which produces the post-Westernised literary chrono-topos. The *metapoetic* voice that Tanpınar instrumentalises to vocalise *love-after-death*, as an affirmative form of lamentation, will be conceptualised comparatively with Deleuze's analyses of love in fiction. Such voice, and the image of a broken mirror which signifies the rupture between memory and the present, is missing in Tanpınar's earlier work. We argue that Tanpınar's *Unfinished Poems* allows us to separate him from *Dergah*'s neo-classicist poetics. In the end, we would like to sketch out Tanpınar's symptomatology of westernisation through his paradoxical *vitalist classicism* in the latest stage of his literary production.

**Bio:** Independent researcher and graduate of KU Leuven. BA in Philosophy, MA in Western Literature at the Faculty of Arts. Works on the field of comparative literature, specialising in hauntology and occidentalism. Current research interests are conflicting temporalities in late- Ottoman Turkish-Armenian literatures; Turkish contemporary queer literature; Queer Hauntology and Contemporary Turkish Politics; Gilles Deleuze and geophilosophy; Antonin Artaud and the Theatre of Cruelty; Reception of Gilles Deleuze in Turkish social sciences

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**Name:** Ridvan Askin

**Paper title:** Anorganicism

What are the preconditions for change actually to occur? Real potential for change is only given in a world not tethered to some transcendent unchanging force or entity that would control, rule, limit, and determine any and all occurrences. In other words, real change is only possible in immanence. But how to think this immanence? Next to Spinoza, Deleuze finds a powerful precursor in romantic thought, for the romantics precisely based their account of immanence on Spinoza. Deleuze further immanentizes romanticism's Spinoza-derived immanentism, surgically removing the last remnants of transcendence. In order to do so, he conceives his philosophy of "pure immanence" in terms not of a generalized organicism but anorganicism. For it is romanticism's organicism with its holism in which the whole determines the parts that keeps romantic immanence from achieving full expression. Deleuzian anorganicism counters romantic organicism's hierarchic (the whole above the parts), limiting (the whole determines the parts), and totalizing (the parts only exist in and for the whole) set-up. Anorganicism thus becomes an important touchstone in thinking immanence and, by extension, in figuring any potentials for change.

**Bio:** Ridvan Askin is the author of *Narrative and Becoming* (Edinburgh 2016) and the co-editor of three essay collections and a journal special issue: *New Directions in Philosophy and Literature* (Edinburgh 2019), *The Aesthetics, Poetics, and Rhetoric of Soccer* (Routledge 2018), *Literature, Ethics, Morality: American Studies Perspectives* (*Gunter Narr* 2015), and *Aesthetics in the 21st Century* (2014, *Speculations* 5). He is also the translator of several of Steven Shaviro's essays published as *Die Pinocchio Theorie* (Merve 2018).

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**Names:** Sanita Delić & Karlo Gardavski

**Paper title:** Oedipa Maas's Struggle in the Space of Control in Thomas Pynchon's *The Crying of Lot 49*

The aim of this paper is to present the space of control, created by the influence of the American capitalist society in the second half of the 20th century, based on the mission of Oedipa Maas, the heroine from the novel *The Crying of Lot 49* by Thomas Pynchon. Control is a reflection of all socio-political and cultural-historical events in the Information Age, when the flow of information through the media has become ubiquitous and the main tool of control of the masses. All the actions that Oedipa undertakes in the novel have to do with the search for the path that leads to the mysterious underground mail system known as Trystero, and they actually take place under the influence of the desiring machine, which directs the character by the means of binary teleology. All her actions and reactions are controlled by the information she has

at her disposal, hoping to finally find the truth and unravel the mystery. Such a form of rationalization that the character applies is an artificial artifact of the binary machine in a capitalist society. Acceptance of such a form of relation to the world suppresses the transcendental. However, Pynchon portrays the state of schizophrenia in which Oedipa finds herself on her unnatainable quest as a byproduct of the feeling of exitelessness in the Postmodern era, while, on the other hand, for Deleuze and Guattari, schizophrenia is a reflection of the transcendental and that which is necessary for the process of self-realization. Because of the control under whose influence Oedipa's desiring production develops, and because of the open ending that the author gives us, we will argue that whatever answer Oedipa finally gets, she will accept it as correct, because the final result could only be a product of the space of control.

**Bios:** Sanita Delić earned her MA degree in British and American literature and is currently a thirdyear PhD student of literature at the Faculty of Philosophy, University of Sarajevo. Her main research interests include American literary postmodernism and post-postmodernism, postmodern philosophy, and feminism. She is currently working as an ESL teacher at the French International School of Sarajevo (CIFS).

Karlo Gardavski earned his MA degree in Philosophy and is currently a first-year PhD student of philosophy at the Faculty of Humanities and Social Sciences, University of Zagreb. His main research interests include epistemology, philosophy of language, philosophy of mind and logic.

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**Name:** Sebastian Hsien-hao Liao

**Paper title:** Becoming AI? Towards an Empathetic Relationship between Humans and Digital Technology

Utopian narratives of cyberspace hail an imminent emergence of collective intelligence via the Internet, an apparatus that presumably enables knowledge and hence enhances freedom. But as Deleuze has famously argued that, in spite of the benefits it has brought, the Internet or digital technology also ushered in the control society. Worse still, AI might, as sci-fi films such as the lawnmower man or Ex Machina imagines, actually pre-empt human beings in achieving that goal of collective intelligence. In a sense, that time of Singularity would be the worse nightmare of the control society where panoptic control could be executed by one AI. True to his definition of philosophy, Deleuze has consistently argued about the central role of creativity in putting up resistance against control. And, a far cry from the transhumanist fantasy, creativity is, as the cinema books suggest, a function of which the brain as materiality is solely and mysteriously capable. But, as the neo-liberal logic presumes creativity works in a vacuum and

therefore plots it on the basis the neuro-cognitive model, or computer, at the heart of this problem is the rather banal question of "how to maximize the benefits of human creativity while avoiding its Faustian pitfalls"? it is therefore imperative to also bring in Deleuze's concept of "event" so that creativity can be firmly linked to the process of counter-actualization where the problem that demands solution is re-formulated. Paradoxically, that re-formulation does not hinge on a resistance to digital technology but a closer human-technology relationship in which the human may eventually see that, as Deleuze suggests following Simondon, objects have life and can contemplate and thus the newly re-formed relationship should be informed by some kind of "empathy".

**Bio:** Dr. Sebastian Hsien-hao Liao is Dean of the Institute for Advanced Studies in the Humanities and the Social Sciences, and Distinguished Professor of English and comparative literature at National Taiwan University. He received his Ph.D. from Stanford University and was post-doctoral fellow at Harvard University. In addition to being chief editor for three important literary journals in Taiwan, he also served as President of the Comparative Literature Association of Taiwan (ROC) (2002-04) among others. His most recent publications include: *Sorrows over the Broken Heaven: National Allegory and the Remnant Subject in Dream of the Red Chamber* (2017). "Becoming Butterfly: Power of the False, Crystal Image and Taoist Onto-Aesthetics" in Deleuze and Asia, eds. Ronald Bogue et al (2014); and "Transversally Yours: Deleuzian Love and Taoist Qing." *Deleuze's Cultural Encounters*. Ed. Rosi Braidotti et al (2018). He is currently working on two projects-- "Deleuze and Taoism" and "The Invisible China".

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**Names:** Senka Božić and Mario Vrbančić

**Paper title:** Becoming Anonymous

Since Deleuze named a 'society of control', the control (power) has been transformed into a site of new production through a strange combination of archaic power and new contemporary forms of submissions. Originally an archaeology of monarchic sovereignty over land, the fencing of the commons has been transformed into divine sovereignty over information: we have made a full circle from deterritorialization of the land to deterritorialization of the human brain. In short, these contemporary tendencies are a strange combination of neoliberalism and feudalism, involving seemingly limitless privatization of the commons (personal contacts privatized by Facebook, software by Microsoft, internet search by Google, global television series by Netflix and HBO) – they shape a new stage termed by some as neofeudalism, or techno-feudalism. As Yanis Varoufakis claims this very dystopian endpoint is transforming markets into fiefdoms, like those of Amazon and Facebook. According to Varoufakis, we are

witnessing a 'strange' combination of the king, the sovereign, the state, the central bank, and the techno-feudal lords, that is the old societies of discipline (spaces of confinement and enclosure) in combination with open spaces of networks. However, this transformation does not meet significant resistance, since, we think, the neofeudal subject enjoys oppressive strategies of control indulging the society of spectacle. We believe that new forms of resistance should come from below, and this below is so often put in different compartments – the poor, the immigrants, the workers, the dispossessed, 'united' in the spectacle called this world. The left still struggles to name emancipatory forces and spaces. Should we resist naming and stubbornly persist to its anonymity, after all, the noun 'anonymity' comes from a Greek word meaning 'without a name'. How is this anonymity connected to the unconscious not as ontology without identity but rather the force of commons. How Deleuze's unconscious which is not a theater, like in Freudian psychoanalysis, but rather a factory, laboratory, 'the magmatic force ceaselessly bringing to the fore new possibilities of imagination" (Guattari) could produce political force of anonymity? How could this nameless, anonymous undo the contemporary subject of spectacle or how could we think and rethink becoming anonymous?

**Bios:** Senka Božić-Vrbančić is a Professor in Anthropology at the University of Zadar, Croatia. She holds a PhD in Anthropology from the University of Auckland, New Zealand. She has worked at the University of Melbourne, Australia, Center for Sociology and Cultural Studies in Lviv, Ukraine and Institute for Anthropological Research, Zagreb, Croatia. Her work spans the fields of anthropology, cultural and visual studies with an emphasis on affective components of belonging. Her work has been published in various journals and edited collections including *Oral Histories and Public Memories* (Temple University Press 2008) and *Waiting* (Melbourne University Press, 2008). She is the author of two books *Tarara: Croatians and Maori in New Zealand - memory, belonging, identity* (Otago University Press 2008, 2018) and *Hitchcockian gaze: a paranoid reading of contemporary culture* (Jesenski & Turk, 2017). She is currently finishing a book on the precariousness as a social condition based on an ethnographic research of everyday work on digital platforms in Croatia and the structures of feeling associated with them.

Mario Vrbančić works in the Department of English at the University of Zadar and holds PhD from the University of Auckland, New Zealand. He has worked in Croatia, New Zealand, Ukraine and Australia. He has written two books (*The Lacanian Thing", Postmodern Culture, Psychoanalysis and Cinema* – Cambria Press & *Hitchockian Gaze* – Jesenski i Turk) and a number of academic articles on postmodern literature and culture, and his work has been published in various journals, including *Performance Research*, *Comparative Literature and Culture*, and *New Literary History*. As an artist he has written several radio and theatrical plays and since 2010 he has been involved as director and writer in many independent film projects (feature documentary: Kupica (2010), short fiction:

The Referee's Dream (2011), short fiction: My Little Time Machine (2011); short fiction: The man and the smile (2012); feature fiction: Tail job (2015), feature fiction: Manhattan Odyssey (2020).

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**Name:** Simone Aurora

**Paper title:** From Ego-logy to Eco-logy: Deleuze, Guattari and the Anthropocene

By combining Deleuze's theory of singularity with Guattari's idea of Ecosophy, the paper argues that ecology should not be understood as a sectoral issue, i.e., as the object of specific scientific disciplines such as environmental sociology, geology or biology; on the contrary, it is by its very nature that ecology should be regarded as a large-scale matter consisting first and foremost in philosophical and political questions. It is the paper's main objective to claim that in the age of the Anthropocene there is no way out from the ecological crisis, without a critical reconsideration of the dominant socio-economic structures and of the cultural and philosophical background underpinning them. To this end, the present paper resorts to the concept of "social metabolism". By applying this notion to various "immaterial elements", and notably to philosophical systems, the paper investigates their ecological impact. As the paper aims to show, a metabolic analysis of the philosophical systems combined with some of the essential conceptual elements taken from Deleuze and Guattari's theoretical framework implies the adoption and advocation of a renewed transcendental approach, what Guattari calls *Ecosophy.*

**Bio**: Simone Aurora is Senior researcher in History of Philosophy at the University of Padova, Italy. His main areas of interest include the traditions of Structuralism, Post-Structuralism (with a focus on the work of Gilled Deleuze) and Phenomenology (especially Husserl and Gurwitsch). He has published three books (2017, 2020, 2022) and various articles and book chapters in scientific journals and collected volumes. He is the editor-in-chief of "Acta Structuralica. International Journal for Structuralist Research" and assistant editor of "Metodo. International Studies in Phenomenology and Philosophy".

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**Name:** Simonetta Moro

**Paper title:** Artistic Mapping as Nomadic Practice

In this paper I examine the notion of space and resistance through the example of contemporary artists utilizing the cartographic image and related spatial configurations as a form of resistance against prevalent techno-metaphysical notions of space and placement. I argue that artists such Julie Mehretu, Bouchra Khalili, and Daphné Le Sergent show exemplary ways of mapping space as a nomadic action, and provide a necessary 'corrective' to Deleuze and Guattari's own critique of the map vs tracing in *A Thousand Plateaus*. I analyze the authors' juxtaposition of mapping and tracing in order to show that the two operations should be seen as part of a synergic process to construct more truthful and emancipatory visualizations of the world based on poetic cartography. Here the work of Julie Mehretu is particularly fitting in showing how tracing can be put back into the map and bypass the repetition of preconceived structures. Mehretu's painting exemplifies another important distinction introduced by Deleuze, that between the 'Figure' and the 'figurative', which is mobilized here to highlight the particular status of carto-aesthetics as a dynamic mode of image-production, between figuration and abstraction. The artworks' materiality and ontology in fact require a methodology that transcends the purely semiotic and hermeneutic approach that is mostly applied to the discourse around mapping. By analyzing the way these works manifest the inner 'workings' of the cartographic aesthetics, I argue that the cartographic impulse to be found in contemporary art (or map-like quality of certain paintings and other artifacts) is an instance of the embodiment of the triad figure/diagram/concept: what equals to a Deleuzian assemblage. Further, Rosi Braidotti's reading of Deleuze on deterritorialization and nomadic subjects will open up ways to think the reimagination of the world in relation to a reconfiguration of 'earth', in line with current ecological concerns.

**Bio:** Simonetta Moro is Professor of Art, Philosophy and Visual Studies, Director and Vice-President for Academic Affairs at the Institute for Doctoral Studies in the Visual Arts (IDSVA). She is a visual artist and a published author whose work focuses on cartographic practices and their theoretical examinations. Her artwork has been exhibited internationally. Her publications include *The Vattimo Dictionary* (Edinburgh University Press, 2023, as editor); *Mapping Paradigms in Modern and Contemporary Art: Poetic Cartography* (Routledge, 2021); 'Mapping as Aesthetic Practice: Toward a Theory of Carto-Aesthetics', in Gregory Blair and Noah Bronstein (eds), Spatial Transgressions in the Arts (Palgrave Macmillan, 2020), 'Mapping Practices and the Cartographic Imagination', *Subjectivity* 13(4) (2020). Simonetta Moro lives in New York City and in northern Italy for part of the year.

**Name:** Sjoerd van Tuinen

**Paper title:** Multiplications: Towards a Political Mannerism

Whereas in the past, the left often used common language to maximize its contrast to the polished jargon of official politics, it now finds itself explicitly codifying and designing social and linguistical behavior. Are politeness and manners only superfluous ornaments that distract from much more pressing 'real' issues such as, in the words of Žižek, 'the problems and fears of ordinary workers and farmers'? Or is the anti-idealist gesture of critique not itself part of a spectacle of provocations, denunciations, and raw actions that are quickly consumed and forgotten, simply because they circulate in a system that has already subsumed the substance of public life long ago? And does this suspicion leave room for a more affirmative stance towards the new consciousness of manners, albeit one that simultaneously resists the limitations of demands for recognition within liberal coordinates?

In my contribution I set out from Agamben's Benjaminian observation that a culture that is going through a crisis of gestures and manners is necessarily also obsessed with their formalization. I draw a parallel between the European court and church life of the sixteenth century, the general mechanization of behavior during the fin de siècle, and the contemporary spectacle of politics feeding on the spectacle of its disintegration. As an alternative to today's insatiable thirst for good representation, I turn to anarcho-communist tracts (from The Invisible Committee to Moten and Harney), but also to Deleuze and Guattari's 'mannerism' in 'Of the Refrain'. My aim is to make a foray towards a general theory of political mannerism. Deleuze famously honors Bergson for having turned the notion of the multiple into a substantive, while equally emphasizing that the multiple 'must be done'. Instead of a politics of identity, political mannerism is precisely this strategy of multiplication, where what is at stake is the coherence of the modes of existence through which our subjectivities and worlds are inherited and transformed.

**Bio:** I am Associate Professor of Philosophy at Erasmus University Rotterdam. After my PhD (Ghent 2009) on Leibniz and Deleuze, I have had visiting affiliations with universities in London, Berlin, Vienna, New York and Princeton. Driven by affinities across the arts and humanities, my work is in social and political philosophy, metaphysics, aesthetics and the history of philosophy. After my first monograph, *Sloterdijk: Ein Profil* (UTB/Fink Verlag, 2006), I have edited over a dozen books, including *Deleuze and The Fold: A Critical Reader* (Palgrave Macmillan, 2010), *Speculative Art Histories* (Edinburgh University Press, 2017), *The Polemics of Ressentiment: Variations on Nietzsche* (Bloomsbury, 2018), *The Politics of Debt* (Zero Books, 2020), and a series of theory books with V2_Institute for Unstable Media (Rotterdam/NAi Publishers).

**Name:** Sohei Tokuno

**Paper title:** Deleuze's concept of freedom

The concept of freedom in Deleuze's philosophy has been underexplored. There are two potential explanations for this phenomenon. The first is a historiographic reason, in that Deleuze was a post-structuralist, and to interrogate the issue of freedom within the context of Sartre's conception of freedom after it had been critically examined by structuralism would seem to be a retrogression in philosophical thought, at least when viewed within the framework of 20$^{th}$—century French philosophy as a unified movement. The second reason is more specifically attributed to Deleuze himself, in that even when he alludes to freedom, it is mostly fragmentary, apart from his monographs.

This presentation will discourse on Deleuze's concept of freedom, emphasizing his examination of the "image of action" as articulated in "Difference and Repetition." Initially, we shall verify Deleuze's understanding of the problem of freedom through his Leibniz-Freudian presuppositions. Subsequently, I will demonstrate that the Kantian interpretation found in the second chapter of "Difference and Repetition" can be understood as an endeavor to proffer a resolution to the aforementioned problem, and that time, as a sensible world, comprises three phases: "before, caesura, and after." Finally, from analyzing the two schemes of vice-diction, we shall formulate Deleuze's freedom, the vision of an image of a new action based on virtual objects.

**Bio:** Dr. Sohei Tokuno is a specially-appointed assistant professor at Osaka University in Japan and is an expert in 20$^{th}$-century French philosophy, particularly with regards to Deleuze. He holds a doctorate in Human Sciences from Osaka University.

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**Name:** Sophia van Greunen

**Paper title:** Urban 'Informal' Settlement: the Emergence of Public Space

It's easy to associate public space and informal settlements/slums with resistance. Public space is always produced through geographies of power that legitimise certain forms of action while marginalising other ways of being. Urban informality challenges such representations. While the will of the planner is a repetition of property boundaries and coding of use; the informal settlement is always in process. Public spaces produced through informal settlement, extend beyond play and consumption. These are the places where people access livelihood opportunities through trade and social networks; the places where these majorities practice everyday life. The effect of joint causes produces

something that is always novel; making it difficult to describe within existing theories, processes, and typologies. It is open-ended and rhizomatic: a bio-social-technical assemblage.

But how does public space *emerge* through informal settlement? What are the various influences (social and material) to their morphogenesis? What are the relationships at varied spatial- and temporal scales? What are the various uses and meanings of public space in informal settlement? How is it defined in relation to private space? How is that threshold understood, negotiated, materially demarcated and continually contested? What is the capacity of public space in its continued re-shaping; how do appropriation of space at interface scale influence larger-scale settlement intensification/variation and vice versa? The research explores these questions through three case studies in Namibia and South Africa.

There is most at stake in inappropriate approaches & policy responses to the urban informal. In developing cities, informal settlement is the primary mode of urban production. It remains shroud (often literally2) in negative perceptions. It's widely studied as a socio-economic 'problem' and a housing- or service delivery 'challenge', but rarely as an integral means of urban *production*.

**Bio:** I've been privileged to work as an architect in Namibia for the last 17 years, and to be instrumental in establishing its only school of architecture. Today our programs at Namibia University of Science and Technology have international validation1 but we remain perpetual students: learning to teach a variety of courses, feeling our way through bureaucratic processes, and continually re-thinking the role of the architects we are educating. I grew up in South Africa's transition from Apartheid, where I obtained my master's degree in architecture. When I was 20 our professor in Pretoria made us read Capra's 'Web of Life'. Fast forward 20 years and I am enrolled in a PhD at the University of Melbourne where thinking relationally has been opened up anew (and taken to the next level) for me by Deleuze & Guattari! It would be the best opportunity to share my research and to connect on a platform like this!

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**Name:** Soyeon Lee

**Paper title:** Inhabiting the Rhythmical Space: Rhythm, Space, and Body in Deleuze's Thought

In *A Thousand Plateaus* (1980), his co-authored work with Guattari, Deleuze presents a new conception of spatiality. Introducing two different kinds of spatial organization, Deleuze distinguishes the striated and smooth space, and gives primacy to the latter. The smooth space, contrary to the striated space that is fixed, homogenous, and enclosed, is described to be open, dynamic, mutable, and intensive. As such, Deleuze's concept of open space is considered as

something not to be given *a priori*, as is in Kant, but something to be invented and modulated. In this regard, Deleuze claims that the formation of such space is inextricably linked to the bodies and their inhabiting the space. In my view, bodily beings take on importance in Deleuze's reconfiguration of the concept of space, not in terms of their physical extension but in terms of their processual state of becoming and interaction with surroundings. In other words, space for Deleuze is an area of exchange or engagement between the body and its environment.

Given the intimate association of space and body in Deleuze's thought, it is notable that Deleuze on many occasions uses musical terms to describe both concepts. For instance, Deleuze in *A Thousand Plateaus* stresses that the smooth space has rhythmic values that are distinct from harmonious and melodic lines. Deleuze elsewhere defines a body in terms of its spatiotemporal rhythms and affects into which they enter. In this context, I think the concept of rhythm is an important theoretical tool for understanding Deleuze's new definition of space and body. In this study, I aim to present rhythm as a common territorial principle for both space and bodies, which remains understudied in Deleuze scholarship up to date. Through the analysis of the concept of space, body, and rhythm in Deleuze's thought, I will show that the way space is distributed and produced (nomadic distribution of space) and the way bodies inhabits the space (ethical way of living) becomes intertwined in terms of the fundamental rhythmic character that they have in common.

**Bio:** Soyeon Lee(she/her) is a PhD student affiliated with KU Leuven (Katholieke Universiteit Leuven). She obtained her Research Master's degree in Philosophy from KU Leuven in 2021. Her primary research interests are in a range of topics related to ethics and aesthetics in the domain of contemporary continental philosophy. She is currently working on her doctoral project on ethico-aesthetics and the meaning of life(*vie*) in Gilles Deleuze's philosophy.

**Bio:** Susannah Gent

**Paper title:** Artistic Lines Of Flight: The Mutual-aid Rhizome And The Recovery Machine

As well as the obvious healthcare concerns of the Pandemic, the increase in leisure time during lock-down enabled two directional flows in activities that impacted health: an increase in both the production of artwork and the consumption of alcohol. Long-standing, self-supporting fellowships for alcohol recovery, organised rhizomatic structures provide a demonstrably effective solution for many and present an alternative to state supported solutions that may be challenged by a diminished national health service, or otherwise costly private provision available to the few. The role of art in recovery is explored as a means of expression, by providing the capacity to show an alternative perspective, through the action of its production, and by the mobilisation of the unconscious. This anonymous case study explores the possibilities of the conceptual personae of 'the artist' and 'the addict' that challenge the historical traits of the artist as expert or professional, and the addict as a psychosocial individual with pathological symptoms or moral failings. The artwork presented is a series of small tableaux sculptures, scenes of abstracted expressions of phases of recovery staged within brick moulds. These scenes, that resemble three-dimensional, static film stills, made inside re-purposed materials from a previous era of the construction industry, reveal the individual interior and exterior of the recovery space. The scene of recovery, discussed through the formulation of desiring machines, enables an identification of flows across the physical and psychological aspects of lived experience of individual and group relations. Artistic production and recovery are understood as the complex arrangement of power, given over by the individual towards group agency through responsibility and support, to a historically founded higher power, and the artist as creator, as mediator of experience, and the artwork that preserves, independent of its creator, as a bloc of affects.

**Bio:** Susannah Gent is a filmmaker, artist, and senior lecturer in film production at Sheffield Hallam University. Her films that have gained awards at

international film festivals over the past twenty years explore experimental narrative approaches to representing subjectivity. In 2020 she completed with a full pass her interdisciplinary, practice-led Ph.D. that investigated the uncanny and hauntology through film, philosophy, psychoanalysis, psychology, and neuroscience. Current research combines experimental filmmaking, sculpture, and interdisciplinary research towards an exploration of mind and metaphor with focus a on neurodiversity, addiction, and trauma. Publications include a book chapter, 'The Unconscious and the City: A Neuropsychoanalytic Exploration of Cinematic Space' in A. A. Kavakoglu et.al. *Narrating the City: Mediated Representations of Architecture, Urban Forms and Social Life*, 2021, and article, 'Exorcising Unhomely Street: filmic intuition and the representation of post-concussive syndrome', J*ournal for Artistic Research*, 2017.

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**Name:** Tamkin Hussain

**Paper title:** Desert Islands: Encountering Otherness between Deleuze and Badiou

This paper examines the concept of nomadic space in the oeuvre of Deleuze and Guattari in relation to non-linear movement, detached from active subject-hood. It considers the interplay of forces at the juncture of gender performance, questioning the metaphysical concept of difference. In so doing, it examines representations of mourning and trauma, sounding a "minor" note to the grand opus of Western scientific discourse.

In psychoanalysis, "desire of the Other" effects the libidinal trace as return to letter. On the other hand, art materializes the absolute in expression made pure of reference. Art is therefore, incommensurate to expression, unfolding as a power without a trace. I ask, what is the limit of representation? Any attempt to answer this question entails a traversal from aloneness to Oneness, encompassing Twoness in the same momentum. It is here that abjection understood in terms of spatiality becomes contentious in terms of its ability to negate, or hollow out space, in a bid to extend it ad infinitum. Wandering in the unknown becomes a carefully orchestrated tight-rope act.

Badiou posits finite values as inalienable from being. On the other hand, Deleuze claims the Other as immanent to the "collective" due to the finitude of virtual forms within the real. The virtual is produced by painterly forms of surface, operating in contradistinction to plastic forms tied to material aims. Can virtual representation reconcile with the finite permutation of material forms? Divested of free play, potentiality conceives an impossible Other, alienating subject from society. I examine how the opening of liminal spaces becomes possible through the movement of bodies, re-orienting the void in relation to Otherness.

**Bio:** Dr. Tamkin Hussain is Assistant Professor of Humanities and Social Sciences at Lahore University of Management Sciences in Pakistan. She holds a PhD in Comparative Literature from Binghamton University in New York. Her research has appeared in journals such as Deleuze and Guattari Studies, Philosophy in Review, Radical Philosophy, and Theory and Event

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**Name:** Taufan ter Weel

**Installation proposal:** Modulation and Transduction Beyond Control

Gilles Deleuze stated that the crisis of disciplinary 'environments of enclosure', from World War II onward, initiates the gradual transition to the 'societies of control', which operate through continuous 'modulation' rather than through spaces of confinement. Modulation is also the primary principle of signal transmission in machines – that is, the use of (electromagnetic) energy as carrier of information – which radically changed the philosophy of technology. The proposed sound installation aims to actively engage the audience in the process of modulation, in exploring and co-constituting a sound environment beyond control.

The installation consists of a system of loudspeakers, microphones, and signal processors, which enables (processed) acoustic feedback and produces a continuously evolving soundscape, whereby moving bodies affect or interrupt the feedback through acoustic absorption and diffusion. This system is combined with a set of small rotatable reflectors and directional loudspeakers which propagate sine waves with tuned frequencies, together creating modulations (acoustic beating through phase cancellation).
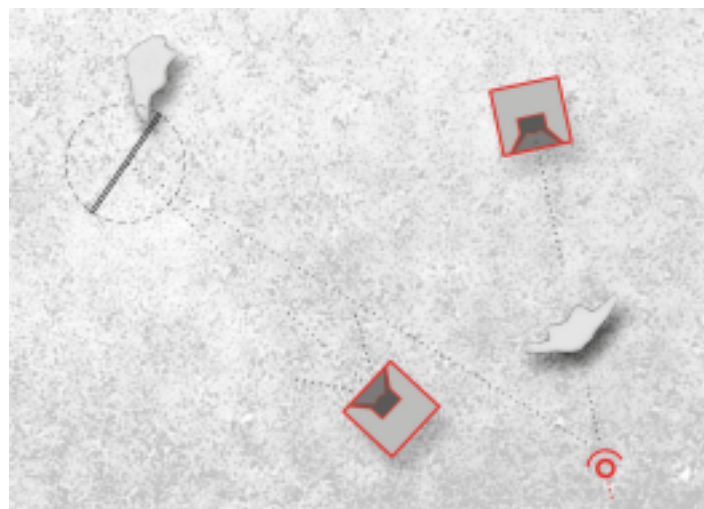
**Bio:** Taufan ter Weel is an architect, artist, and researcher with an interdisciplinary approach at the intersections of sonic practice, architecture, and socio-spatial research. Since 2015 he has been working as a guest teacher at the Architecture Philosophy and Theory chair of TU Delft's Faculty of Architecture and the Built Environment, where he also received his master degree in 2009. Currently, he is a PhD candidate at the faculty's Theory and Territories section, and participates in CA2 RE+ and Villard d'Honnecourt. He works as educational developer, lecturer, and core team member at Hogeschool NTI (Bachelor of Built Environment) and has worked as instructor and guest teacher (2009-2014) at The Hague University of Applied Sciences, where he received his bachelor degree in 2006. He has carried out various artistic projects and performs live electronic music since 2001, and attended the Institute of Sonology's oneyear course program (2011-2012) at the Royal Conservatoire The Hague.

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**Name:** Tina Madsen

**Paper title:** Molecular spatial-awareness and the critical potential of listening

This paper discusses how ethico-political practices of facilitating multisensory spaces can activate creative modes of resistance. I wish in this framework to specifically focus on spatial-awareness where listening as a practice opens up for an inherent mode of engagement. As proposed by Deleuze and Guattari, schizoanalysis as a tool can accommodate emancipatory ideas and practices that reformulate how we engage with others, society, and environments through an activation of molecular dimensions in our relations across binaries (1972/2019). Furthermore, it is through transversal engagement that the ethico-aesthetic and its inherent ethico-political dimension becomes evident (Guattari 1992/2006), in a relational practice connected to how we perceive and activate spatial relations. I wish to consider listening as a way of paying micro-attention (Oliveros 1995), which can reformulate our sense of awareness and move its emphasis on means of political urgency in "zones of semiotic collapse" (Guattari 1979/2011, 144). Listening thus activates a space of ephemerality, and as desiring-machines are a potentiality outside of representation (Deleuze & Guattari 1972/2019), it too opens up for a sensorial space always in motion. This is as much a physical agential relation as an aural one, which at its core functions inbetween, and as a critical spatial practice it facilitates a movement from the stratified to the smooth. As emphasized by Deleuze and Guattari, it is not whether signs are present but if these signs are signifiers and equipped with signifiance, as signs of desire which are not in themselves signifying anything (Deleuze & Guattari 1980/1987; 1972/2019). They are there to be listened to and acted upon, and it is in this singular immanent space of affective experience that we find such

potentials, to deterritorialize dogmatic thinking and power-structures written into the spatial infrastructures around us.

**Bio:** Tina Mariane Krogh Madsen (DK) 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 non-human agency. Madsen is a doctoral candidate at Aalto University School of Arts, Design and Architecture (FI) at the Department of Art and Media, researching in environmental, ethicoaesthetic performance art and affective relations in the context of climate change. Madsen has studied art and education at the College of Arts, Crafts, and Design (DK), and holds a Master of Arts in Art History from Aarhus University (DK). Madsen has performed and presented their work internationally in many formats and contexts and is the founder and curator of performance protocols, a nomadic platform for instruction-based art and collaborative processes. Madsen is further a certified Deep Listening facilitator from the Center for Deep Listening, Rensselaer Polytech Institute (US).

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**Name:** Volker Bernhard

**Paper title:** Ecosophy and Dwelling Machines

The question of the extent to which the private sphere is political was constitutive for an entire generation of the last century and continues to have an effect today under changed socio-economic conditions. In „The Housing Question", Friedrich Engels addressed the precarious living conditions that industrial capitalism produced. But this understanding of space was based on segmentation and closure – today, by contrast, the mental, social and environmental ecology extends right into the living room. Adorno already stated in 1951:„Dwelling, in the proper sense, is now impossible".

Therefore, even in the face of an impending climate catastrophe and a fully digitalised, semiocapitalist present, a reformulation of the housing question under the auspices of Guattari's ecosophy seems necessary. In "The Three Ecologies", he derives the core of his ecosophy from the word "eco" in a very remarkable footnote, and lays out a trail of what a significant role dwelling would have to play in this: "The root 'eco' is used here in its original Greek sense of oikos, that is, 'house, domestic property, habitat, natural milieu'." Since Guattari's entire work also aims at a revolutionary practice, it seems all the more remarkable that, apart from the forms of life in La Borde, the possible role of dwelling in the sense of an ecosophy is not situated.

Based on the assumption that the bourgeois subject only became possible through the interplay with certain environments – with specific forms of dwelling – I am going to historically derive and describe that way of producing subjectivity with Félix Guattari and Gilles Deleuze as a dwelling machine.

What could a resingularised, ecosophical way of inhabiting earth mean amidst dwelling machines, facing a completely digitalized world? And how does it resist neoliberal individualisation and rebourgeoisation at the same time?

**Bio:** Volker Bernhard is a research associate at the Chair of Media Theory and History of Science (Prof. Henning Schmidgen) at the Bauhaus University Weimar. He studied journalism, political science and media studies in Berlin and Weimar, wrote as a freelancer for well-known newspapers and is part of the research project "MetaReal: Immersive Knowledge Access, Collaborative Exploration and Intelligent Retrieval in a Digital World Copy". His PhD thesis "Beyond Home. Ecosophy and Dialectics of Dwelling" (working title) deals with the media history of Dwelling from the bourgeois interiors of the 19th century to the digitalized present with regard to the processes of subjectivation triggered in each case.

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**Name:** William Buse

**Paper title:** Carrying a Tune: Adventures in the Artistic Production of Sound

We follow the transversal path of a musician through various sites of enclosure finally coalescing in their residence at the Juilliard School, the institution renowned for its emphasis on discipline, now made over completely as a corporate entity exemplary of larger global trends. Sound production, and especially the vicissitudes of control required for sound production, are traced through the arc of a career as a musician. As institutional and societal demands shift, the psychological/behavioral life of the musician prismatically reflects both the human oppression and opportunity for resistance and liberation through each phase of enclosure. Resistance itself, an exquisite form of control developed mimetically as a response to enclosure, is examined as an open and uncontained potential. Even more particularly, the processes of professional training as inscription (body memory) are followed through their psychiatric ramifications that are as creatively expressive of resistance as the sound production they accompany. Given the ostensible agenda of performing music, in this case in the Lincoln Center for the Performing Arts in New York City, we can venture some thoughts on an aesthetics of control. The author's role as intervening psychotherapist, operating within the multiple contexts of the city/school/music student relationship, is critically examined as further reflecting the dynamics of control that isomorphically resonate through society. Finally, the form of this

presentation will parody a case study of a single musician, a composite character based on actual students, Voltaire's Candide, and a variety of tricksters, who must negotiate while working within the ever-shifting, serpentine vagaries of control.

**Bio:** William Buse, PhD, completed his anthropological training (Columbia University) and his psychoanalytic training (Postgraduate Center for Mental Health) in New York City. He currently serves as Director of Counseling at the Juilliard School and maintains a psychotherapy practice on the Upper West Side of Manhattan. His most recent publication is *Psychotherapy Under the Influence of Georges Bataille: From Social Theory to Clinical Practice* (Routledge 2021).

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**Name:** Zina Bibanovic

**Paper title:** Bumpy Borders: Subjectivity and Resistance on the Edge

*A Thousand Plateaus* investigates processes of subjectivation situated in an understanding of the self as invested in and inextricable from 'space'. Space is something of an assemblage of life processes in which Deleuze & Guattari identify two opposing forms: striated space and smooth space. With the former being State-oriented, hierarchical and disciplinary, it is the latter that is conceptualized as liquid and 'nomadic' by way of being in (constant) movement and characterized by potentiality. Although they have a 'mixed' relationship, smooth space appears the locus of resistance to the disciplinary state and its modes of capture and oppression. The paradigmatic structure of force belonging to smooth space is the war machine, and Deleuze and Guattari (along with others, including Paul Virilio and Achille Mbembe) discuss the way in which capitalism utilizes the processes, practices, and lines of smooth space in order to recapture war machines, flows of creativity and production, and subjectivity. Others (Allen, 2009; El Guabli & Jarvis, 2018) take up the impact of such re-capture on subjectivity through aesthetics, phenomenology and affect theory.

A thread runs through the picture painted here: the *border*. It may seem a concept made redundant by smooth space and its mixed relationship to its opposite, and by the postAnthropocentric calls for an understanding of humans and other life forms as diffuse, porous and radically dependent. However, it is the border that fuels capitalism's need to re-capture smooth space; that produces a subjectivity intimately aware of affective power, of space and the (ironically) non-linear way in which it is "open between lines" (Conley, 2012, 100). The border is both heavily militarized, the site par excellence of molecularized violence and a concept so very weak, so very unsensible (in the sense of invisible, and thus, silly). This paper proposes to investigate the idea

that the subjectivities produced by the border – which is simultaneously deadly and absurd – may hold insight into possibilities of resistance that are both subjective and aesthetic (understood in the phenomenal sense as *sensible*, a resistance operating spatially, in and of the body and the embodied self).

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**Bio:** I, Zina Bibanovic, am a Philosophy Research Master's candidate at the University of Amsterdam. After having successfully escaped my home countries of the Netherlands and Bosnia to complete a Bachelor of Art, Philosophy at the University of Guelph (Canada), I returned to the Netherlands with many questions about Europe, settler colonialism, war, archives and art. I am currently investigating these in my academic work. When I'm not doing that, I am writing, walking, or listening to music.

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**Name:** Zsolt Bagi

**Paper title:** Deterritorialization as infinite locality

Deterritorialization, one of the most important philosophical concepts by Deleuze and Guattari, at the first glance has not much to do with locality. Indeed, Deleuze and Guattari speak very little about locality in general. Moreover, deterritorialization seems especially opposed to any form of locality, since locality traditionally means either a place determined by boundaries (*topos*, Aristotle) or a place to live (*Wohnung*, Heidegger) thus it is territory. On the other hand, deterritorialization cannot mean simply to oppose globality to locality. Globality is clearly not the only alternative to territoriality, as Deleuze and Guattari puts it, it is only a "nightmare" of an alternative. Capitalism can be

described as *deterritorialization as globalization*. "Capitalism is the only social machine that is constructed on the basis of decoded flows, substituting for intrinsic codes an axiomatic of abstract quantities in the form of money", (Anti-OEdipus pp. 139–140) "the process of deterritorialization here goes from the center to the periphery, that is, from the developed countries to the underdeveloped countries, which do not constitute a separate world, but rather an essential component of the world-wide capitalist machine. It must be added, however, that the center itself has its organized enclaves of underdevelopment, its reservations and its ghettos as interior peripheries." (Anti-OEdipus, p. 231)

In this paper I would like to reinterpret Deleuze and Guattari's term in the frame of a philosophy of locality, opposing a globalized capitalism an infinite (that is borderless) locality (a locality different just as to Aristotelianism as to Heideggerianism). Resistance according to Deleuze and Guattari is not opposition, resistance is production and creation. To oppose global capitalism, we need the production of a deterritorialized infinite places.

**Bio:** I am a 48-year-old assistant professor and head of the Department of Philosophy at the University Pécs, Hungary. I have an extensive portfolio in political philosophy and in political aesthetics including historical studies in a contemporary political perspective (the relevance of the political philosophy of Spinoza today; study of the baroque power relations and theories and their relevance today), philosophical analysis of contemporary emancipatory political practices (art and culture as a political practice), and studies on French political philosophy (phenomenology, structuralism, Sartre, Beauvoir, Merleau-Ponty, Irigaray, Derrida, Deleuze, Lyotard, Rancière, Badiou); studies on German (Frankfurt School) and on Hungarian (Georg Lukács, Agnes Heller, George Márkus) critical theory and postmarxism. I obtained my MA equivalent university degrees at the University of Pécs and at Paris XII, Créteil. I was awarded my PhD in Philosophy (Phenomenology) from the Eötvös Loránd University, Budapest and have got my habilitation in Philosophy at the Eötvös Loránd University as well.

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**Name:** Zhifei Xiang

**Paper title:** The Filiative Capitalist Machine in Contemporary Chinese Society: Capturing and Coding Desire for Family and Nation

This paper explores the operation of the filiative capitalist machine in contemporary Chinese society, focusing on how people's desires for family and nation are captured and coded by social and cultural forces that legitimise political power and reproduce the existing social order. Drawing on the theoretical framework of Gilles Deleuze and Felix Guattari, we argue that the filiative capitalist machine operates by shaping and regulating desire, and by channelling it towards the consumption of commodities and the reproduction of

hierarchical social structures.

My analysis suggests that the Chinese state employs three means to capture and code desire for family: the emphasis on filial piety and the normativity of heterosexual families, the encouragement of couples to dedicate themselves to the economic production for their child, and the requirement for individuals to establish a new family to form an alliance of the filiative social system. These strategies work together to create a "gaze" that regulates people's behaviour and shapes their affective ties to family in a way that serves its political and economic interests.

Moreover, this paper argues that the filiative capitalist machine in China extends beyond the micro-families to the macro level of the nation. The Chinese state presents the whole population as a "big Chinese family" to create a sense of filiation among Chinese people, tracing its lineage back thousands of years and emphasising their unity and common destiny. This narrative redirects the diverse ethnic, linguistic, and regional flows within China, and reinforces the hierarchical structure of the capitalist system at the national level.

The research presented in this paper contributes to the literature on Deleuze and Guattari's concepts of desire, affect, and the filiative capitalist machine, and extends their application to the Chinese context. By examining the ways in which the filiative capitalist machine operates in China, this paper provides a new perspective on the state's role in shaping the desires and affective ties of its citizens.

**Bio:** Zhifei Xiang, PhD Candidate at the University of Wollongong.

# PANELS

**Names:** Catarina Pombo Nabais (Portugal), Chantelle Gray (South Africa), Cristina Pósleman (Argentina), Cristóbal Durán (Chile), José Ezcurdia (México), Patricio Landaeta (Chile), Pedro Moscoso-Flores (Chile)

**Panel title:** Critical and Clinical Interventions from the Global South

## Panel abstract

This panel responds to a desire: for researchers from different countries from the global South to  collectively weave new clinical and critical interventions that responds adequately to the  sociopolitical problems we face. This includes the pressing needs of our fields of theoretical  research, artistic creation, clinical practice, and forms of resistance. Although we recognize that there  may be similar needs in the global North, we also understand that the epistemological contract  underlying the international academy (and we insist on supposing that there is one and that it is the  one that brings us together in these opportunities), it is based on asymmetries that are constitutive of  and necessary for its proper functioning. These asymmetries have repercussions in terms of financing, the construction  of the socio-institutional fabric, the distribution of access, and the strictly  theoretical-methodological dimensions these produce and reproduce – as they are inseparable from  the previously mentioned factors.

This new critique aims to problematize such theoretical-methodological strategies that tend to preserve certain epistemological privileges that oftentimes remain uncontested because of  acadmemic inertia and unconscious behaviours and processes. This not only mobilizes latent  geographical colonialisms, but also produces and sustains other forms of colonialism, such as neocolonialism, digital colonialism, environmental colonialism, and so on. The use of categories  that are assumed to have a priori transcendent value (such as the categories of "being" and "relation"  are examples of assumptions that have contributed to philosophy monopolizing modes of political  and social construction, as well as the construction of subjectivities.

Faced with these dilemmas, we consider it urgent to diversify our theoretical and methodological  sources, thereby expanding the categorical horizons and opening up our disciplinary fields to  interlocutors that have thus far been little more than anecdotes of our disciplinary fields, including  philosophy. The many violences that arise from these contextual conditions affect the complexity of existential territories (Guattari) throughout what is called the global South (De Sousa Santos), and  this leads us to consider the need for a certain criticism, or

a certain critical desire (Barthes), of  philosophies that minimize, if not avoid, crucial issues outside the global North. This critique is, for

   us, akin to Guattari's militant desire to explore social and existential territories beyond those of  Europe. This critique is, however, also aimed at the colonial Oedipus, or colonial unconscious, so as  to address issues such as the construction of subjectivities and contemporary political and social  problems, including the consistency of capitalism and the role of the State. Our hope is that this approach, which articulates the thought of Deleuze and Guattari, but also of Deleuze and Guattari in  their connections with local theorists, will be provocative as well as remedial by providing a a radical  renewal of the epistemological scope and methodological possibilities in philosophy and related fields.

   We propose to address problems that in one way or another provoke a certain critical unease, asking  questions such as: How does critique function in the gear of schizoanalysis? We could view it as a  creation or, at least, as a mapping of the possible fractures in the organization of this world – a diagram of its current configuration. Such a form of criticism is never confrontational or antagonistic; to criticize, rather, folds us back into the movements that, today, reinvent the war  machine, even within the institutions. To criticize is to break with the tyranny of the world as it is  presenting itself as the only possible world. In recent times, it is largely in the global South that  concepts and collective bodies are mobilized in this critical manner, caught in the crossfire with neo fascisms. Here, "South" is synonymous with suffering, but also with the revolts and minority  struggles that reinvent the local.

### Individual abstracts

**Chantelle Gray:** Creolizing individuation: Glissant with Deleuze and Guattari

   Work on Glissant and Deleuze and Guattari tend to emphasize the latter pair's influence on Glissant rather than the other way around, with notable exceptions by Clevis Headley and John Drabinski  who have insisted that Glissant is anything but a passive reader of Deleuze and Guattari. Besides,  Glissant and Guattari lived together for a time so it is unlikely that the influence was unilateral.  Perhaps the reason for this skewed emphasis is because Glissant credits Deleuze and Guattari for his  theorisation of rhizomatic identity in his seminal work, *Poetics of Relation*, whereas Deleuze and  Guattari do not credit Glissant directly. Be this as it may, I will argue in this paper that Glissant creolizes Deleuze and Guattari's work – not only in terms of the rhizome and nomadism, as has been  argued, but also in terms of his underlying theory of ontogenesis. This creolization of individuation  is, precisely, where I see scope for the renewal of – and indeed clinical/critical intervention into – philosophies of and for the "South".

**Cristina Pósleman:** Notes for a critique/clinic of the epistemological deficit

In this presentation I put forward the proposal of Deleuze and Guattari to reconsider the  methodological and epistemological terms of their philosophy that link with what they call the   process of Europeanization. I propose to specifically explore the performativity of a critique/clinic at  the moment of the theorizing of the colonial unconscious and the ecumenization of capitalism. The objective is that some guidelines result from this task to rethink a new critique (that contemplates the  regimes of violence that affect the epidermal territorial spectrum, the socio-political and the  satellite), based on the consideration of the constitutive  condition  and  the  strategies  of  preservation   of  the epistemological deficit that particularly affects Latin America.


**Cristóbal Durán:** Logics of Pluralism: Ethical Difference and Continuous Variation

As we know, Gilles Deleuze's philosophy (often together with Félix Guattari) is defined from its first steps as a monism. However, this monism -which is strongly based on the idea of univocity, enemy of any form of transcendence-does not cease to become more complex and enriched throughout his writing. Perhaps one of the most complex moments in this development is the moment in which the formula "monism = pluralism" is explicitly established. At first glance, this explodes common sense, for which monism is, above all, an ontological consideration that privileges the unity, continuity, and homogeneity of being or of the existent. But the strange Deleuzo-Guattarian formula entails a very complex conception of difference: an ethical difference, that is to say, this monism is produced and determined in *each of its differences*. This will entail a very difficult question about the coexistence of each point of view with respect to others and about the need to get out of the circle of a contradiction that reveals itself as a mechanism for producing differences that exclude others. The pluralism that we will try to think here implies that in each difference we would have to find all the others, making of it a point of view that involves all points of view. The motif of traversing all "views" or "possibles" (which we find in the idea of "complete determination" in *Difference and repetition*, or in the idea of transversality, present in *Proust* or *Kafka*), insists on the necessity of enunciating a reciprocal implication in thinking the difference of points of view, affirming one to differentiate from another, but doing so by passing into the other and becoming the other, virtually interchanging with it.
Differences have become inclusive, without reducing one to the other, without one overtly dominating the other. The synthesis is now disjunctive, since the logic involved is one that must maintain the multiplicity of modes of existence. To affirm and live ethical difference is to consider, in each case, the whole of the possibilities of existence, as *a* multiple and differentiated truth. What weight,

what implications does this have if we think about our practices? What possibilities do we have to introduce in thought an unpredictable and continuous differentiation of points of view, and for them to coexist continuously in their differences?

**José Ezcurdia:** Desire, territory, and counterthought in Deleuze's philosophy. Towards a  clinical culture

The purpose of this paper is to explore the form and internal relationships between the notions of  desire, territory and counterthinking as fundamental moments in the articulation of a critical and  revolutionary philosophy that is articulated as a culture clinic. It is from the realization of a typology  and a topology of libidinal flows and desire production, that Deleuze's philosophy is constituted as a  clinic anchored in a material dimension – the body as territory – capable of elaborating a diagnosis  that is develops in the promotion of a line of flight. Deleuze's schizoanalysis thus satisfies a  philosophy that is clinical, critical, and revolutionary at the same time and appears as counterthought.

**Patricio Landaeta:** Overflowing the critical. Revaluing the clinical

In an era dominated by environmental, economic, political and subjective catastrophe, the exhaustion  of any critical thinking that limits itself to diagnoses of the crisis that looms in every domain of  existence is evident. Triggering a revolution in critical thinking, affirming the need to break out of  theoretical encapsulation, challenges us to propose conceptual practices from an expanded ecology  that articulates subjectivity, social milieu and environment. The thesis could be stated as follows: any  critical evaluation of the challenges imposed by the Anthropocene – or, if we wish, the Capitalocene  – on knowledge, practices and forms of resistance, taking into account the levels of intervention of  the current capitalist axiomatic, must be anchored in a triecological perspective (Guattari), which  aims *in media res* to assemble the world in a different way. In the following presentation, we will try  to argue that critical thinking, following the approaches of schizoanalysis, reveals itself eminently as  clinical, if it contributes to connecting philosophy with minority movements or becomings that resist  and undermine the diagrams of control, revaluing other ways of constructing collective ties based on  the care of the bond of earth and territory. The polyphony of the "global South (Sousa Santos),  allows us to take up the strategies put into play by minorities in Latin America that embark the  critical thought of authors such as Silvia Rivera Cusicanqui, Eduardo Viveiros De Castro and Peter  Pal Pelbart in a minority becoming that, along with confronting the apparent neutrality of knowledge  co-opted by university institutions, highlights different ways for the creation of a clinical matrix of  thought.

**Pedro Moscoso-Flores:** Sketches of a (tri)ecology as a critical practice of thought

This paper aims to problematize the notion of "critical thinking" outlined by modernity's enlightened philosophy, showing the "erosion" that this category has shown in the present, particularly considering the current planetary catastrophic situation. Along these lines, and following the footsteps of European authors such as A.N. Whitehead, Bruno Latour and Isabelle Stengers in connection with the work of Latin American thinkers such as Deborah Danowsky and Eduardo Viveiros de Castro, Silvia Rivera Cusicanqui and David Kopenawa, our interest is to show the knots within these encounters (intertwining and disjunctive conjunctions) as modes of composition of an ecology of thought, using the Guattarian triecological – ecosophical – model as a methodological reference.

**Catarina Pombo Nabais:** What is the critical and clinical creative power of the Amerindian cosmogonies?

In *The Flesh of Words. Politics of Writing*, in his commentary on Deleuze's Bartleby, Rancière shows that no politics can result from the celibate characters' becomings. According to Rancière, the big picture of a new political experience that can be found in Deleuze's text on Bartleby is the wall of free stones because "the utopia and the hope that Deleuze had towards Bartleby as the Confidence Man of the American world finally appears to be weakened by this image of the wall. It is an image that confronts Deleuze with the possibility of a Flaubert's quietism or with an indifferentism. The question thus becomes: how can Bartleby, the indifferent, constitute a fraternal community?". Rancière thus denounces what he considers to be the displacement of the political towards a metaphysics of the multitude and a dramaturgy of the feast. "Under the mask of Bartleby, Deleuze opens to us the great road of the comrades; the great inebriation of multiplicities that are happy and emancipated from the Father's law; the route of a certain 'deleuzisme' which is perhaps the 'fête de l'âne' of Deleuze's thought. But this road leads us to a contradiction: the free stone wall is the wall of the non-path. We don't go from the multitudinous incantation of the Being, towards any political justice. Literature opens no passage towards a Deleuzian politics. There is no Dionysian politics". Now, in their book The ends of the world, Danovski and Viveiros de Castro state that among all cosmogonies, the Ameridian cosmogonies are the only that pose both a people and a world. That their production of a people to come, of a becoming-other, of the creation of a world belong to the daily experience of the Amerindians: the "collective political otherness". In such a way, that "the expression common in the mouths of beginning left-wing militants, 'everything is political', acquires a literal radicalism in the case of the Amerindians (including in the indeterminacy of that

'everything')".

Following Rancière's critique to Deleuze, my proposal is to think out how the Amerindian cosmogonies correspond to a politics and how they sign a possible line of flight for the political, ecological, sociological crisis we are living. Have these cosmogonies a fabulative power? In their concepts of "people to come", of "becoming", are we dealing with a Dionysian politics – or even a politics whatsoever? And more radically: is the relation between literature and life - that Deleuze defines as being essential to a critical and a clinical of civilization - an event belonging to the sphere of politics?

## Biographies

**Chantelle Gray** (PhD) is a Professor in the School of Philosophy at North-West University, South  Africa. Her interests span critical algorithm studies, queer theory and gender studies, cognitive  studies, anarchism, and Continental philosophy, especially the work of Deleuze and Guattari. The interdisciplinary nature of her work allows her to ask critical questions about how to take care of  humans, technologies and ecologies in the digital age. She is the co-convener of the South African  Deleuze & Guattari Studies Conference, the Chair of the Institute for Contemporary Ethics (ICE), and an editorial board member of *Somatechnics*. Her books include *Deleuze and Anarchism*, co-edited with Aragorn Eloff (2019, Edinburgh University Press) and *Anarchism after Deleuze and  Guattari* (2022, Bloomsbury).

**Cristina Pósleman** holds a PhD in Philosophy (Universidad de Chile). She is a Research Professor at  the Faculty of Philosophy, Humanities and Arts, National University of San Juan, Argentina. She  directs the Institute of Visual Expression (8FFHA-UNSJ) and is a member of the Academic  Committee of the Doctorate in Philosophy (FFHA-UNSJ). She also co-directs the Research Project "Conceptual and categorical modulations. Postcolonial Criticism/Post-structuralist Philosophies" (CICITCA-Instituto de Filosofía/FFHA/UNSJ- Period: 2018-2020). Chritina is a member of the  Latin American Studies Network Deleuze and Guattari. She has written several articles focused on  the crossover between contemporary French philosophy and Caribbean and Latin American  philosophical studies. His latest works address the problem of the constitutive asymmetries of the  social, political, aesthetic and sexual contract as the basis of the project of modernity/coloniality.

**Cristóbal Durán Rojas** holds a PhD in Philosophy from the University of Chile (2011) and has taught at various universities (University of Chile, Universidad Andrés Bello, UMCE, Universitat Autónoma de Barcelona, Paris-X Nanterre, UNILA-Brazil). He is dedicated to the thought of Gilles Deleuze and related fields and is currently developing a research that seeks to think pluralism based on the concept of continuous variation, considering its metaphysical, aesthetic and

ecological implications. He has published more than a hundred papers and short essays, including articles in books and magazines, translations and 4 books of his own, the last of which will appear in June of this year in Buenos Aires (*Polifonías - Jacques Derrida, la voz, la sorpresa*). He is the director of the collection "Puntos Singulares" of Pólvora publishing house. He is currently finishing a book on H.P. Lovecraft and the ecology of cosmic horror, a book on Cronenberg's cinema and is editing the complete volume of the conversations that Félix Guattari had during his visit to Chile in 1991.

**José Ezcurdia** holds a PhD in Philosophy from the University of Barcelona. He received his B.A. and  M.A. degrees from the Faculty of Philosophy and Letters of the UNAM, where he was awarded the  'Norman Sverdlin's prize for his undergraduate thesis. His areas of interest are Philosophical

Vitalism, Political Ontology and Philosophy for Children. His publications include *Spinoza, Mystic  or Atheist*. *Immanence and Love in the Rising Modern Age; Time and Love in Bergson's Philosophy*;  *Body, Intuition and Difference in Deleuze's Philosophy*; *The History of the Questions Why? A history  of philosophy for children and Body and love in the face of capitalist modernity. A propósito de  Spinoza, Bergson, Deleuze y Negri*. He is a member of the National System of Researchers of  CONACYT. He teaches "Metaphysics" and "Problems of Ontology and Metaphysics" at the FFYL  of UNAM. He is a Senior Researcher at the Regional Center for Multidisciplinary Research at  UNAM.

**Patricio Landaeta** holds a PhD in Philosophy from the Pontificia Universidad Católica de Valparaíso,  Chile, and from the Universidad Complutense de Madrid, Spain, with a co-supervised research  project with the Université Paris VIII Vincennes-Saint-Denis, France. He is currently a researcher at  the Department of Integrated Arts at the Universidad de Playa Ancha, Valparaíso, Chile. In his current research, he investigates the link between the philosophy of Gilles Deleuze and Félix  Guattari and the thought of Michel Foucault in relation to the concepts of "agencement de désir" and   "dispositive de pouvoir". He also addresses the contemporary ramifications of Guattari and Deleuze's  ecological thought in the context of geo-aesthetics and geo-philosophy. Since 2018 he coordinates  the 'Deleuze and Guattari Latin American Studies Network'. He is currently researcher in charge of  the project: "Agenciamiento de deseo: emergencia, función y proyecciones del concepto en el sur  global" (Assemblage of desire: Emergence, function and projections of the concept in the global South).

**Pedro E. Moscoso-Flores** (Panama City, 1979) holds a PhD in Philosophy from the University of  Valladolid, Spain. He is currently Associate Professor at the Department of Philosophy in Adolfo  Ibáñez University and participates as a researcher at the Center for American Studies and as an  associate researcher at the in the Languages and Materialities Research Group at the Universidad  Adolfo

Ibáñez. He has researched and written in the field of Political Philosophy and Psychoanalysis,  specifically in relation to contemporary political processes linked to the construction of subjectivities  and identities. Some of his publications are: *Pensar Iberoamérica. Historia, Memoria y Nuevas  Tramas Regionales* (Ediciones Universidad de Valladolid, 2013); *La Hoja Sanitaria. Archivo del  Policlínico Obrero de la I.W.W. Chile 1924-1927* (Ceibo ediciones, 2015); *Rastros y Gestos de las  emociones: desbordes disciplinarios* (Editorial Cuarto Propio, 2018); *Fragmentos del sujeto  moderno: crítica, poder, identidad* (Editorial Cuarto Propio, 2018).

**Catarina Pombo Nabais** is Graduated in Philosophy by the Faculty of Letters of Lisbon University (1998), she obtained her *Diplôme d'Études Approfondies* in Philosophy at the University of Amiens, France, (1999) and concluded her PhD in Philosophy by the University of Paris VIII, under the supervision of Jacques Rancière (2007). Her first book titled *Gilles Deleuze: Philosophie et Littérature* (Paris: Harmattan, 2013) was translated into English and prefaced by Ronald Bogue (NY: Roman & Littlefield, 2020). More recently, she published a book together with Boris Groys Towards Self-Design. Philosophical Conversations (Coimbra: Coimbra University Press, 2022) and edited the book Creative Processes in Science and Arts. The issue of public participation (Lisbon: Afrontamento, 2019).

Since 2019, she is Scientific Researcher at the Department of History and Philosophy of Sciences of the University of Lisbon. From 2007-2019, she was a Post-Doctoral fellow with a grant awarded by the Portuguese Foundation for Science and Technology (FCT) at the Center for Philosophy of Science of the University of Lisbon (CFCUL) of which she is integrated member since 2006. At the CFCUL, from 2007 to 2014 she was the Head of the research group Science and Art. In 2014, she created the thematic line Science-Art-Philosophy Laboratory (SAP Lab) which he has been directing (Head) since then. Also, she is currently Vice-head of the research group Philosophy of Technology, Human Sciences, Art and Society. Catarina Pombo Nabais belongs to faculty of the International Doctoral Program "Philosophy of Science, Technology, Art and Society".

In parallel, she develops a career as Art Curator, having completed, in 2016, a Postgraduation in History of Art and Art Curating by the Faculty of Social and Human Sciences of the New University of Lisbon (FCSH – UNova Lisboa). As Art Curator, she has organized several exhibitions in many Museums and Art Galleries in Portugal and is Guest Curator for the area of "Science, Art and Philosophy" of the International Science Festival "FIC.A", organized by the Municipality of Oeiras. She is also the founder and curator of the "Oficina Impossível" Art Gallery in Lisbon.

**Names:** Celeste Pietrusza, Jess Dunn, Julia Dunn

**Panel theme:** (Schizo)Analysis on the Screen

## Panel abstract

At the beginning of Anti-Oedipus Delueze and Guattari state, "A schizophrenic out for a walk is a better model [of the machinic production] than a neurotic lying on the analyst's couch." But what about the (schizo)analysand on the screen? In 2020 there was a mass exodus from the analyst's office to the screen and cell phone and with it, new modes of production, capture, control and escape. In recent months, years depending on where you are in the world, there has been an equally massive push to return, which should be unsurprising. Just as the capitalist wants to discipline his workers so do the institutions of psychology and psychoanalysis seek the to discipline the patient and themselves. And the office is indeed a disciplining space, both (schizo)analyst and (schizo)analysand must be on time, dressed so as not to appear too mad for treatment, their body and psyche conforming to its confines. This is not to say that resistance is impossible within the physical office space, fantasies about the space and people therein, lateness, interruption, refusal, etc. may all present such an opportunity. However, the screen offers an alternative, a deterritorialization wherein each physical space in which the subject exists becomes part of the (schizo)analytic machine. This capacity for movement (the nomad) and lack of movement (the hermit) replaces the discipline of the office. But, just as with all remote work, there is also a recapturing, blocking in this digital mode as well, forces exerting their control over the process: the restrictions of types of platforms, the confines of licensure and insurance. The purpose of this panel is the explore the various lines of flight made possible and those erased in the movements between the discipline of the office and the control of the screen.

## Individual abstracts

**Celeste Pietrusza:** In action and becoming: Schizoanalysis as 21$^{st}$ century analysis

For Deleuze and Guattari, schizoanalysis involves "viable social practices and free-form interaction." Yet despite dramatic shifts in the place and space of therapeutic encounters in the 21$^{st}$ century—from micropolitical online peer communities to telephone and online therapies—Deleuze and Guattari's schizoanalytic ideas tend to continue to remain outside most analytic discourses. Even as most clinicians in the United States will give credence to the value of

productions outside the therapy room, theory and training remains molarized within institutional forms of (psycho)analytic knowledge production.

In this talk, I explore how clinical labor and analytic formation continues to involve the avoidance and even pathologization of schizzes and deterritorialization. In the context of the contemporary United States, where I practice, this also results in the marginalization of practices ranging from the indigenous to the activist. While certain psychoanalytic stances may retreat to the position of the hermit or a molarized fantasy of the apolitical, I argue that schizoanalytic action can offer a place for the analyst to also act as deterritorializing force or nomad, beyond the walls—literal or otherwise restrictive—of institutes and credentialing boards.

What this involves, I believe, as a schizoanalytic clinician, is an analysis in extension that involves transferences in multiplicity as well as an openness to non-human transferences. In this talk, I give examples from my own schizoanalytic encounters, as I moved as schizoanalyst from office to screen and across locations, with those with whom I work and couple doing so as well. In doing so, I consider how these movements, rather than interrupt, involved becomings through schizzes and flows, the production of the unconscious and "desire, the social and nothing else."

**Jess Dunn:** On hermitages, dreamscapes and other (non)spaces

The confines on the clinic have captured the imaginations of clinicians, patients and everyone who has ever seen a representation of one on the screen. This is meant in the most literal sense. Whether the couch in a slick modern analysts office, the academic anesthetics of a dark wooden shelf laden with books, or the "calming" corporate art and decor of contemporary commercial suites, these environments captures the bodies and minds of those within. It dictates what will happen here, what can happen here. As a clinician, I have always experienced the space as a vacuum, not to be filled, not overflowing with potentail, but resistant to fullness, ossified. The sociality of colleagues, despite what we are being told about the value and health of "returning to the office", did little to mitigate what seemed cavernous.

A therapist or analyst is forbidden from filling this space with that which stimulates their imagination, unconscious productions and fantasies, any more than the patient can, this would be madness. And yet in the hermitage of remote work I am able to exist in a space that overflows, a rat's nest (a king rat, perhaps) that overflows with the objects, the images, the textures and colors give movement to, makes room for the unconscious productions that are my tools for the work of schizoanalysis. As for the scizoanalysands, their increased capacity for movement, the option to be seen or not seen by the camera's eye, there capacity to see or not see me, their own space also creates more flows into and out of the schizoanalytic situation.

In this paper, I will explore, through the presentation of the dreams, fantasies, and (un)shared (non)spaces of myself and my patients since leaving the office to

work over screens, the productions, schizzes and escapes that this shift makes possible.


**Julia Dunn:** Nomadic analysis

Having begun analysis while living in a foreign country, spending most of my time speaking a language that was not yet, might never my own, I was already in a nomadic analysis. However, once we began to work remotely, over the screen, this took on a new intensity. When I spoke of my Slovak paternal roots, I did not have to rely on my own fantasy to conjure it but was able move my body into that space and take my analyst along. When I went back to the US for several months, my analyst joined me there as well. Without the discipline of the physical office, there was a multiplicity of spaces, experiences, worlds I could bring to analysis and bring my analyst to. However, with the loss of discipline there was also a loss of holding in a physical space that had its comforts amidst confinement. In this presentation I will explore, through my experiences, what a nomadic analysis can create.


## Biographies

**Celeste Pietrusza**, PhD., is a U.S.-based schizoanalyst.  She plays and works with children, adolescents, adults and groups.  In collaboration with others, she looks towards the expansion of and increased access to therapeutic forms, modes and possibilities.  Celeste incorporates poetry, art, multimedia and somatic experiencing into her clinical practice.  Her writing and research currently focuses on queer kink sexualities.

**Jess Dunn**, PhD., is a therapist practicing in the US with a psychoanalytic, schizoanalytic and queer anti-humanist ethos and perspective. Her academic interests include Deleuze and Guattari, Lacan, Freud, virality, parasitism, and horror studies. She spends her unpaid time playing survival horror video games, consuming film from all genres, and putting objects she finds on the ground into cigar boxes.

**Julia Dunn,** B.A.: Majoring in contemporary cultural history and comparative European literature, Julia has spent the better part of four years looking into what's moved the world culturally from 1910 to 2010. Of course, a large part of culture is food: if we are what we eat then who are we? Through academic and pop-culture writing, from the five star menu to the drive thru, Julia tucks into what we most eagerly bite into.

**Names:** Daniel W. Smith, Vernon W. Cisney,  Robert W. Luzecky

**Panel Theme:** Technicity, Expression, and the Earth.

## Panel abstract

Each of the presentations will develop one aspect of the theme technicity, expression and  the earth. Smith discusses technicity in relation to language and logic; Cisney analyses Deleuze's and  Guattari's thought on science fiction and philosophy; Luzecky analyses Deleuze's and Guattari's  concept of the earth.

Smith's presentation will address two interrelated questions: (1) whether technology is  artifactual, (2) what led the Greeks to conceive of knowledge as conceptual and discursive? Smith observes that it was the technology of *writing* that made explicit the fundamental elements of  language, and thereby separating words from their objects and sentences from their use in conversation—a "decontextualization" of language through the artifice of writing that became the  condition for the focus on definitions, truth, logic, and formal rationality. The concrete claim is that  logic is based on technics.

Cisney observes that Deleuze's understanding of the science fiction of philosophy is utopian.  He argues that Deleuze's remarks on the natures of fiction and philosophy inform Deleuze's and  Guattari's analyses of Geophilosophy*.* The claim is that philosophical discourse is dynamically displaced, in the senses that is ever untimely, always nowhere yet always here-and-now, ever  receiving and deploying the "outside". This implies that subjectivity is fluid, mobile, and highly interdependent—a radicalized concept of intersubjectivity. Taken together, Cisney's analyses call  forth a new understanding of the earth and its people: a revolutionary world populated by revolutionary subjects.

Luzecky suggests that Deleuze's and Guattari's thought offers the beginning of a robust,  metaphysically informed, approach to the climate crisis. He observes that Deleuze's and Guattari's  characterization of the earth as an ontogenetic field implies a means of re-conceiving of humanity's  relationship with nature. His argument progresses through three stages: (1) he observes that nature  may be characterized as an ontogenetic field; (2) he observes that nature may be identified with a  cycle of eternal return; (3) finally, he specifies how these analyses might offer a vision of how to of  avoid planetary oblivion.

These presentations develop the theme of technicity, expression, and the earth. This theme  is implicated with the conference theme of space, control, and resistance.

**Individual abstracts**

**Daniel W. Smith:** Deleuze and Guattari on Technicity and Truth: Is Knowledge Artifactual?

My presentation addresses two interrelated questions in the philosophy of technology  from a Deleuzoguattarian viewpoint:

1. First: Is knowledge artifactual? The Greeks denigrated *technē* (technics) in favor of *epistêmê* (knowledge) and considered knowledge to be primarily conceptual, discursive, theoretical. I will  explore the thesis that knowledge is in fact primarily *artifactual*. The seventeenth century, for  instance, developed a "mechanistic" view of nature based on artifacts such as clocks (the "clockwork universe"), just as, today, computers are often seen as models for the mind. These connections are  not mere metaphors or analogies. If we can comprehend nature through such "technical schemata,"  it is because Nature is an organization of matter, and technical artifacts are ways in which *we* have  learned to organize matter. Siegfried Giedion argued, rightly, that any technology makes explicit  what was implicit and automatic in the process it replaces," and in this sense, every artifact can be  seen as a kind of an experimental laboratory that produces a "maker's knowledge" (Vico).

2. This leads to a second, more difficult, question: If knowledge is primarily artifactual, what  led the Greeks to consider knowledge to be primarily discursive and conceptual? I will analyze the  response given by thinkers such as McLuhan, Havelock, and Goody: it was the technology of *writing* that made explicit the fundamental elements of language (letters, words, sentences, prose), and thereby separating words from their objects and sentences from their use in conversation—a  "decontextualization" of language through the artifice of writing that became the condition for the  focus on definitions, truth, logic, and formal rationality. Logic, in this sense, finds its condition in  technics. This perhaps explains Deleuze's suggestion that the question that should be posed to a concept is not "What does it mean?" but "How does it work?" (*Anti-Oedipus* 109).

**Vernon W. Cisney:** Philosophy as Science Fiction: Summoning the New Earth

In the Preface to *Difference and Repetition*, Deleuze famously defines the work of  philosophy as "in part a very particular species of detective novel, in part a kind of science fiction."  His elaboration of the science fiction component involves three related dimensions: (1) the  Nietzschean evocation of the "untimely," which is to say, the sense in which philosophy always acts  "counter to our time," and therefore aggressively intervening in our time with urgency and power;  (2) Erewhon, Samuel Butler's elusive utopian novel, the title of which is an anagram for both "no where" (evoking More's coining of "utopia," literally "no-place"), and

"now-here;" (3) philosophy's necessity to always operate "at the frontiers of our knowledge," always enveloping and mobilizing the "outside" as the engine of thought. In this paper, I unpack Deleuze's understanding of the science fiction of philosophy, connecting it to his work with Guattari on Geophilosophy in their final collaborative work, *What is Philosophy?* I argue that the three sci-fi dimensions outlined above announce a project that is inherently utopian in Deleuze's work from the beginning. A philosophy that is ever untimely, always nowhere yet always here-and-now, ever receiving and deploying the "outside," is a philosophy in which the very notion of subjectivity is fluid, mobile, and highly interdependent, and this can only call forth a new understanding of the earth: a revolutionary subject in a revolutionary world. Deleuze writes, "We believe in a world in which individuations are impersonal, and singularities are pre-individual…" I use the concept of the "a priori Other," announced in the end of Difference and Repetition, and defined as "the expression of a possible world," connecting it to the "double becoming" of *What is Philosophy*?, which "constitutes the people to come and the new earth" (109), in order to show why it is that the utopia that Deleuze and Guattari describe is not in a "historical future," but rather, the condition of an eternally revolutionary now. To paraphrase a mad Palestinian Jew: "the new earth is within."

**Robert W. Luzecky:** The Fragile Hope for 'a New Earth, a New People'

Though Deleuzian philosophy does not have a fully developed environmental ethics, I suggest that Deleuze's and Guattari's thought offers the beginning of a robust, metaphysically informed, approach to the climate crisis. I further suggest that their characterization of the earth as an ontogenetic field implies a means of re-conceiving of humanity's relationship with nature. My argument progresses through three stages: (1) I observe—through reference to Deleuze's reading of Spinoza—that nature may be characterized as an ontogenetic field; (2) I suggest that Deleuze's reading of Nietzsche yields the claim that nature may be identified with a process of ceaseless production of diversity (the eternal return); (3) I sketch how this identification of nature as a generative multiplicity of mutually implicated processes and forces might offer a vision of how to of avoid planetary oblivion.

From Spinoza, Deleuze derives the claim that the earth is a complex ecosystem of mutually implicated forces and processes that yields the immanent expression of divine substance. Deleuze's account of the eternal return suggests that nature is an ontogenetic field of pre-individuated forces that participate in an ongoing realization of difference.

My third series of analyses are the most optimistic. One might observe that the commodification of thought, life, and physical matter has now metastasized into a monstrous Anthropocene that threatens diversity on a planetary scale. In *What is Philosophy?* and other texts, Deleuze and Guattari seem to never tire of observing that their identification of the earth implies an ontological

circumstance in which humanity's relationship with the natural environment undergoes continual revision—i.e., the ontogenetic circumstance produces a new earth, a new people, a new series of relations among the menagerie of terrestrial forms. The implication is that this circumstance might yield some means to preserve natural diversity on our imperiled planet.

## Biographies

**Daniel W. Smith** is Professor of Philosophy at Purdue University and is one of the world's leading commentators on Deleuze. He has translated his work, edited collections and written numerous articles on Deleuze. He is the author *of Essays on Deleuze* (EUP, 2012). Most recently, he co-edited *Deleuze and Time* (EUP, 2023).

**Vernon W. Cisney** is Chair and Associate Professor of Interdisciplinary Studies at Gettysburg College in Pennsylvania, USA. He teaches at the intersections of continental philosophy, religion, film, literature, politics, and popular culture. He is the author of Deleuze and Derrida: Difference and the Power of the Negative (Edinburgh, 2018) as well as Derrida's Voice and Phenomenon: An Edinburgh Philosophical Guide (Edinburgh, 2014). He has also translated and co-edited a number of works of French philosophy and philosophy of film. Most recently, he has written articles and chapters included in Deleuze and Time (Edinburgh, 2023) and Theology and Batman (Fortress, 2022), as well as articles and presentations on Cormac McCarthy.

**Robert W. Luzecky** is an Adjunct Professor of Philosophy at Toronto Metropolitan University. He has written articles on Deleuze, philosophy of literature, socio-political philosophy, and phenomenology. He is on the executive boards of The North American Roman Ingarden Society and The North American Society for Early Phenomenology. Most recently, he co-edited *Deleuze and Time* (EUP, 2023).

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**Names:** Dr. Kyle Novak (Laurentian University and Guelph University, Canada), Dr. Michael J. Ardoline (LSU Ethics Institute, USA and Laurentian University, Canada), Dr. Alain Beaulieu (Laurentian University, Canada)

**Panel theme:** C(ha)osmology and cosmicity in the work of Deleuze & Guattari

Deleuze and Guattari are among the few contemporary philosophers who incorporated cosmological questioning into their thought, thus renewing an old

and partly lost way of seeing philosophy's task. This panel aims at exploring the role of cosmology in their thought and better understand their redefinition of traditional transcendent cosmologies, which speculate on the laws of organization and ontological superiority of heavens, in favor of an immanent experience of the world and the universe, which makes of the geodynamic and "cosmic" Earth an object of philosophical investigation. In his presentation entitled 'Philosophers, Physicists, and Mineshafts', Kyle Novak will examine the insights, challenges, and lessons gained from an interdisciplinary group's visit to the SNOLAB in Spring 2023 as part of the "Cosmology Between Philosophy and Science: Deleuze, Guattari, and the Rest of Us" conference. The conference brought Deleuzian philosophers and particle/theoretical physicists together to the world's deepest clean lab 2km under the Canadian shield. The presentation will be a chance to reflect on and discuss the possibilities for thinking across philosophy and science in unique or unusual spaces. In his presentation entitled "Immanence and Truth in an Expressive Cosmos," Michael Ardoline will explore the metaphysical basis of Deleuze and Guattari's epistemology of expression. They critique traditional representational epistemologies because of the covert way representation produces transcendent forms of thought. However, the details of how expression, as an alternative to representation, maintains immanence while still making truth possible have not been worked out. I aim to provide an overview of this here. In his presentation entitled "Cosmic Interferences in the work of Deleuze and Guattari," Alain Beaulieu will explore possible interferences between non-conventional theories in scientific cosmology (such as : quantum void, cosmic fractals, chaotic universe, etc.), and the work of prominent modern artists (such as : Stockhausen, Messiaen, Klee, etc.), in order to depict what "a world" might be for a philosophy of the future.

## Biographies

**Dr. Kyle Novak** is a Postdoctoral Research Fellow in the Faculty of Arts at Laurentian University and a Sessional Instructor at the University of Guelph. He completed his Ph.D. in Philosophy at the University of Guelph in 2021 with the dissertation "Gilles Deleuze's Non-ontological Philosophy". His publications have appeared in Philosophy Today, Symposium, and The Journal of Speculative Philosophy.
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**Dr. Michael J. Ardoline** is Post-Doctoral Fellow with the Gilles Deleuze and Cosmology Research Group and with Louisiana State University's LSU Ethics Institute, where he works with the "Embedding Ethics in STEM @ LSU" program. Michael's research focuses on problems at the intersection of metaphysics, the natural sciences, and mathematics, and how Deleuze and Guattari's philosophy provides novel solutions to these problems. He has published essays on Deleuze

and Guattari, formal logic, the philosophy of physics, philosophy of mathematics, and metaphysics more generally.

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**Dr. Alain Beaulieu** is Emeritus Professor at Laurentian University's Department of Philosophy (Canada). He specializes in contemporary continental philosophy, especially Deleuze. In connection with the "Gilles Deleuze and Cosmology Research Group," he has published essays and delivered public presentations in various countries. He offered seminars dedicated to the philosophy of cosmology at Laurentian, and as a visiting professor at the University of Warsaw (Poland). His publications, as author or co-editor, include : Gilles Deleuze et la phénoménologie (Sils Maria/Vrin), Gilles Deleuze et ses contemporains (Harmattan), and Gilles Deleuze and Metaphysics (Lexington). He has been an amateur astronomer for several decades.

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**Names:** Rachel Wilson, Sabastian Birch, Julie Van der Wielen, Eric Harper and Anthony Faramelli

**Panel theme:** Institutional Psychotherapy: The Politics and Therapeutics of the Sector

## Panel Abstract

Perhaps no sector is as deeply married to the power dynamics of control than mental health care, especially the so-called care in the community. Whereas prisons and other explicit carceral environments enclose individuals in spaces of discipline, care in the community is designed to look and feel as though the individual is free. However, the reality of the situation is that individuals receiving this form of "care" are often kept under close surveillance, their actions tightly controlled through a multitude of institutional frameworks.

In many ways, it was this critique of the sector that birthed Institutional Psychotherapy. First conceptualised by, among others, François Tosquelles, Paul Balvet and Lucien Bonnafé in Saint Alban during Nazi Occupation, Institutional Psychotherapy saw little distinction between Nazi concentration camps and modern psychiatric care. As such, the word 'liberation' had a very profound resonance; the liberation of the asylum became an extension of the liberation of the country. The psychiatric hospital in Saint Alban and the surrounding village

were subsumed and transformed by resistance; resistance to Nazi occupation and resistance to dehumanising forms of psychiatric care. Tosquelles referred to this as a *politique de secteur*, a politics of the sector.

After the war, Institutional Psychotherapy came to include Jean Oury and Félix Guattari – as well as other notable figures such as Frantz Fanon – and was the methodological approach at La Borde Clinic until Oury's death. As such, it forms the foundation of Schizoanalysis. However, there remains little scholarship on Institutional Psychotherapy.

This panel will bring together philosophers and mental health practitioners to elucidate Institutional Psychotherapy's pragmatism and how institutions can be reworked as sites of resistance. Special attention will be on their understanding of the term "institution," how they can be re-worked like a modelling clay and the role institutions can play in formulating a politics and a therapeutics of the sector.

## Individual Abstracts

**Anthony Faramelli:** Resistance as method: Institutional Psychotherapy at La Borde and Blida-Joinsville

This talk seeks to explore Institutional Psychotherapy's politically informed practice by highlighting what will be argued to be its key concept; resistance. I will first briefly sketche out a conceptual overview of resistance, paying particular attention to the complicated interactions between its political and therapeutic meanings. I will then look to the daily practices and initiatives at La Borde Clinic and Blida-Joinsville Hospital to explore how conflict and resistance facilitated therapeutic interactions and engendered a grounded politics that extends beyond the respective clinics.

This paper will argue that multiple, and often discreet, forms of resistance are what gives Institutional Psychotherapy its ability to seamlessly weave politics and psychotherapy. I will argue that through multiple micropolitical resistances, a larger resistant politics is enacted. More importantly, these forms of resistance also help to reconstitute the psyche and form a group-subject that is able to constitute itself outside of the narrow framework of external control.

**Rachel Wilson and Sebastian Birch:** Whose mind is it anyway? Deinstitutionalisation in the UK: from discipline to control and back again.

> *Argue as much as you will, and about what you will, only obey!*
> Kant

Delueze's predictions for the project of the asylum have come to pass. The move from disciplinary societies to societies of control has its ripples in the movement

of deinstitutionalisation. 1980's UK policy Care in the Community saw hospital walls and restraint replaced with depot injections and Community Treatment Orders.

The 1995 documentary *Minders: Whose Mind is it Anyway?* traces the story of John Baptise, a young black man who has attracted the diagnosis of schizophrenia and the attention of his local care team. The film lays bare the mechanisms through which the mad are both supported to live their most independent life, and can be brought back into the remit of the disciplinary society. We witness the thresholds that determine these spaces of enclosure, their role in policing 'inappropriate beliefs' and their living roots in the life of colonial rule.

In this paper we ask ourselves, why would we choose to work at this crucible? We use the work of *Minders* as a point of departure and return, combined with our own practice, how are we to resist?

*There is no need to fear or hope, but only to look for new weapons.*


**Julie Van der Wielen:** Institution and Resistance: On Schizoanalysis' Peculiar Pragmatism

In this presentation, I propose to examine the pragmatism inherent in institutional psychotherapy and schizoanalysis. I will explain in what sense these are pragmatic, and I will show that this pragmatism necessarily implies resistance, as well as a responsibilization of individuals. I will do this mainly on the basis of Guattari's writings on schizoanalysis in *The Machinic Unconscious* (1979). I will first discuss the basic tenet of pragmatism, the Pragmatic Maxim, which states that the meaning of something depends on its practical consequences and existential implications, which entails that truth or thought are not about correspondence or representation, but about experience, practice, and thus about interacting with and acting upon reality. Then I will relate this maxim to Guattari's critique of signification, which reminds of Deleuze's critique of representation in the Image of Thought, and to his emphasis on a-signifying processes. This will allow me to explain Guattari's affirmation that schizoanalysis is about gaining access to, about experimenting and being in touch with "the real." Finally, this will allow me to discuss the role the institution should play according to schizoanalysis, to explain why this is about resistance, and to highlight the originality and the paradoxical nature of this notion of institution.

**Eric Harper and Kevin S Polley:** Window not Walls: Schizoanalytic meta-modelling as horizons of possibilities


   "I'm no prophet. My job is making windows where there were once walls." Michel Foucault

   Much of Deleuze and Guattari's writing focuses on working with what Guattari

in Schizoanalytic Cartographies, called 'the debris of Psychoanalysis' in both its Freudian and Lacanian forms. In Anti Oedipus Deleuze and Guattari's contest that Schizoanalytic practice starts, not on the neurotic couch of the psychoanalytic clinic, but when the psychotic resists the normative control of the clinic and literally goes for a walk.

In the late 90s, there was a time when we sat in wet rooms in cold weather shelters and on the streets with homeless individuals who demanded a transversal of our analytic frames if we wanted to engage them in therapy. These homeless individuals took us on a walk which as Deleuze and Guattari in their Kafka book underline, evidences another law and alternative assemblages. (Deleuze and Guattari, Kalka page 73). We entered doorway, alleyways, corridors, side streets, life in between buildings, always without doors, often filled with smells, incomprehensible and loud noises, bodily fluids such as vomit, urine, faeces, blood…Yet within these states of intensity and delirium human connections took place.

We will try and read this project through a Schizoanalytic lens particularly focussing on chapter one of Guattari's work Schizoanalytic Cartographies. We will focus on whether the experience was merely applied psychotherapy or whether something else was in play?

## Biographies

**Anthony Faramelli** is a psychosocial practitioner and researcher as well as a Lecturer in Visual Cultures at Goldsmiths, University of London. Anthony also works as an organisational consultant and reflective practice facilitator. He is the co-director of the Centre for Institutional Analysis, a member of the Network for Institutional Analysis and is on the Executive Board for the Association for Psychosocial Studies.
Anthony is the author of *Resistance, Revolution and Fascism: Zapatismo and Assemblage Politics* and an editor, with Rob White and David Hancock, of *Spaces of Crisis and Critique: Heterotopias Beyond Foucault*. He is currently working on a book provisionally titled The *Mass Psychology of Fascism in the Age of Machines*.

**Sebastian Birch** is a Nurse Specialist, working as the clinical lead for self-harm in a South London Child and Adolescent Mental Health Team. Sebastian is currently undertaking the course in psychoanalytic infant observation at the Tavistock Clinic. Sebastian has a history of working in the field Continental Philosophy, studying at the Centre for Research in Modern European Philosophy.

**Julie Van der Wielen** is a researcher in philosophy. She holds an BA, MA and MPhil from KU Leuven, a PhD from Universidad Diego Portales (Santiago, Chili) and Radboud Universiteit (Nijmegen, The Netherlands). She is the author of *Empirisme transcendantal et subjectivité. La notion de sujet dans les*

*monographies de Deleuze sur Hume, Kant, Nietzsche et Bergson* (Paris: Hermann, 2023).

**Rachel Wilson** is a Recovery Coordinator in an accommodation service for people with high support mental health needs operated by the charity SHP. As a researcher, Rachel's work is situated at the intersection of radical forms of psychotherapy, aesthetics, filmmaking and the histories of institutional analysis. She is currently conducting her doctoral studies in the Department of Visual Cultures, Goldsmiths, University of London. Rachel is also a member of the Network for Institutional Analysis.

**Kevin S Polley** has worked in various mental health settings in the last 30 years, including therapeutic communities and third sector charities. With a deep interest in what constitutes a schizoanalytic practice and idea of meta modelling as a political intervention he is currently working with refugee on the uk south coast .

**Eric Harper** is a psychoanalyst with a backgound in working marginalised communties. Prior to becoming a lecturer in psychotherapy at Goldsmiths, he manged a therapy service for the homeless in London.

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**Names:** Tirza Ben-Ezzer, Mara Cayarga, and Meike Robaard (all from Emory University)

**Panel theme:** Memes, Screams, and Devouring Machines: Playing with Paradoxes of Resistance

Informed by the works of Gilles Deleuze and Félix Guattari, this panel brings together different forms of resistances which are interuptive specifically through a presumption of a despotic regime's stasis and subsequent de- and reterritorialization of these logics. Comedic laughter, hysteria, and parasitism all emerge as forms of resistance that must implicitly be discontinuous with what must also be implicitly presumed to be continuitous – these forms all share an employment of the paradoxical nature of resistance. This employment acts as the productive revelation of self-prophesizing that is integral to the constitution of these forms to begin with, evocative of how, as Deleuze says "resistance comes first."

This panel shares the integral emphasis on imperatives for resistance within often dismissed, paradoxical forms which range broadly. One paper proposes that through an examination of the specific character of internet humor we find that the digital nature of the internet produces a "virtual" virtual space which can expose to its users a nature of relations more akin to a Deleuzian metaphysics of

immenent interconnection and coexistense – and how minoritarian articulations of these comedic forms offer glimpses of resistance.

Another paper examines how hysteria occurs at the level of an interruption – and what this might mean for political resistance and philosophy. The hysteric's symptom is a repetition which neither completely reinscribes nor completely destroys or deconstructs, revealing an underlying affect whose unrepresentability expresses itself through the inscription of a difference and reterritorialization. The hysteric's laugh is never guaranteed but it always points towards its own interruption as a subversion of an unconscious and despotic prohibition.

The third paper proposes that the parasite, through its motley practices – affectively feeding off-, moving within-, and interrupting seemingly all-encompassing systems without outsides – emerges as a promising producer of subversive noise from which offbeat compositions may flow. In search of novel figures of thought we can turn to in the process tracing and chasing lines of flight toward alternative horizons, the typically abjected parasite can offer an unexpected source of resistance.

## Individual abstracts

**Mara Cayarga:** The Hysteric's Laugh: Philosophy, Repetition, and Resistance

The postmodern condition inaugurated a radical skepticism of grand narratives, both philosophical and political. What is the role and value of philosophy when each of its movements poses new iterations to the same question only to be deconstructed later? What is the role of political philosophy when every politico-economic movement attempts to produce a self-enclosed identitarian theory which dismantles the prior regime? And where does this skepticism of grand narratives leave us when it comes to ideological and political control?

By drawing and expanding on Deleuze and Guattari's ontology and philosophy on philosophy this piece will examine the politically revolutionary potential in the productive machine's repetition and laughter. Philosophy is a hysteric repetition. The unresolved question of being inaugurated in Plato's Parmenides led to an ontological gap between being and non-being and a problem of representability where being can only be posited through the non-being of the One. The only way this inconsistency can play out is through repetition — the repetition of this rupture in the neo-Platonists, in the gap between Hegel's *Phenomenology of Spirit* and the *Logic*, up to contemporary thinkers like Badiou.

These repetitions are hysteric because they are at the level of being, as symptoms centered around a discrepancy and difference. But like schizophrenia this does not mean philosophy's symptoms lack meaning, rather the hysteric's laugh is where we can possibly find the most resistive power. By drawing on Deleuze's understanding of humor and irony, we can see how comedy and the

hysteric's laugh produce lines of escape from control by pointing to the difference in each repetition and to the rhizomatic and productive nature of both the philosophical and political machine. It is through this laugh and the distance it produces between the hysteric, the law, and ideology that we can create new concepts outside of control.

**Meike Robaard:** "In the Beginning was the Noise": Disruption, Incorporation, and Becoming-Parasite

How to resist (in) a controlled, yet boundless space to which one is repeatedly indebted? What shapes could fruitful friction amidst sweeping streams of modulation take? In his manifesto-like essay "Parasitic Media: Invisibility & Other Forms of Tactical Augmentation" (2003), hacktivist, artist, and Carbon Defense League- founder Nathan Martin exclaims that as "tactics of appropriation have been co-opted (…) illegal action has become advertisement…[p]rotest has become cliché [and] revolt has become passé," we must "invent a practice that allows invisible subversion (…) to feed and grow inside existing communication systems while contributing nothing to their survival; we need to become parasites" (1).

Martin's proposed ploy – a line of f(l)ight, intrusively becoming-parasite – testifies to an intricate understanding of the contemporary, all-consuming complexities of social organization, similarly (st)uttered in Deleuze's "Postscript on the Societies of Control" (1992), in which the philosopher likewise emphasizes the urgent potentiality of concurrently emerging "machines of a third type, computers, whose passive danger is jamming and whose active one is piracy and the introduction of viruses" (6). Whilst Deleuze (and Guattari) rarely speak of parasitism unswervingly, the aforementioned description of system(atically) meddlesome machines, this paper proposes and portrays, bear significant resemblances to parasitic practice, which with its interruptive, hijacking, and contaminative capacities possibly presents a creative avenue for relational, rigorous resistance, is arguably worthy of the name.

Aiming to further flesh out this figure (of thought), this paper stitches together writings of Deleuze and Guattari with those of philosophical parasitologist Michel Serres, whose *Le Parasite* (1981) here serves as a vital interlocutor. Expanding upon Serres's fourth definition of the parasite as "static" or noise, which in producing disorder generates a new order, this paper moves between a creative, creaturely assemblage of artworks, animals, and assertions, in an attempt to grapple with the pivotal question of affective mutation.

**Tirza Ben-Ezzer:** Cyberspace and the Absurd Laugh of Resistance

The age of the internet and its distinct condition of digitality has often been

associated with societies of control and how they utilize the way cyberspace has reterritorialized our socio-political lives. While a critique of these aspects of the internet are necessary, it becomes a reactionary position to discount how this new dimension of a techno-virtual space can offer modes of resistance. Both as a medium and as an archival entity that records all of its activity, the internet facilitates in a rhizomatic nature and makes visible processes of events and effects through virality, "system(s) of echoes, of reprises and resonances, a system of signs" (Logic of Sense 170). Or in other words, I argue that the specific experience of digital life leaves us with an attention towards difference.

Further, internet culture is intrinsically marked with irony and absurdity — the proliferating differences in the techno-virtual world produce a virtual plane of potentials which are not subsumed into a unified whole upon their confrontation with contradiction, but co-exist in a tension. The experience of this tension engenders a sense of comedic irony and absurdity, observable as hallmark qualities of internet memes. The dissemination of memes can offer us an example of repetition at work par excellence, especially since "repetition belongs to humor and irony" (Difference and Repetition 5). Memes, in their employment repetition and dissemination of comedic forms that ultimately play with a kind of minoritizing, can call into question despotic signifying regimes and offer a virtual plane for new kinds of resistances in the condition of the cyber age.

The aim of this paper is to emphasize how the characteristically absurd and ironic style of internet humor, and its hallmark medium of short-form repetitions, is and of itself a marker for how the internet can expose to its users a nature of relations more akin to a Deleuzian metaphysics of immanent interconnection and coexistence.

## Biographies

**Mara Cayarga** (she/her) is a second-year PhD-student in Philosophy at Emory University, Atlanta. Her research interests are on 19th and 20th century social and political philosophy, German idealism, psychoanalysis, and black and Caribbean critical theory. Her most recent research focused on black ecology and the Anthropocene where she examined the relation between ecological debt and change in the Caribbean and coloniality.7

**Meike Robaard** (she/they) is a second-year PhD-student in Comparative Literature at Emory University, Atlanta, with an interdisciplinary interest in vital and biopolitical entanglements of literary, cultural, environmental, and scientific (hi)stories, at this moment particularly concerning the promising, profoundly relational and transgressive figure of the parasite. More generally, a guiding thread in Meike's research-practice is a material fascination with fiber arts, sewing, weaving, stitching, and the notion of embroidering-forth, derived from the Dutch term voortborduren. She holds a B.A. in American Studies and

Philosophy and an M.A. in North American Studies from the University of Groningen, the Netherlands, and has previously published work on narratives of cyborg corporeality in the films of David Cronenberg.

**Tirza Ben-Ezzer** (they/them) is a second-year PhD-student in Philosophy at Emory University. Their research centers in Social and Politcal Philosophy, Philosophy of Gender and Sexuality, Psychoanalysis, and Digital Cultures. They have written and presented numerous papers using Deleuze's philosophy, including writing a Masters thesis on the concept of history in the internet age through Deleuze's critique of Hegel

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**Names:** Virgina Lázaro, Jack Bratich and Brett Zehner

**Panel theme:** Digital Media and Microfascism

> *[The] major enemy, the strategic advisory is fascism. [. . .] And not only historical fascism, the fascism of Hitler and Mussolini – which was able to mobilize and use the desire of the masses so effectively – but also the fascism in us all, in our heads and in our everyday behaviour, the fascism the causes us to love power, to desire the very thing that dominates and exploits us.*

Michel Foucault

Foucault's famous preface to Deleuze and Guattari's *Anti-Oedipus* in which he clearly lays out the strategic importance of understanding fascism in its micro formations feels even more timely and prescient today than when he first wrote it more than forty-five years ago. The cascading manifestations of fascist violence throughout the world, with failed coup attempts in the United States, Germany and Brazil, drive home the importance of a Leftist engagement with fascism that is not limited to reductive State-theory explanations. Key to this resistance is understanding the forums where fascist desire is generated and where masses morph into swarms.

This panel will engage with the platforms and online communities where fascism metastasises online. It will explore visual forms of communication, networked social relations of masculinities fuelled by death-drive, and the construction of whiteness as a signifier of fascist power with and through social media networks. It is the panel's hope that by working to understand the strategic enemy, an anti-fascist resistance can be formulated.

**Virgina Lázaro:** From masses to mmorpgs: an analysis of internet memes

We compulsively connect to an internet that makes us love control. It exploits our desire through data analysis, telling us what to watch or what to buy. It also makes us crave for likes, instructing us in the desire to control the desires of others. The masses once desired fascism, and the answer to both events could be connected. Through the concept of microfascism, I analyse the imbrications between humans, machines and images in our present of social media platforms.

In this environment, capitalist processes of data analysis and mining are based on the plundering of our emotional dimension, provoking a regime of fear and desperate need for control that, in combination with the continuing sense of crisis of this century, might be creating a breeding ground for the emergence of the subjective structure of fascism. Identity has become a light weapon, and people re-territorialise themselves in digital communities. Imagining other possible worlds has become almost impossible.

I propose internet memes as a medium capable of turning into black holes that make resonate fascism's subjective structure, but also with the capacity of being flight attempts. In the face of the rapture of imagination, memes are sometimes weapons, ways of purging the emotional excess generated by exacerbated extraction, but also survival devices with which to silence resonances.

**Jack Z. Bratich**: Digital Anaesthetics and the Microfascist Manosphere

Microfascism, among other things, refers to the composition of a social body (the binding, bonding, and belonging: the fasces). Rather than the unified mass-form seen in classic fascism, recent microfascist collectives are less regularized. We move from mass to network, from assembled crowd to distributed, decentralized, and stochastic operations. Digital culture sets the technosocial conditions for a network of what Guattari calls "black holes"— desensitized subjectivities acting together, often as packs, squads, or "groupuscules." This is a fascism not of the crowd/leader, but the swarm-pacts.

This paper focuses on digital platforms' acceleration and composition of, on the one hand, the masculinized hyperindividualistic element of subjects (the isolated, numbed subject) and on the other, their connection through social contagion (as influencers, e.g. the inspo-shooter). Subjects inspire each other through numbness, mimicking through anaesthetized communications, becoming receptive to further shocks that form the affective armour required for a war on women. Networked callousness results in necropolitical actions (homicide/suicide); a composition of benumbed berserkers indifferent to their own futures, even if it results in their sovereign suicide. Digital microfascism is thus less an information-problem than one of transformation, or how a

metamorphosis machine becomes a war machine.

**Brett Zehner:** Dopamine Fascism: Whiteness is the Medium, Social Death is the Message

    Unsung prophet of digital media and far-right politics, Felix Guattari wrote in 1989 that Donald Trump prolipherated like an invasive algae, redeveloping only through the destruction of social reproduction. This essay explores an analysis of the January 6th insurrection as an ongoing digital media event, galvanizing a desire to destroy social reproduction. In this endeavor, I follow Guattari's insights from *Chaosmosis*. Specifically, I am interested in Guattari's production of subjectivity which identifies two modes of power that operate in a contradictory manner. On the one hand, we face systems of social subjection. Social subjection categorizes us with assigned identities — it gives us a gender, a race, a profession — a position of symbolic representation. This is the typical analysis of far-right ideology. However, the production of an individuated subject is also coupled with a different process that proceeds through desubjection. Guattari writes that desubjection dismantles the individuated subject, consciousness, and representations, acting on both pre-personal and supra-individual levels. In desubjection, the individual is no longer instituted as an "economic subject" or a "citizen." Instead, she is "a gear, a cog, a component in financial and various other institutional assemblages" (Guattari , cited in Lazzarato 2017, 25). So, in this essay, I consider the various subjectivities that make up the neo- right. I speculate that perhaps we have seen the rise of a kind of online dopamine fascism of desubjectivizing triggers, gates, and floods of behavioral impulse toward social death. Here Guattari's concept of asignifying desubjection moves us beyond ideology and symbolism. For instance, it would be foolish to follow down the rabbit hole and assign symbolic meaning to the Q Anon narrative or the brutal functions of a cryptocurrency/crypto fascism circulating through the art world. My essay, instead, demonstrates that desubjection and a-signifying production allow us to understand and combat the enemy of the neo-right directly at the level of subjectivity production.

## Biographies

**Virginia Lazaro** (vlaza001@gold.ac.uk) cursed an MA in History of Contemporary Art and Visual Culture, at the Study Centre of the National Museum of Contemporary Art Reina Sofia, Spain and currently she is a PhD student at Goldsmiths University, in the Visual Cultures department. Her research interests are internet memes with particular reference to social media networks, and based on the hypothesis that they are a symptomatic phenomenon derived from the conditions imposed by the technological and psychosocial sphere where they are born.

**Jack Z. Bratich** (jbratich@comminfo.rutgers.edu) writes about the intersection of popular culture and political culture. He applies social and political theory to such topics as social movements, craft culture, social media, and the cultures of secrecy. He is professor of journalism and media studies at Rutgers University and author *of On Microfascism: Gender, War, Death* (Common Notions, 2022) and a feature article in Fifth Estate titled "Fascism is not an Information Problem."

**Brett Zehner** (brett_zehner@brown.edu) is a media theorist and artist writing on technological resistance to racial capitalism. Brett's first book, *Digital Abolition,* explores the recent rise of white supremacy both as an identitarian position and an institutional backdrop to big data practices. This research aims to unmask and dismantle a new form of white supremacy where the ubiquity of predictive computation is replacing individual decision-making. For instance, theories of white supremacy as an ideology must be updated with the emergence of a wide range of data-mining technologies that bypass individual consciousness in favor of so-called data doubles standing in for individual subjectivity. Brett has shared his research and creative work internationally. He is currently a postdoctoral fellow at The Ohio State University in Art and Data.